



The Esplanade Co Ltd

Annual Report FY25

Yusof: Portrait of a President by Teater Ekamatra, An Esplanade Commission for 60 Connections – At Home and Afar. Photo credit: Akbar Syadiq

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VISION, MISSION, VALUES

OUR VISION

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

OUR MISSION

To entertain, engage, educate and inspire.

OUR VALUES

We recognise that our core business is in the arts.

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

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

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

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

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

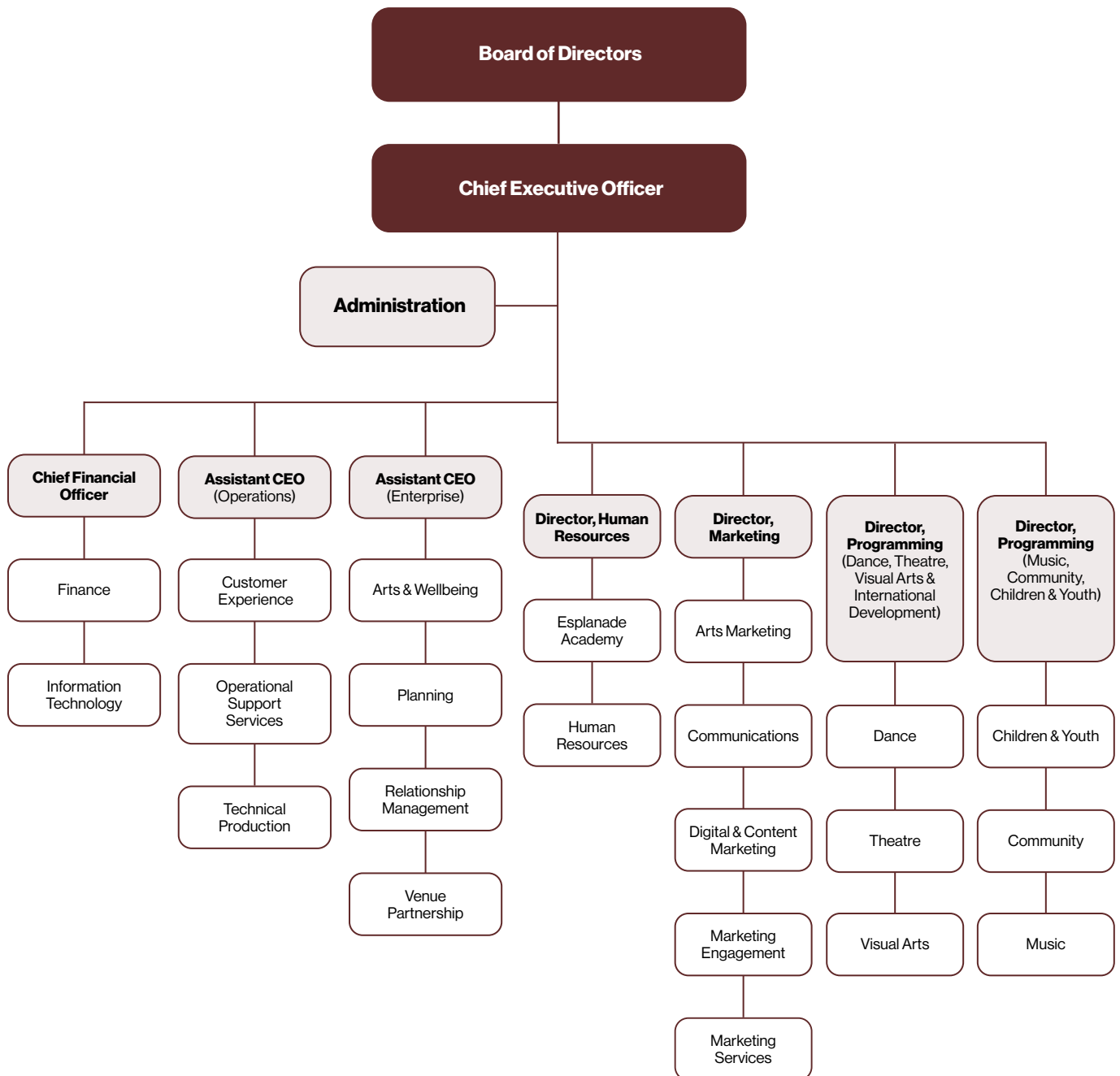
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

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

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

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

ORGANISATION STRUCTURE



CORPORATE INFORMATION

Board of Directors

Mr Lim Ming Yan (Chairman)
 Ms Yvonne Tham (Chief Executive Officer)
 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 Daryl Neo
 Mrs Elaine Ng
 Ms Rahayu Buang
 Ms Rika Sharma
 Mr Shekaran Krishnan
 Mr Suhaimi Zainul Abidin
 Ms Tay Su Lian

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)
 Mr Lee Eng Beng
 Mrs Clara Lim-Tan
 Mrs Elaine Ng
 Ms Tay Su Lian

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 2026 to 31 Mar 2030

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 63

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
- 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 Pte Ltd

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

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 52

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 & Risk Committee)

- University of the Arts Singapore Ltd

Chairman

- Association of Asia Pacific Performing Arts Centres

Director and Member (Executive Committee and Audit & Risk Committee)

- SISTIC.com Pte Ltd

Director and Chairman (Finance and Investment Committee)

- Nanyang Academy of Fine Arts

Director

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

Mr Lee Eng Beng

Age 59

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

Member and Co-Chairperson (Founders' Memorial Art Panel)

- Founders' Memorial Committee

Member (Singapore Film Commission Advisory Committee)

- Infocomm Media Development Authority

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

- Tote Board

Member (President's Challenge Multiculturalism Panel)

- National Arts Council

Qualifications

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

Qualifications

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

Ms Lee Huay Leng
Age 55

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

Qualifications

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

Dr Lee Tung Jean
Age 52

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

- National Gallery Singapore
- NS Square Limited
- Singapore Sports Council
- The Kallang Holding Co Pte Ltd
- The Kallang Sport Management Co Pte Ltd
- 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 55

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 Executive Board – Investment Committee Member
- Singapore Chinese Orchestra Company Limited

Qualifications

- LLB (Honours), National University of Singapore

Mrs Clara Lim-Tan

Age 54

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

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

Board of Governors

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

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 52

Appointed to the Board on 24 Nov 2023 (1st Appointment)

Independent Director

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

Managing Director

- Shangri-La Hotels (Malaysia) Bhd

Director

- Dalit Bay Golf & Country Club Bhd
- Golden Sands Beach Resort Sdn Bhd
- Komtar Hotel Sdn Bhd
- Madarac Corporation
- Orange Grove Holdings Pte Ltd
- Palm Beach Hotel Sdn Bhd
- Pantai Dalit Beach Resort Sdn Bhd
- Shangri-La Hotel (KL) Sdn Bhd
- Shangri-La Hotel Public Company Limited
- Tanjong Aru Hotel Sdn Bhd
- Town Development Company Limited

Qualifications

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

Mr Daryl Neo

Age 41

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 & Industry

Member

- National Youth Council, INSPIRIT Member & OLSP Alumni

Qualifications

- BBA (Banking & Finance), Nanyang Technological University

Mrs Elaine Ng
Age 61

Appointed to the Board on 1 Mar 2026 (1st Appointment)

Chief Executive Officer

- National Arts Council

Board Director

- Nanyang Academy of Fine Arts
- Singapore Art Museum
- Singapore Chinese Cultural Centre
- Singapore Chinese Orchestra

Member

- Arts House Group
- LTA Art Review Panel

Qualifications

- MA in Politics, Brandeis University, USA
- MA in English, University of Cambridge, UK
- BA (Hons) in English, University of Cambridge, UK

Ms Rahayu Buang
Age 55

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 44

Appointed to the Board on 24 Nov 2023 (1st Appointment)

Executive Managing Director, Singapore and Southeast Asia

- Kantar

Qualifications

- BA (Honours), Carleton University, Canada

Board Member

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

Mr Shekaran Krishnan

Age 60

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

Date of last re-appointment: 24 Nov 2025

Director

- Global Asia Insurance Partnership

Member

- Medishield Life Council

Chairman

- Hindu Endowments Board
- Indian Programmes Advisory Committee, Infocomm Media Development Authority

Qualifications

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

Trustee

- Singapore University of Social Sciences

Mr Suhaimi Zainul Abidin
Age 47

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

Director and Chairman (Finance Committee)

- The National Volunteer & Philanthropy Centre (NVPC)

Director

- KidSTART Singapore Ltd
- NS Square Ltd
- Singapore Business Federation Foundation
- Singapore Centre for Social Enterprise (raiSE)
- Woodlands Health Fund Limited
- WWF-World Wide Fund for Nature (Singapore) Limited

Board of Governors and Chairman (Investment Subcommittee)

- Raffles Institution

Board of Trustees and Chairman (Finance Committee), National Cancer Centre Research Fund

Member (Institution Fund Committee) and Chairman (Finance Advisory Panel), National Cancer Centre Cancer Fund

- National Cancer Centre Singapore

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

Ms Tay Su Lian
Age 54

Appointed to the Board on 24 Nov 2025 (1st Appointment)

Operating Partner

- Temasek International Pte Ltd

Chair and Member

- The UWCSEA Foundation Limited
- United World College of South East Asia
- United World College of South East Asia – East

Director

- Gas Supply Pte Ltd

Member

- The United World College of South East Asia Member Development Fund Limited

Qualifications

- MBA, Stanford Graduate School of Business, Stanford University, USA
- MA in Applied Mathematics, Graduate School of Arts and Sciences, Harvard University, USA
- BA in Mathematics, Harvard College, Harvard University, USA

CHAIRMAN'S REVIEW

At a time when societies are becoming more fragmented and under increasing strain, the arts remain one of the few forces capable of bringing people together across generations and backgrounds. This is the enduring purpose of Esplanade – Theatres on the Bay. By presenting performances that create space for joy and inspiration, we enable and enrich a shared Singapore culture.

This sense of purpose could be felt throughout FY25 when Singapore also celebrated our 60th year of nation-building. Across over 4,300 onsite and online performances and community initiatives, Esplanade engaged arts-goers who altogether contributed to over six million attendances. Our audience surveys recorded a satisfaction score of 95%, while nearly three in four respondents shared that their experience at Esplanade had a positive impact on their quality of life and wellbeing. The survey findings also reinforce the important role the arts play in enriching lives, fostering connection and strengthening our social fabric, especially in a multicultural and multiracial society.



We could not have achieved this without the strong ties and connections that we have built over the years.

Particularly encouraging was the continued growth of *Esplanade&Me (E&Me)*. In FY25, we welcomed a record of 40,000 new *E&Me* members, bringing the base to over 160,000. More than just a membership programme, it represents a growing community of audiences who have chosen to make Esplanade part of their lives. Their continued support—contributing to over 70% of ticketing revenue for programmes presented by Esplanade—reflects the trust and strong affinity we have built with them over many years.

We also expanded our pool of Esplanade Volunteers by almost 30% to 488 volunteers in FY25, who spent close to 4,000 hours helping to bring the joy of the arts to people from all walks of life. We thank them for giving their precious time and presence to us at programmes such as our Arts & Wellbeing initiatives that reach out to vulnerable communities, our monthly free-access *Beautiful Sunday* concerts as well as craft activities and workshops during our festivals.

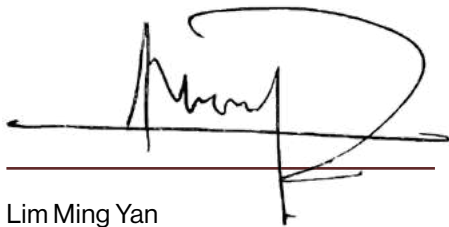
Equally heartening is the growing confidence placed in Esplanade by our partners, sponsors and donors. Their generosity reflects a shared belief that investment in the arts is an investment in society itself. Our sponsors and donors, who contributed \$1,000 and above, also grew in number from 130 in FY24 to 171 in FY25. Some of these are long-term supporters of Esplanade including organisations such as Keppel, which has been enabling students to attend performances at Esplanade since 2013 through the *Keppel Nights* programme. Our sincere thanks also go to the many donors who supported our fundraising initiatives, including the *Lea Salonga – Stage, Screen & Everything in Between* concert, as well as the *Empurau & Encores* special fundraising dinner, which was generously supported by our Esplanade Mall tenant Red House Seafood.

We express our heartfelt thanks to the Ministry of Culture, Community and Youth (MCCY) and Tote Board. The latter's longstanding partnership for Esplanade's Community Programmes include our cultural festivals, free programmes, Arts & Wellbeing initiatives and more, allowing us to bring people together and uplift spirits.

My thanks also go to my fellow Esplanade Board members for their advice and support in extending Esplanade's impact and networks. I thank our outgoing Board members Ms Janet Ang and Mr Low Eng Teong for their invaluable contributions, and warmly welcome Ms Tay Su Lian and Mrs Elaine Ng to the Board.

The Esplanade Board remains committed to ensuring that Esplanade remains true to its mission while exercising responsible governance and stewardship of the resources entrusted to us. Balancing financial sustainability with our cultural impact continues to guide our decisions as we prepare Esplanade for the future.

While the global environment remains uncertain, it also presents new opportunities to strengthen partnerships and deepen Esplanade's impact on Singapore society and culture. The staff at Esplanade and I look forward to addressing these new challenges and opportunities together with our artists, volunteers and supporters.

A handwritten signature in black ink, consisting of stylized, overlapping loops and strokes, positioned above a horizontal line.

Lim Ming Yan
Chairman

FROM THE CEO

How can the arts be a meaningful part of a nation's celebrations and reflections on its 60th year?

When we decided on the theme *60 Connections – At Home and Afar*, it was to place focus not just on local stories, but on how the arts can connect different peoples, cultures, communities and stories—both in Singapore and beyond. A port city of migrants, Singapore has always welcomed and created opportunities for different peoples and cultures.

As such, *60 Connections* profiled 60 productions that featured both Singapore artists and international collaborations. The live performances at the centre brought diverse peoples to the heart of Marina Bay to laugh, ponder, cry and celebrate together, and the digital releases on *Esplanade Offstage* allowed the performances to reach people around the world in their homes.



One highlight was a series of Singapore theatre productions at the Singtel Waterfront Theatre that reflected Singapore's cultural and linguistic diversity. They were Teater Ekamatra's *Yusof: Portrait of a President*, which is featured on the cover of this Annual Report; *Twelve Angry Men* by Nine Years Theatre; *Mission Maligapoo* by AGAM Theatre Lab, presented as part of *Kalaa Utsavam – Indian Festival of Arts 2025*; and *Escape to Batam* by Checkpoint Theatre, presented as part of *The Studios 2025*. These new productions and re-workings of previous commissions were what we envisaged when we started planning the mid-sized waterfront theatre almost 10 years ago. Besides supporting new works from Singapore and the region, we wanted to enable successful productions that were made in our smaller studios to return on a larger stage, for a larger audience. And indeed, in 2025 we saw these four Singapore theatre productions tell stories of personal sacrifice, courage and hope that resonated across audiences, with a majority of the shows playing to sold-out crowds.

This question that we ask of the arts in relation to Singapore's 60th year, we often also ask of all our festivals and programmes: How do we meaningfully reflect a community, culture or society's struggles and aspirations? With climate change, an ageing society, the strains on mental wellbeing, and continuing divides across cultures, how do we make critical impact through the arts?

We are pleased to share key findings on this from our Impact Report. These key findings reflect Esplanade's commitment to lead in three strategic areas: providing **Inclusion and Wellbeing** through the arts; developing **The Next Generation** of artists and creative citizens; and shaping Singapore's **Creative Futures**. You can read more in Esplanade's [Impact Report FY25](#), but let me highlight some milestones.

In our work towards providing **Inclusion and Wellbeing** through the arts, Esplanade successfully launched *Arts on Prescription* with the National Cancer Society, offering arts activities to support the journeys of cancer survivors. To widen its reach, *Arts on Prescription* will be further developed with other partners in the healthcare sector. To examine the

impact of the arts on the socio-emotional wellbeing of youth, Esplanade partnered the National Institute of Education to launch research that tapped on our *Creative Dance Project* in schools. Altogether in FY25, we broadened live and digital attendances to reach more people, reaching a live attendance of 1.9 million. Of this, a record 406 schools were engaged, and a record 183,000 people participated actively in hands-on and other learning experiences.

Developing **The Next Generation** of artists and arts professionals remains central to our mission. In FY25, 1,204 Singapore/PR arts practitioners participated in masterclasses, residencies and labs, extensive mentorship programmes, training, and other developments. This is an increase of 7% from the previous year. To strengthen the talent pipeline for Singapore's performing arts industry, Esplanade Academy launched the Certificate in Technical Theatre and Production (Level 1), our first jointly certified programme with Nanyang Academy of Fine Arts. It provides aspiring theatre technicians with industry attachments and structured training aligned with the National Skills Framework for the Arts.

The connections we build often take Singapore artists beyond our shores. In FY25, we enabled 80 artistic exchanges, of which the following are examples of Esplanade commissions that have been invited to overseas stages:

- *Batu* by Ayu Permata Sari and Hasyimah Harith, which emerged from our *Contemporary Performing Arts Research Residency*, at the Yokohama International Performing Arts Meeting;
- *Infinitely Closer* by T.H.E Dance Company at Sejong Center for the Performing Arts in Seoul, in celebration of Singapore-South Korea diplomatic relations;
- *One Day We'll Understand* by Sim Chi Yin at Asia TOPA Melbourne; and
- *Dragon Ladies Don't Weep* by Margaret Leng Tan at the Seoul Performing Arts Festival.

To keep pace with digital and technology developments, Esplanade also transformed our venues and platforms from inside-out. In October 2025, we completed the technical infrastructure upgrading works in the Esplanade Theatre. All venues have returned to full operation after two years of upgrading works. Esplanade Theatre, Esplanade Concert Hall, Esplanade Recital Studio and Esplanade Theatre Studio now operate with a new network infrastructure, LED lighting systems, as well as recording and streaming capabilities. FY25 also saw the renewal of our website at esplanade.com, including the integration of our growing [Esplanade Offstage](#) platform for videos, podcasts, articles and learning resources. This web refresh lays the foundation for more impactful public outreach and engagement.

I join our Chairman Mr Lim Ming Yan in thanking our donors, sponsors, as well as funders Ministry of Culture, Community and Youth, and Tote Board. Your steadfast and generous support empowered us to make these lasting investments in enriching Singapore's artistic and cultural fabric.

To all artists, Esplanade staff, volunteers, contractors and Esplanade Mall tenants, thank you for sharing in our vision to be a leading arts centre for everyone.



Yvonne Tham
Chief Executive Officer

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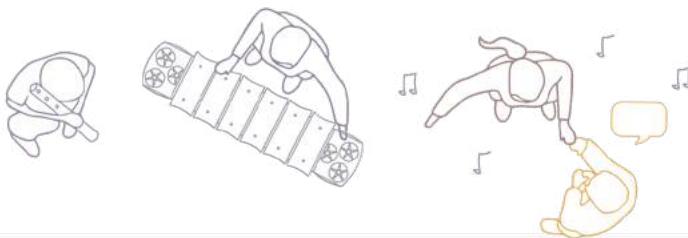
IMPACT SCORECARD

Key areas of Esplanade's contributions in the arts and cultural scene in Singapore from April 2025 to March 2026.

Guided by our three strategic pillars of **Inclusion & Wellbeing**, **The Next Generation** and **Creative Futures**, Esplanade has designed its own impact framework which captures the outcomes of our programmes, and the broader, longer-term impact we have on individuals, communities, and Singapore's arts and cultural landscape and society. Read the [Impact Report FY25](#).

Inclusion and Wellbeing

We believe the arts are essential to individual wellbeing, to fostering a sense of belonging across Singapore's diverse communities, and to strengthening our collective ability to embrace diversity as central to Singapore's identity.



 **183,396** Participation

 **95%**
Customer Satisfaction
Score (CSAT)

 **72%**
% of respondents who
report a positive impact on
quality of life and wellbeing

 **171**
Number of sponsors
and donors (> \$1,000)

 **3,982**
Number of volunteer hours

 **4,311**

Number of activities

4,168 (live)

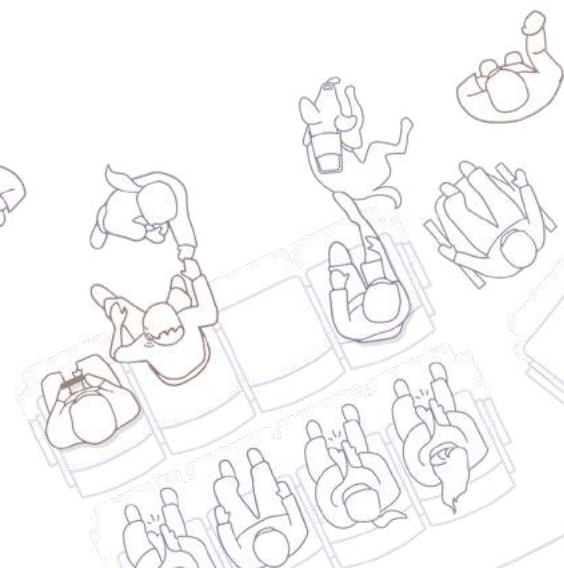
143 (digital)

 **5,994,022**

Number of attendances

1,897,251 (live)

4,096,771 (digital)



The Next Generation

We champion the role of the arts and artists in nurturing imaginative, empathetic and confident future generations, while supporting the aspirations of Singapore's creative talents.



1,204

Number of Singapore/Permanent Resident artists, practitioners and professionals involved in development activities



406

Number of unique schools engaged

% of students/educators who say that:



95%

Learning objectives were met



87%

Activity has deepened their understanding about Singapore society/social issues

Creative Futures

We harness the power of the arts to inspire innovation, encourage sustainable practice, and help Singapore respond creatively to global challenges and opportunities.



Met green targets:

 **-1%**

Reduction in general waste (compared to FY24)



 **108.7**
kWh/m²

Energy Use Intensity (EUI)*

*New indicator for FY25



 **80**

Number of international artistic exchanges involving Esplanade where we connect Singapore artists/practitioners to Asia and beyond



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.

 **45.1%**

Organisational cost recovery rate



 **59**

Learning hours per staff



 **0.5%**

Average monthly staff turnover



PROMOTING INCLUSION AND WELLBEING THROUGH THE ARTS

A year of connections

Connections were at the heart of Esplanade's Arts & Wellbeing initiatives this year. Across generations, communities and life circumstances, the arts continued to serve as a powerful bridge, bringing people together, fostering understanding and creating moments of joy, belonging and hope.

From seniors living with dementia and youths navigating challenges, to families facing complex health conditions and individuals on their healing journeys, our programmes demonstrated how the arts can create meaningful connections and transform lives.

An Esplanade volunteer shares a moment with a participant of the *Community Angklung Project*.





Esplanade staff and volunteers welcoming beneficiaries attending an exclusive Mother's Day performance.

Enabling access to the arts across age, ability and background

We continued to welcome diverse groups to performances at Esplanade, including children in residential care, under-resourced families and persons with disabilities and developmental delays. Esplanade played host to many who enjoyed their first time at a play or a concert, and these occasions proved to be valuable shared experiences with peers and loved ones.

Our special Mother's Day concert saw almost 1,500 beneficiaries from 42 community groups celebrating with us in the Esplanade Concert Hall. Supported by the Asian Medical Foundation, the by-invite-only concert featured veteran performers Lee Peifen, Lin Ruping, Lynn Malik and Johnny Kiong. More than 150 staff and volunteers from Esplanade and Raffles Medical Group welcomed an audience consisting of seniors, caregivers, cancer survivors and persons with chronic illnesses and disabilities.

“

Our socially isolated seniors truly enjoyed themselves and were deeply touched by the warm welcome they received. The special moment of entering the venue to the applause of your staff and volunteers made them feel like VIPs — a memory they will treasure for a long time.”

— **Dr Martin Wong**, Centre Director,
Xin Yuan Community Care

WATCH

Relive Esplanade's special Mother's Day concert



Participants of *A Ray of Sunshine* watching a music performance at the Esplanade Recital Studio.

We continued to bring the arts beyond the four walls of Esplanade to various communities around Singapore. With the support of the Asian Medical Foundation, we made it possible for beneficiaries who were not able to attend our special Mother's Day concert due to health constraints to join in the celebration through an online screening of the event, which was seen by over 1,400 viewers.

We also presented *A Ray of Sunshine*, an exclusive programme for families of children with chronic health conditions. These families had a joyous and memorable experience where they enjoyed an uplifting music performance and took part in engaging post-show art and craft activities.



Senior residents enjoy a special live performance by renowned Taiwanese opera troupe Ming Hwa Yuan Arts & Cultural Group.

Ahead of their performances presented at Esplanade Theatre, the renowned Ming Hwa Yuan Arts and Cultural Group from Taiwan visited the residents of Kwong Wai Shiu Hospital (Serangoon) and SWAMI Home. They delivered a captivating Hokkien opera excerpt, *Yuan Yang Qiang*, which was a rare and delightful treat for more than 150 senior residents. On top of such special offsite performances, our regular *When Music Meets Life* programme continued to bring the joy of live music to welfare homes for the destitute, adult disability homes, hospitals and hospices.

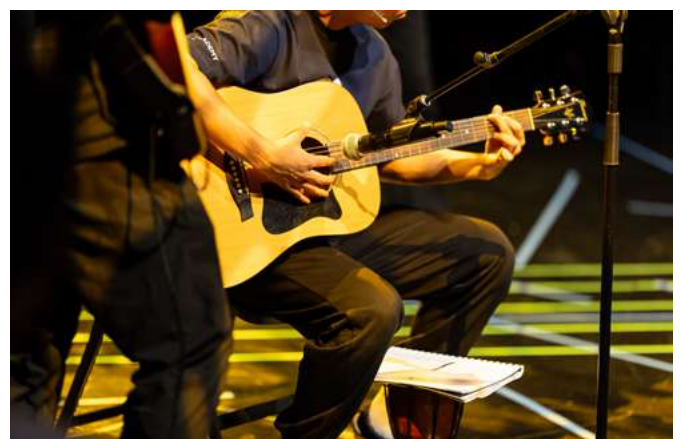


A *Songwriting for Hope* participant from Singapore Girls' Home showcases her work at the Esplanade Recital Studio to an encouraging audience.

The arts play a vital role in improving youth mental wellbeing. We continued our partnership with the Ministry of Social and Family Development for the eighth run of *Songwriting for Hope* at Singapore Girls' Home, and the sixth run of *Theatre for Dreams* at Singapore Boys' Home. The latter was kindly supported by Lotto Carpets.

Through the process of writing their own songs and creating their own theatrical scenes, the youths in residential care were provided valuable opportunities for reflection, and encouraged to view what lay ahead through different perspectives. The culmination of the *Songwriting for Hope* and *Theatre for Dreams* programmes saw the youths presenting closed-door graduation showcases at Esplanade that were well-received by their family members, caseworkers, artists and community partners. The *Theatre for Dreams* graduation showcase was also attended by Mr Eric Chua, Senior Parliamentary Secretary for Ministry of Law and Ministry of Social and Family Development.

A subsequent profile article on [Mothership](#) featured a 14-year-old *Theatre for Dreams* participant from Singapore Boys' Home, who shared how the programme supported his personal growth, contributed to his emotional maturity and gave him a sense of hope.



A *Theatre for Dreams* participant from the Singapore Boys' Home performing at their graduation showcase at the Esplanade Theatre Studio.

Music that connects generations

With the continued support of the Asian Medical Foundation, we brought our *Community Angklung Project* to 10 centres across Singapore, including Club HEAL, where persons living with dementia learnt the *angklung* alongside their caregivers. Each programme culminated in a performance where participants shared the musical results of their efforts, with many having the opportunity to perform at a nearby nursing home or senior day care centre, helping to extend the joy of music to less-mobile seniors with limited access to the arts.



Participants of the *Community Angklung Project* showcase their newfound skills in a graduation performance.



Senior and preschool participants of *Big/Little Music Buddies* built intergenerational connections as they learnt how to play the *angklung*.



We celebrated the value of intergenerational connection with our **Big/Little Music Buddies** programme where seniors and preschoolers learnt how to play the *angklung* together. In celebration of SG60 and in an ode to the ties that bind, we captured how music transcends age, cognitive differences and emotional barriers through a special video, *The More We Get Together*.

WATCH

Participants of Big/Little Music Buddies unite in a joyful angklung rendition of The More We Get Together

Deepening partnerships to support research in arts for health and wellbeing

This year, we explored more deeply how the arts can support community health and wellbeing.

In partnership with the Singapore Cancer Society, we launched our first *Arts on Prescription (AoP)* pilot, to explore how participating in music can support the wellbeing of cancer survivors and patients. Over six sessions at Esplanade, 30 cancer survivors and patients engaged in the arts through singing and playing the *angklung*, as they participated in a programme designed to provide respite, foster peer connections and support their emotional wellbeing through shared music-making. An evaluation study led by Dr Felicia Low will support us in refining and scaling up our longer-term AoP initiatives for persons living with chronic health conditions.

Our flagship *Sing Out Loud!* programme for persons living with dementia returned to Apex Harmony Lodge in 2025 with a research component made possible by our collaboration with the Centre for Music and Health, established by the Yong Siew Toh Conservatory of Music. For persons living with dementia, self-reported responses are challenging to obtain due to cognitive impairment. Using a mixed-methods approach comprising behavioural observations, focus group discussions and non-invasive saliva samples, the study examined the impact of group singing on the wellbeing of persons living with dementia.* The programme culminated in a graduation showcase at Esplanade, where participants performed for their family members who cherished the valuable opportunity to see their loved ones in a new light.



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

* Saliva samples collected before and after the first and final group singing sessions were analysed for changes in cortisol (a marker of stress) and oxytocin (associated with social bonding and positive emotions).

To demonstrate the value of arts-based interventions in supporting youth mental wellbeing in mainstream education, we partnered the National Institute of Education (NIE) on ACES (Arts for Cultivating Creativity, Emotional and Social Outcomes), a multi-year research project funded by the Ministry of Culture, Community and Youth. Through contemporary dance and co-creation, secondary school students are encouraged to build confidence and explore their creativity. The research study builds on our *Creative Dance Project* pilot, a five-session programme facilitated by Decadance Co that engaged 34 youths from Bowen Secondary School and Compassvale Secondary School.

“

The instructors' enthusiasm, friendliness, and non-judgemental approach have created a space where students feel safe to grow. Through the programme, some students have gained more confidence in their movements and developed a stronger sense of belonging to the community. One introverted student who previously rarely communicated now smiles more and eagerly participates in activities.”

– **Ang Si Min**, Teacher,
Compassvale Secondary School

Supporting wellbeing in the arts sector

Recognising that wellbeing is equally important for those who create and deliver the arts, we co-developed *INTERMISSION* with applied theatre practitioner and counsellor Rosie McGowan. The third edition saw some 130 artists, arts workers and practitioners coming together for two days of conversations and experiential sessions focused on mental wellbeing, self-care and sustainable arts practice. By creating space for reflection, learning and peer connection, *INTERMISSION* reinforced our belief that the wellbeing of artists and arts workers is essential to the arts ecosystem.



Nikki Disney from The Artist Wellbeing Company leads participants through an exercise during her session, *How Are You? – No Creativity Without Care*, presented as part of *INTERMISSION*.



Esplanade welcomed delegates from Singapore and abroad as part of Healing Arts Singapore.



Esplanade's Head of Arts & Wellbeing, Grace Low, speaks at Empower The Future: International Forum and Workshop on Creative Engagement 2026 in Taiwan.

Sharing our expertise with the world

As interest in arts and health continues to grow globally, we were honoured to share our experiences with both local and international audiences. As part of the International Forum on Quality and Safety in Healthcare, organised by the British Medical Journal Publishing Group and the Institute for Healthcare Improvement, 19 healthcare delegates from Singapore, Malaysia and Japan visited Esplanade to learn about the role of the arts in enhancing health and wellbeing. Their visit included participation in an *angklung* workshop and a guided tour of the centre.

In December 2025, Esplanade hosted local and international delegates from Jameel Arts & Health Lab, Birmingham City Council, the Ministries of Health of Malaysia and Indonesia, and the city government of the Philippines, as part of Healing Arts Singapore, Asia's first national-level arts and health initiative. Delegates participated in a community *angklung* workshop and learnt about our Arts & Wellbeing work.

In recognition of Esplanade's leadership in this field, Grace Low, Head of Arts & Wellbeing, was invited as a keynote speaker at Empower The Future: International Forum and Workshop on Creative Engagement 2026, organised by the National Kaohsiung Center for the Arts (Weiwuying) in Taiwan. The forum facilitated valuable exchanges with practitioners from Taiwan, the United Kingdom and the United States, opening pathways for future collaboration and knowledge sharing.

Reinforcing accessibility through our festivals, programmes and venues

Our *da:ns focus – EveryBody* programme once again reinforced how accessibility and inclusion can be embedded in every aspect of the arts. The anchor work, *Lived Fiction* by Stopgap Dance Company (UK), modelled full-spectrum accessibility in practice by serving Deaf and hard-of-hearing, blind and low-vision, disabled, neurodivergent and non-disabled audiences simultaneously. Five accompanying outreach programmes strengthened awareness and knowledge about inclusive artmaking, including a talk on creative access which convened the Access Arts Hub's first meeting of the year, bringing together local practitioners working at the intersection of arts and accessibility. The popular *EveryBody Dance Now*, a series of open dance-along workshops at the Esplanade Concourse, drew a diverse range of participants including persons with disabilities, with 25 Esplanade volunteers supporting the sessions.

“

The energy was electric—everyone was dancing, enjoying unity and completely in the moment. Being part of the team that helped make that happen, even behind the scenes, made it all feel worth it. There's something so joyful about being part of a group, sharing laughter and encouraging one another through the learning process.”

– **Gregory Poo**, Esplanade Volunteer



Lived Fiction by Stopgap Dance Company, presented as part of *da:ns focus – EveryBody 2025*. Photo credit: Bernie Ng



Members of the public join Lioncity Luqman for a street dance session at *EveryBody Dance Now* at the Esplanade Concourse, presented as part of *da:ns focus – EveryBody 2025*. Photo credit: Alvin Ho

In the Singapore adaptation of ***Scenes from the Climate Era*** presented as part of *The Studios 2025*, theatre-maker Ellison Tan, together with visually impaired cast member Claire Teo, incorporated embedded narration within the work. These were descriptive lines woven seamlessly into the dialogue, with sound and movement amplified to enhance atmosphere and intention for a more inclusive experience. We continue to work with Claire Teo for *The Studios 2026* with the co-production ***MONSTRESS*** which will feature embedded narration and creative captions.



READ

Theatre-maker Claire Teo reflects on reshaping accessibility in Singapore's theatre scene

We continued to widen arts access to people of all backgrounds and abilities. ***FOOD*** by American theatre-maker Geoff Sobelle included an accessibility feature to broaden reach to the Deaf community. Esplanade's programming team and Sobelle collaborated with local disability advocacy group Equal Dreams to provide **Singapore Sign Language (SgSL) interpretation** by a Deaf interpreter. This marked the first time Esplanade worked with the disability advocacy group. ***Escape to Batam*** by Checkpoint Theatre, an Esplanade commission presented as part of *The Studios 2025*, similarly included an SgSL-interpreted performance.



Claire Teo performing in *Scenes from the Climate Era*, an Esplanade Commission presented as part of *The Studios 2025*. Photo credit: Crispian Chan



Escape to Batam, an Esplanade Commission presented as part of *The Studios 2025*, by Checkpoint Theatre. Photo credit: Poh Yu Khing



Playful Tiger by Barrowland Ballet, presented as part of *March On 2026*.
Photo credit: Alvin Ho

For the first time, our popular *Beautiful Sunday* series featured The Purple Symphony, Singapore's first inclusive orchestra comprising musicians with and without disabilities. We worked closely with the orchestra to support the needs of its differently-abled musicians, and welcomed visually impaired patrons with guide dogs and patrons in wheelchairs at the performance.

Playful Tiger by Barrowland Ballet (UK), presented as part of *March On 2026*, was designed specifically for neurodivergent young people, with each intimate show performed to a maximum of six neurodivergent children who were accompanied by their carers. We had the pleasure of hosting children from ART:DIS and the Society for the Promotion of Attention-Deficit Hyperactivity Disorder Research & Knowledge (SPARK) for this deeply moving and rare experience.

“

It was such an interesting performance with great interactions fostered between the children and performers. The children enjoyed the chance to join in and play freely in the performance.”

– *Attendee of March On's Playful Tiger from Be Kind SG, a charity working with persons with disabilities, including intellectual disabilities and autism spectrum disorder.*

As part of our Esplanade Volunteer Appreciation Event for 20 of our top contributing volunteers, we organised a customised sign language workshop by Deaf artist Lily Goh, equipping our volunteers with practical front-of-house communication skills while deepening their understanding of the Deaf community.

To better serve the diverse needs of visitors to the centre, we embarked on a four-month accessibility audit in June 2025 together with the Disabled People's Association and LevelField Consultants. The audit, which covered all our public-facing indoor and outdoor venues, aimed to identify ways to improve accessibility for everyone, including persons with disabilities. The involvement of LevelField, which included consultants who are wheelchair users, helped us better understand the lived experience of wheelchair users throughout the audit process. Alongside the audit, we completed the roll-out of Assistive Listening devices across Esplanade Theatre, Esplanade Concert Hall, Esplanade Recital Studio and Esplanade Theatre Studio, enriching the experience for patrons with telecoil-enabled hearing aids.

“

I enjoyed the sign language programme planned in conjunction with the volunteer appreciation get-together. It was a great opportunity for volunteers to acquire new knowledge and skills to contribute to different communities in Singapore.”

– **Wendy Ng**, Esplanade Volunteer

Celebrating diverse cultures

Our cultural festivals *Pesta Raya – Malay Festival of Arts*, *Kalaa Utsavam – Indian Festival of Arts* and *Huayi – Chinese Festival of Arts*, alongside *A Tapestry of Sacred Music*, remained cornerstones of our annual calendar, continuing to enable cross-cultural interaction and appreciation. Surveys conducted with patrons during *Pesta Raya* found that more than a quarter of respondents were non-Malay, while across all surveys conducted in FY25, over 80% of respondents agreed they were better able to foster dialogue with people of different social backgrounds and values after watching a show at Esplanade.



SALINA, an Esplanade Commission presented as part of *Pesta Raya – Malay Festival of Arts 2025*, by TEATER KAMi. Photo credit: Crispian Chan



A vendor offers food samples at the Pesta Raya x MeYou Market, presented as part of Pesta Raya – Malay Festival of Arts 2025. Photo credit: Danial Halim

Pesta Raya brought audiences together over four days during the Labour Day weekend. The festival showcased three leading female artistic voices— Cultural Medallion recipient Atin Ahmad, who directed the festival commission *SALINA*, an Esplanade Commission produced by TEATER KAMi; prolific lyricist Datuk Habsah Hassan, honoured in the tribute concert *Dari Sudut Hati Habsah Hassan*; and Indonesian dance master Hartati, who presented her first solo work, *Jarum Dalam Jerami* (*Needle in a Haystack*). Malaysian indie rockstar Noh Salleh sold out two shows, and theatre-maker Hafidz Rahman sold out three shows of his debut monologue performance, *My Name Is (Not) Khan*. For the first time since COVID-19, the festival's lifestyle market returned under the name Pesta Raya x MeYou Market, adding to a lively festival atmosphere.



Jarum Dalam Jerami (*Needle in a Haystack*) by Hartati, presented as part of Pesta Raya – Malay Festival of Arts 2025. Photo credit: Bernie Ng

It's such an honor
to perform my piece
in Esplanade-Pesta Raya.
Thank you SO MUCH
for inviting me.
Hartati

Message by Indonesian choreographer Hartati.

WATCH

*Moving 200kg of hay from Selangor
to Esplanade for Jarum Dalam Jerami*



Kalaa Utsavam welcomed attendees across two weekends, with multiple sold-out productions including **Mission Malligapoo**, an Esplanade Co-Production with AGAM Theatre Lab, and *Papa Yaar* by Zakir Khan. The three new Singapore productions presented at the festival, *Mission Malligapoo*, *Cosmic Dissolution* by RUDRA and Resound Collective, and *Samudra* by Swarhythm were featured as part of a [cover story in The Straits Times Life](#). In the story, *Kalaa Utsavam* was described as embodying “the evolving spirit of Indian arts in Singapore”.

READ & WATCH

Go backstage with A Kumaran, Technical Manager of Mission Malligapoo

Dear Esplanade Team,

Performing Tamil Theatre within your walls felt like placing a piece of our art into Singapore's artistic heartbeat!

Thank You for giving Tamil theatre space to breathe, unfold and be witnessed. Our ancestors' stories found new life!

Mission Malligapoo, reminded us that art transcends borders, and that every culture deserves a stage to speak in its own voice

We are deeply grateful, and we hope to return with new stories and the same devotion to our craft.

Until our stories meet your stage again !!!

TAMIL THEATRE FOR LIFE !!!

With lots of love,
AGAM THEATRE LABS
- A Ganesh Karthik Mission -

Message from Subramanian Ganesh and Karthikeyan Somasundaram, the directors of Mission Malligapoo.



Mission Malligapoo, an Esplanade Co-Production with AGAM Theatre Lab, presented as part of *Kalaa Utsavam – Indian Festival of Arts 2025*. Photo credit: Wen Xin

Huayi featured arts legends across art forms through a rich line-up that included the imperial court drama *Deling and Cixi*, *Le Père (The Father)* by Shanghai Dramatic Arts Centre starring acclaimed Taiwanese actor King Shih-Chieh, and the world premiere of *Tall Tales: Bananas and Ang Ku Kuehs*, co-commissioned by Esplanade and Taipei Performing Arts Centre. The festival also featured the regional premiere of *The Sun*, a sci-fi theatre work by award-winning Taiwanese director Tora Hsu, alongside concerts, dance performances and the return of the multilingual Hong Kong-style cabaret *LauZone*. Returning to the festival for its second edition was *Huayi Dialogues*, which deepened audience engagement through five sessions of conversations with featured artists.



Le Père (The Father) by Shanghai Dramatic Arts Centre, presented as part of *Huayi – Chinese Festival of Arts 2026*. Photo credit: Jack Yam



Deling and Cixi, written by He Jiping, presented as part of *Huayi – Chinese Festival of Arts 2026*. Photo credit: Jack Yam

“

Thank you Singapore! Thank you for all your warmth and enthusiasm. This performance was truly special. It gave us the strength and courage to face the darkness and our fears. Thank you for walking this journey of emotional healing with us. Redemption has always gone both ways. May there be clear skies ahead, even in the darkest of times.”

– Translation of message by Taiwanese band **Crispy**, who performed in *Crispy "I Love You x 100"* Live in Singapore as part of *Huayi – Chinese Festival of Arts 2026*.

謝謝新加坡！
謝謝大家的热情！
這場演出非常特別，是勇氣與力量，
得到了很多能量與勇氣，
面對所有的黑暗與恐懼
謝謝大家陪我們一起 Emotional Healing
救贖一直都是雙向的。

願黑暗前方 一片晴朗

[Signature]
2026. 3. 7

READ

From Godzilla to The Sun, writer Ng Yi-Sheng explores science fiction in East Asia



Devotees carry a palanquin in a rare showcase of the processions and ceremonies of the Nine Emperor Gods Festival, presented as part of *A Tapestry of Sacred Music 2025*. Photo credit: Alvin Ho

A Tapestry of Sacred Music brought together sacred sounds from across the world for its 16th edition. Over three days, audiences encountered the ancestral ritual music of Korean royal courts, the night ceremonies of a Turkish Sufi brotherhood, Taoist festival processions and Byzantine prayers sung in Aramaic. The festival was a remarkable convergence of faith communities whose music, rooted in humanity's shared needs, fears and joys, transcended differences to offer moments of connection and renewal.

WATCH

Learn about Sri Lanka's thovil ceremonies with Buddhika Ranaweera and his company of dancers in *A Tapestry of Sacred Music 2025*



MICappella X The Island Voices: The Crossover, presented as part of *Voices – A Festival of Song 2025*. Photo credit: Alvin Ho

Muara Festival, presented by Era Dance Theatre in collaboration with Esplanade, introduced *Sayembara Tari*, a competition giving young dancers from Singapore and the region a platform to demonstrate skill, discipline and cultural knowledge.

Voices – A Festival of Song featured an all-local line-up in celebration of SG60, a first for the festival. Vocal groups MICappella and The Island Voices also collaborated for the first time, while new song-signing workshops by Singapore Association for the Deaf, also featured as part of SG Enable's Enabling Lives Festival, reinforced the centre's commitment to accessibility and inclusivity.



Participants learn to song sign at *Song Signing 101 Workshop*, presented as part of *Voices – A Festival of Song 2025* and SG Enable's Enabling Lives Festival. Photo credit: Alvin Ho

Adding greater variety to our vibrant arts calendar

Our hirers brought greater variety to our calendar of programmes this year, which also brought new audiences to the centre. As the venue for the Opening Ceremony of the World Aquatics Championships 2025, the Singtel Waterfront Theatre welcomed 600 international athletes and representatives, and Singapore President Tharman Shanmugaratnam. The event was presided over by World Aquatics President Husain Al Musallam and featured performances by talents from School of the Arts (SOTA), Victoria Junior College and the Movement for the Intellectually Disabled of Singapore (MINDS).



President Tharman Shanmugaratnam attending the Opening Ceremony of the World Aquatics Championships 2025 at the Singtel Waterfront Theatre.
Photo credit: Off The Beaten Track



How to Train Your Dragon in Concert at the Esplanade Concert Hall. Photo credit: Alfred Phang

Legendary cellist Yo-Yo Ma enraptured sold-out audiences as he presented a solo recital followed by a cello concerto with the Singapore Symphony Orchestra (SSO), while Joe Hisaishi performed with the SSO to similar acclaim. Film and anime-themed concerts maintained their strong appeal, with *Harry Potter and the Deathly Hallows Part 2*, *Attack on Titan – Beyond the Walls World Tour* and *How to Train Your Dragon* drawing enthusiastic crowds. *The Attack on Titan* concert was attended by a largely under-35 audience, with some even decked in full cosplay.

Chinese dance and theatre productions such as *Poetic Dance: The Journey of a Legendary Landscape Painting* and the *National Ballet of China's A Dream of Red Mansions* also received strong attendances, while well-attended concerts by Nepalese Buddhist nun and musician Ani Choying and pop culture icon Kenny G showed that there is strong interest in world-renowned music icons.

“

Esplanade has established itself as one of Asia's premier cultural institutions, setting an exceptional standard for artistic excellence and international collaboration. Willow Arts is honoured to work alongside Esplanade in bringing world-renowned artists such as Joe Hisaishi to Singapore, further strengthening the city's position as a leading cultural destination in the region.”

– **David Feng**, Director of Willow Arts



World-renowned composer and conductor Joe Hisaishi returned to Singapore for *The Harp, Heron and Firebird*, a spectacular collaboration with the Singapore Symphony Orchestra at the Esplanade Concert Hall.

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, and FY25 marked several milestones in this mission.



Esplanade's beloved children's mascot PIP brought smiles to young audiences at *March On 2026*. Photo credit: Danial Halim



Artists and crew of *PABL – Songsmith: Singapore Songs and Songwriting*, commissioned by the Ministry of Education and the National Arts Council.
Photo credit: Henzy David and Metronome SG

PABL – Songsmith: Singapore Songs and Songwriting, commissioned by the Ministry of Education and the National Arts Council, returned for its third edition, bringing together over 4,100 secondary school students and educators at the Esplanade Concert Hall. To make the experience more accessible and easy to understand, the programme introduced the use of on-screen captions this year which included lyrics, artist names and song titles. Created by Inch Chua, Metronome Collective and Esplanade, the programme featured Singapore songs from the 1960s to the present, which were performed by guest singer-songwriters including Nathan Hartono and shazza.



Yusof: Portrait of a President marked the second collaboration between our Pentas and Feed Your Imagination (F.Y.I) series, as we continued our efforts to create productions that engage both students and general audiences. Set against the backdrop of a young nation on the cusp of change, the production traces Yusof Ishak's beginnings as a journalist to his eventual tenure as Singapore's first head of state. Written by playwright Zizi Azah and directed by Mohd Fared Jainal, this was a refreshing restaging of a work by Teater Ekamatra that premiered at *Pesta Raya – Malay Festival of Arts 2015*.

To meet strong demand, the run expanded from an initial four public and three school shows to seven public and four school shows. School shows included post-show dialogues moderated by playwrights Alfian Sa'at and Nabilah Said. For their work on *Yusof: Portrait of a President*, costume designer Sufiyanto (Kebaya Societé) was nominated for Best Costume Design at the 2026 The Straits Times Life! Theatre Awards, and lead actor Sani Hussin won Best Actor at the Bakchormeeboy Awards 2025. *Yusof: Portrait of a President* was presented as part of 60 Connections – At Home and Afar, and was highlighted in *The Straits Times Life!*'s **"Look Back In Wonder"** feature recognising the resurgence of historical plays in Singapore theatre in 2025.



Yusof: Portrait of a President by Teater Ekamatra, an Esplanade Commission presented as part of 60 Connections – At Home and Afar in celebration of SG60. Photo credit: Akbar Syadiq

Thank you so much
for believing in the
work that we do!
MOHD FARED JAINAL

Thank you
for every
opportunities
you've given
the company
to grow. &
Shaza

Thank you Esplanade
for always providing
us with a beautiful
artistic home.
ghafir akbar

Messages from Teater Ekamatra's Director and Set Designer, Mohd Fared Jainal; Teater Ekamatra's Executive and Artistic Director, Shaza Ishak; and actor Ghafir Akbar, for *Yusof: Portrait of a President*.

READ

*A conversation with playwright Zizi Azah
on the making of Yusof*



History, Whose Story?, an Esplanade Co-Production with The Necessary Stage, presented as part of *Feed Your Imagination (F.Y.I)* 2025. Photo credit: Alvin Ho

Alongside *Yusof: Portrait of a President*, another *F.Y.I* programme ***History, Whose Story?*** by The Necessary Stage, originally written in 2000 by Cultural Medallion playwright Haresh Sharma and adapted for this 2025 production, offered secondary school students a tongue-in-cheek take on history. Co-directed by Sharma and The Necessary Stage's Associate Artist Deonn Yang, the highly engaging experience entertained secondary school audiences and educators, and homeschooling communities, and prompted lively debate and meaningful conversations on heritage, identity and who gets to shape history.



Koko the Great, an Esplanade Production presented as part of *PLAYtime!* 2025. Photo credit: Alvin Ho

Championing Singapore publishers, writers and illustrators, *PLAYtime!* featured three productions adapted from locally published storybooks ***The Bird Who Was Afraid of Heights***, ***Karung Guni Boy*** and ***Koko the Great***. These productions celebrated courage, imagination and responsibility through relatable storytelling. Written by Natalie Hennedige and illustrated by Twisstii, director-playwright Ian Loy transformed *Koko the Great* into a multimedia and puppetry-driven staging that celebrated the power of play and imagination.



A festival reimagined for the year

As we had venue closures during the Formula 1 Singapore Airlines Singapore Grand Prix 2025, *Octoburst!*, our annual festival to celebrate Children's Day, was reimagined as an offsite experience, bringing the arts directly into schools, preschools and community spaces. *The Children's Day Celebration Kit*, created by Peculiar Matter, brought storytelling and puppet-making into classrooms at 13 primary schools. For preschools, artist Didier Ng's *Our Friends in the Sea* invited children to create imaginative art pieces, which were later assembled into an underwater-themed exhibit at PIP's PLAYbox, symbolically transporting their creative voices into Esplanade.



Preschool participants of *Our Friends in the Sea* from PCF Sparkletots Preschool (Limbang Blk 543) craft their own underwater sea creatures using upcycled and recyclable materials, presented as part of *Octoburst! 2025*.



Chotto Desh by Akram Khan Company was presented as part of *March On 2026*. Photo credit: Alvin Ho

Young audiences take centre stage

March On 2026 continued to build on its reputation as a key platform for young audiences. Internationally acclaimed works such as Akram Khan Company's *Chotto Desh* and Barrowland Ballet's *Tiger Tale / Playful Tiger* were met with strong audience responses. New Singapore works *First Rave* by The Wanderlings, *The Curious Curators* by A Magical Creation, and *There's a Dinosaur in the Concert Hall!* written by Thomas Lim, directed by Krish Natarajan and performed by The Lorong Boys and Friends also featured in the festival, reflecting the growing capability and diversity of Singapore artists who are creating for young audiences.

Buoyed by the success of *March On*'s first commission for infant audiences in 2025, the festival team commissioned *First Rave*, Singapore's first text-based baby theatre performance, designed specially for babies and new parents. Created by The Wanderlings, the work melded puppetry, light and sound to tell the story of a single-parent deejay navigating the journey of motherhood, continuing *March On*'s goal of encouraging Singapore artists to develop work for young audiences.



Babies take part in a post-show rave party in *First Rave*, an Esplanade Co-Production with The Wanderlings, presented as part of *March On 2026*. Photo credit: Alvin Ho

PLAYlab, our artist development platform for creators interested in creating work for young audiences, showcased four works-in-progress this year, developed with guidance from Artistic Associate Ellison Tan. The works were *BABYZILLAS* (Natalia Tan), an immersive encounter in which toddlers become performers; *From Nothing to Rumblyngs to Everything* (Tan Weiying, Rudi Osman, Sonia Kwek and Faith Liu Yong Huay), a sensorial exploration of the cosmos; *Let's Work(out)* (Jaycee Ho and Ong Cheryl), a retro-inspired blend of performance and aerobic play; and *a-e-i-o, shh!* (Latido Therapy featuring Zee Ang and Namie Rasman), an interactive musical encounter that explored listening and co-creation. Young audiences, practitioners and caregivers were invited to participate and provide feedback on the works during the showcase.

For the first time since its inception in 2021, our SEEDLINGS participants ventured beyond Esplanade, spending valuable hands-on time with artist collective SOME CLUB ahead of working on their *March On* installation, gaining a new perspective on artmaking.



Children enjoy guided activities in a cosy space curated by the SEEDLINGS in *Pause & Play*, presented as part of *March On 2026*. Photo credit: Alvin Ho



Baybeats Budding Bands participants in a Sound Attachment session with Esplanade's Technical Production team at the DBS Foundation Outdoor Theatre.



Baybeats Budding Band SHINSEINA takes the stage at the Arena (DBS Foundation Outdoor Theatre) on the opening day of Baybeats 2025. Photo credit: Baybeats Budding Photographer Tu Jia min

Building capabilities, exchange and mentorship

Baybeats, our beloved indie and alternative music festival, marked a milestone 24th edition with its biggest festival footprint yet. This edition ran over four days and featured more stages and new panel discussions and industry sessions. Our *Baybeats Budding Bands* mentorship programme completed another successful run culminating in performances at *Baybeats*, and we continued with the *Baybeats Budding Writers* mentorship initiative, building a community of aspiring music journalists who saw their efforts result in four articles being published on *Esplanade Offstage* in November 2025. Through *Baybeats' Festival Exchange Programme* with Taiwan's Carnival Fever and Indonesia's Jakarta Music Con, Singapore acts Monda(e) and sub:shaman ventured overseas and showcased their music to new regional audiences. The festival's *Delegate Programme* also brought together industry professionals from Asia and beyond for networking sessions, panel discussions and showcases.



sub:shaman, a Baybeats Budding Band from 2013, performing at Baybeats 2024. Photo credit: Danial Halim

Our annual collaboration with Intercultural Theatre Institute (ITI) reached its 10th year in 2025, which coincided with ITI's 25th anniversary. Four graduating actor-students from Singapore and India performed Shakespeare's *Othello*, with each actor playing multiple characters in a minimalist production directed by internationally acclaimed director Tang Shu-wing from Hong Kong.

READ

Baybeats Budding Writer Caleigh Heng features In My Head, a third space for music connections

READ

Meet eight ITI alumni and discover where their training has taken them

Nederlands Dans Theater 2 (NDT 2) conducted two repertoire masterclasses (intermediate and advanced) as part of *da:ns focus – Contemporary Dance*, offering the next generation of Singapore dancers the chance to learn from one of the world's leading contemporary dance companies. Ahead of her *Huayi 2026* performance, acclaimed Hong Kong choreographer Mui Cheuk Yin, accompanied by lighting designer Lee Chi Wai, conducted workshops with dance students and educators from LASALLE College of the Arts, Nanyang Academy of Fine Arts (NAFA) and School of the Arts (SOTA).

A collaboration between O School and Esplanade presented as part of the *da:ns focus – FL/OW* weekend, 5.6.7.8 was a choreographic platform that spotlighted the next generation of street dance choreographers and dance crews. A total of eight new works were showcased, with each work featuring a distinct movement language shaped by the choreographer's community and artistic practice.



5.6.7.8, a collaboration with O School, presented as part of *da:ns focus – FL/OW (The FULL OUT Weekend) 2025*. Photo credit: Ken Cheong



Young choristers of *Voices Festival Choir* perform for the first time in the Esplanade Concert Hall under the guidance of choral conductors Musicians' Inc. 6 (MI6). More than 100 choristers took the stage for *A Choir-ed Taste*, presented as part of *Voices – A Festival of Song 2025*. Photo credit: Alvin Ho



As part of *60 Connections – At Home and Afar*, we presented a first-time collaboration between GRAMMY-nominated countertenor **Andreas Scholl**, Singapore's only professional baroque ensemble, **Red Dot Baroque**, and German soprano **Sarah Traubel**, in a programme featuring early operatic highlights and Pergolesi's *Stabat Mater*. Red Dot Baroque, led by National Arts Council Young Artist Award recipient Alan Choo, proved themselves capable of matching the artistry of their esteemed international counterparts, in a testament of their progress since their establishment in 2018.

Our young choristers in the *Voices Festival Choir* commanded the Esplanade Concert Hall stage in their finale concert presented as part of *Voices – A Festival of Song*. That evening, the 100-over young choristers presented *A Choir-ed Taste* under the guidance of established choral conductors Musicians' Inc. 6 (MI6).

Our outreach to schools continued to grow. *F.Y.I.: Day Out @ Esplanade* welcomed nearly 2,000 primary school students and teachers, who were treated to an interactive street dance performance by ScRach MarcS and a music workshop conducted by yIN Harmony. For the first time, young actors from Strawberries Inc designed and facilitated a primary-school-friendly tour of the Esplanade Concert Hall's interior and foyer spaces. The programme was supported by volunteers from sponsors Deloitte and Bloomberg, marking our first corporate volunteer partnership of such a scale.



Student participants at *F.Y.I.: Day Out @ Esplanade* enjoy a street dance performance by ScRach MarcS at the DBS Foundation Outdoor Theatre. Photo credit: Alvin Ho



U26 Insiders volunteering at the *Flipside 2025* booth as part of the *U26 Insiders Programme*, run with Republic Polytechnic's CREATE Leadership Camp.

In a new pilot initiative, the *U26 Insiders Programme* run with Republic Polytechnic's CREATE Leadership Camp, we engaged 60 students from various Arts & Culture CCAs across three festivals, *Flipside*, *Baybeats* and *da:ns focus – FL/OW*, through meet-and-greets with artists, exclusive backstage tours, volunteering opportunities and attachments with festival teams.

“

The programme provided me with an eye-opening experience. It provided a precious opportunity to allow youths to get in touch with the arts industry and bond with one another.”

– A *U26 Insider* who volunteered at *Flipside*

“It was definitely a one-of-a-kind experience. I learnt a lot from the *Baybeats* marketing team that I will definitely be putting to use!”

– A *U26 Insider* who volunteered at *Baybeats*

“Personally, this event changed my perception of the arts positively, I was able to get a glimpse of how professionals handle shows and their intentions in each decision they make.”

– A *U26 Insider* who volunteered at *da:ns focus – FL/OW*

We also expanded our reach to preschools through a new partnership with the Singapore Repertory Theatre's Centre for Creative Learning. *Tales on the Trail*, a ticketed workshop at PIP's PLAYbox combined storytelling with a trail around Esplanade. We engaged preschoolers from seven preschools, successfully reaching new audiences and increasing visitorship to PIP's PLAYbox.

Our annual Teacher Engagement Session drew educators from preschool to tertiary levels, offering a platform to learn about upcoming programmes and explore collaboration opportunities with Esplanade.



Esplanade Assistant Programmer, Ng Bi Yu, sharing about upcoming *Huayi – Chinese Festival of Arts* programmes with educators at the annual Teacher Engagement Session.

Technical training for the next generation

Esplanade Academy ran 12 courses across Technical Theatre and Arts Development in 2025, building capabilities for the sector in technical theatre and arts and venue management.

We welcomed 28 local trainees who gained skills and experience in various departments including Technical Production, Customer Experience, Programming, Arts & Wellbeing, Marketing, and Venue Partnership. This provided them with direct, hands-on exposure to the many disciplines behind the scenes of a busy performing arts centre. For these trainees, an attachment at Esplanade was more than just a placement. Working alongside experienced practitioners, they gained professional competencies that are difficult to acquire in a classroom, ranging from navigating the technical demands of a live production, supporting audience development efforts, to contributing to the curatorial work behind a festival. In opening our doors to the next generation, Esplanade Academy reaffirms its commitment to a stronger, more resilient arts sector for Singapore.

Course title	No. of participants
Technical Theatre Training Programmes	
Demonstrate Knowledge of Production & Technical Theatre Practice	26
Demonstrate Understanding of Basic Lighting Operations	6
Demonstrate Understanding of Basic Sound Operations	6
Perform Basic Stage Operations	16
Perform Elementary Stagecraft	6
Specialised Stage Lighting Programme	7
Arts Development Training Programmes	
<i>Sing Out Loud!</i> Workshop for Social Service Professionals	16
Esplanade Academy Trainees (attachments)	
Total number of local trainees	28

Technical Production trainees gain hands-on experience in theatre and production through practical sessions led by Esplanade Technical Supervisor Razali Semuni.



A significant milestone this year was the launch of the Certificate in Technical Theatre and Production (Level 1), Esplanade Academy's first jointly certified programme developed with NAFA. Developed in alignment with the Skills Framework for the Arts, the six-month programme provides aspiring theatre technicians with structured training in stagecraft, lighting and sound, and was complemented by hands-on learning and industry attachments, strengthening the talent pipeline for Singapore's performing arts sector.

Esplanade's commitment to nurturing the next generation of arts workers extended to primary, secondary and tertiary level students. With the integration of Education and Career Guidance (ECG) into the Ministry of Education's Character and Citizenship Education framework, demand for our Career Talks grew by 45% this year. We hosted multiple ECG learning journeys and career talks, reaching 398 students from primary to tertiary institutions, introducing them to the breadth of what an arts centre does and the diverse careers it offers. Esplanade also participated in the University of the Arts Singapore (UAS) Career Fair for the first time, strengthening engagement with emerging talent

from the arts and creative sectors and sharing insights into the skills and experiences required for a successful career in the arts.

We conducted several learning journeys in 2025 for various organisations. The Singapore College of Islamic Studies (SCIS), preparing to incorporate as a Company Limited by Guarantee under MCCY, brought their members to learn about Esplanade's governance and stakeholder frameworks. The National Arts Council also brought new staff to our centre for their bi-annual orientation programme. We also welcomed Year 2 HR Management and Psychology students from Singapore Polytechnic who learnt how Esplanade's Human Resources supports business needs in an arts organisation.

Extending our reach and impact to aspiring arts workers from abroad, Esplanade Academy collaborated with the Western Australian Academy of Performing Arts (WAAPA) on an arts worker exchange, hosting several third-year Arts and Cultural Management students for a two-day programme on Singapore's arts and cultural landscape and Esplanade's strategic direction and operations.

Esplanade's Human Resource team at the University of the Arts Singapore (UAS) Career Fair.



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. This year, we saw several landmark moments with works that began here at Esplanade that went on to reach audiences and partners far beyond Singapore's shores.

Infinitely Closer, an Esplanade Commission by Kuik Swee Boon & The Human Expression (T.H.E) Dance Company, was presented to mark the opening of the Singtel Waterfront Theatre in 2022. The production went on to perform at the Sejong Center for the Performing Arts in Seoul in April 2025, in celebration of Singapore-South Korea diplomatic relations. Photo credit: Bernie Ng



Samsara reaches the world

A key highlight of the year was when Netflix licensed *Samsara* for streaming on its platform. The film *Samsara* was created for our *Pesta Raya 2024* commission *Samsara – A Cine-Concert* by visionary Indonesian director Garin Nugroho. *Samsara – A Cine-Concert* reimagined the traditional film-concert format by integrating live electronic music, premiering at *Pesta Raya 2024* before going on to play at the Perth Festival, ASEAN Film Festival, and venues across Jakarta, Jogja and Bali. The film won four awards at Indonesia’s Citra Awards and was nominated for three Asia Pacific Screen Awards (Best Film, Best Director and Best Cinematography). In 2026, Netflix licensed the work for a 10-year streaming period across Southeast Asia, with Esplanade being acknowledged in the opening credits. First commissioned for *Pesta Raya* and presented at the Esplanade Concert Hall, *Samsara* has since found a second life on a different platform, bringing the work into homes across Southeast Asia.

A still from *Samsara*, which is now available on Netflix throughout Southeast Asia. The film was originally commissioned by Esplanade for *Samsara – A Cine-Concert*, presented as part of *Pesta Raya – Malay Festival of Arts 2024*.





Tall Tales: Bananas and Ang Ku Kuehs, an Esplanade Co-Commission with Taipei Performing Arts Center, by The Finger Players and Shakespeare's Wild Sisters Group, presented as part of *Huayi – Chinese Festival of Arts 2026*. Photo credit: Crispian Chan, courtesy of The Finger Players

A co-commission with Taipei Performing Arts Center

We co-commissioned *Tall Tales: Bananas and Ang Ku Kuehs* with Taipei Performing Arts Center (TPAC) for *Huayi 2026*. A collaboration between The Finger Players of Singapore and Shakespeare's Wild Sisters Group of Taiwan, *Tall Tales: Bananas and Ang Ku Kuehs* featured folk tales from both islands and explored the fragile coexistence between human and nature, story and survival, how we tell the world into being, and how, in uncertain times, we reimagine, rebuild and reinvent ourselves through stories. The work was co-written and co-directed by Oliver Chong from The Finger Players (Singapore) and Wang Chia Ming from Shakespeare's Wild Sisters Group (Taiwan). Their creative partnership can be traced back to a collaboration in 2017, when Chong performed in a work directed by Wang at *Huayi 2018*. *Tall Tales: Bananas and Ang Ku Kuehs* premiered at *Huayi 2026* at the Esplanade Theatre Studio and will travel to TPAC in Taipei in May 2027. This is the first of a two-year co-commissioning project between Esplanade and TPAC.

READ

Oliver Chong bids farewell with Tall Tales: Bananas and Ang Ku Kuehs

READ & WATCH

Go backstage with Daniel Sim, Puppet Designer and Fabricator of Tall Tales: Bananas and Ang Ku Kuehs



Commissioning and co-producing new works

da:ns focus – Connect Asia

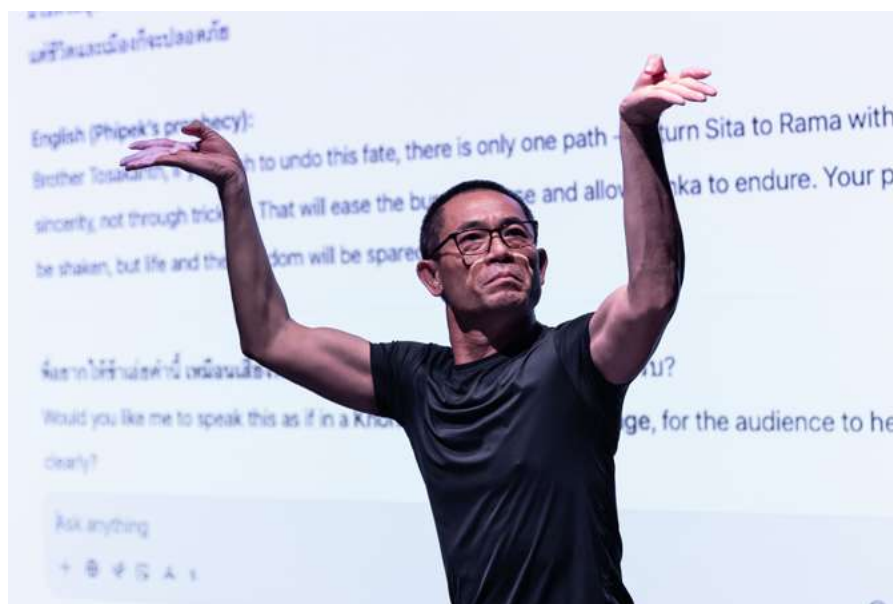
Now placed three Esplanade commissions in the spotlight.

SoftMachine: The Return by multidisciplinary artist Choy Ka Fai revisited the original 2015 *SoftMachine* project, which went on to tour internationally with over 60 shows. Reuniting Choy with five artists from the original production—Rianto (Indonesia), Surjit Nongmeikapam (India), Xiao Ke x Zihan (China), and Yuya Tsukahara (Japan)—*SoftMachine: The Return* reflected on a decade of their personal and professional development across changing Asian landscapes. The work was picked up by a festival director from Hanover, Germany during the *International Presenters Visit Programme (IPVP)*, and went on to tour to Transkontinentale, Humboldt Forum in Berlin, Real Dance Festival in Hanover and SPRING Performing Arts Festival in Utrecht.

Another Esplanade commission which premiered during *da:ns focus* – Connect Asia Now was *Chapter 2*, a new solo performance by acclaimed Thai choreographer Pichet Klunchun. As with his earlier work, *No. 60*, which was commissioned and presented by Esplanade in 2022, *Chapter 2* went on to be presented at various venues in Thailand and Malaysia.



SoftMachine: The Return by Choy Ka Fai, an Esplanade Commission, presented as part of *da:ns focus* – Connect Asia Now 2025. Photo credit: Law Kian Yan



Chapter 2 by Pichet Klunchun, an Esplanade Commission, presented as part of *da:ns focus* – Connect Asia Now 2025. Photo credit: Bernie Ng

READ

An essay on Choy Ka Fai's *SoftMachine: The Return* by Yon Natalie Mik



U>N>I>T>E>D, an Esplanade Co-Commission with Asia TOPA, Arts Centre Melbourne and Perth Festival, presented as part of *da:ns focus* – Connect Asia Now 2025. Photo credit: Jootz See



U>N>I>T>E>D by Chunky Move (Australia), co-commissioned with Asia TOPA, Arts Centre Melbourne and Perth Festival, brought together Antony Hamilton's choreography with Balinese experimental music duo Gabber Modus Operandi, streetwear label Future Laundry, animatronic design house Creature Technology Co., and lighting designer Benjamin Cisterne.

READ & WATCH

Go backstage with Antony Hamilton, Artistic Director of Chunky Move

“

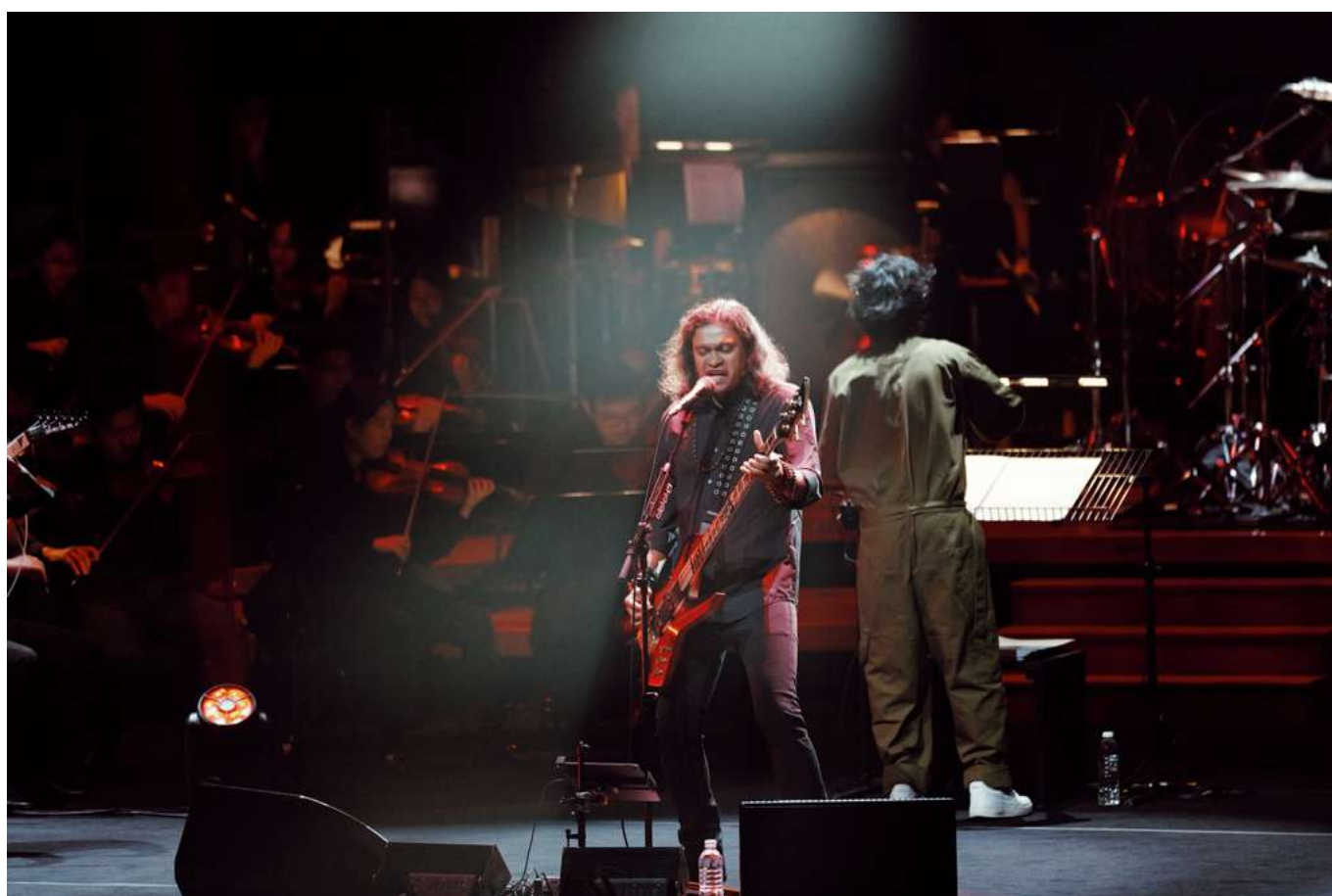
It has been my privilege to work with such a dedicated and exceptional creative and technical team on *U>N>I>T>E>D*. It is also a great pleasure and privilege to bring this work to Singaporean audiences.”

– **Antony Hamilton**, Artistic Director, Chunky Move



Twelve Angry Men, an Esplanade Co-Production with Nine Years Theatre. Photo credit: Tan Ngiap Heng, Nine Years Theatre

Twelve Angry Men, a 2013 commission with Nine Years Theatre, enjoyed a sold-out restaging at the Singtel Waterfront Theatre with a brand-new cast. The work won Best Ensemble at the [Bakchormeeboy Awards 2025](#), which is a testament to the growth of Nine Years Theatre since Esplanade first partnered with the group during its inception in 2013.



Cosmic Dissolution, an Esplanade Commission, presented as part of *Kalaa Utsavam – Indian Festival of Arts 2025*.

Cosmic Dissolution, an Esplanade commission presented at *Kalaa Utsavam*, demonstrated the festival's commitment to bold, original Singapore creations. This was a landmark collaboration between pioneering Vedic metal band RUDRA and Resound Collective, conducted by Ang Shao-wen and featuring musical arrangements by Chok Kerong. This commission brought metal and orchestral music together at a scale not previously seen in Singapore.

READ

RUDRA revisits their top 10 headbanging highlights



My Grandfather's Road – Ten Year Series 2015–2025 by Neo Kim Seng, presented as part of *60 Connections – At Home and Afar*. Photo credit: Ken Cheong

In FY25, our *Visual Arts* programmes brought together a constellation of site-specific exhibitions and public programmes that were united by a spirit of reflection, on memory, place and the stories that bind communities across time. In keeping with our theme *60 Connections – At Home and Afar*, artists were invited to ask what spaces mean, and what they hold.

Neo Kim Seng's ***My Grandfather's Road – Ten Year Series 2015–2025*** charted a decade of artistic evolution, from book and installation performance to music released on vinyl, CD and digital formats. Taking place alongside the exhibition were listening parties, readings and performances conducted in both English and Cantonese, drawing audiences into an intimate reckoning with personal and collective memory. Tang Da Wu's ***The Seminar – Don't Teach Art*** assumed a more interrogative stance, questioning the conventions of art education through sculptures fashioned from everyday materials such as cardboard, earth, bricks and newspapers, alongside drawings, performances and open workshop discussions that welcomed visitors and art school students alike into an ongoing conversation about what it means to make and teach art.



The Seminar – Don't Teach Art by Tang Da Wu, presented as part of *60 Connections – At Home and Afar*. Photo credit: Koh Sze Kiat, Oddinary Studios

WATCH

Discover the making of an installation with Esplanade's Visual Arts team



Only the Wind Remembers by Khairulddin Wahab. Photo credit: Kee Ya Ting

Beyond the exhibitions at Jendela, we also commissioned Singapore artist Khairulddin Wahab to create *Only the Wind Remembers* for the Esplanade Concourse, a site-specific work that drew on Singapore's maritime heritage and the elemental forces that have long shaped its identity. Rooted in Singapore's place within the Malay Archipelago and its surrounding seas, the work offered a quietly powerful meditation on origins and belonging, and on the connections between land, water and people.



Participants of the *International Presenters Visit Programme (IPVP)* took part in practice sharing sessions by Singapore artists, presented as part of *da:ns focus – Connect Asia Now 2025*.

Connecting global artists to Singapore's vibrant arts scene

The third edition of the [*International Presenters Visit Programme \(IPVP\)*](#) brought together over 25 renowned international festival directors, producers, artists and practitioners who were hosted to performances, sharing sessions, talks, tours and networking sessions as part of *da:ns focus – Connect Asia Now*. Deliberately intimate and focused on context rather than market-style transactions, the gathering offered insights into the artistic practices and ecosystems of the region. In addition to *SoftMachine: The Return* being picked up for touring opportunities, ImPulsTanz – Vienna International Dance Festival's curator invited Bangkok-based artist Sun Phitthaya Phaefuang to the festival to run workshops after watching Sun's work at IPVP and *VECTOR#6: The Sound of Intimacy*.



Why Do Birds Fly? by Li Ruimin, a work created as a result of *Huayi Brewery*, presented as part of *Huayi – Chinese Festival of Arts 2026*. Photo credit: Jootz See

The third edition of the *Contemporary Performing Arts Research Residency*, supported by the National Arts Council, invited Singapore and international practitioners to submit research proposals under the theme *This Time*. From 300 applicants, a panel of esteemed arts professionals—Ming Wong, Wu Mali, Nanako Nakajima, Faith Tan and Jia Jia Hoon—selected six applicants to undergo the residency from April to June 2026 at Esplanade.

The second iteration of *Huayi Brewery*, our incubation programme for independent artists working in the Chinese-language medium or exploring Chinese identity and culture, featured theatre practitioner Ric Liu and choreographer-dancer Li Ruimin. Li Ruimin's showcase *Why Do Birds Fly?* was presented at *Huayi 2026* following a 12-week incubation period.

“

I'm deeply grateful to the *Huayi Brewery* residency for offering the space and time to sit with the 'why' in *Why Do Birds Fly?* Perhaps flying is not the destination at all, but merely a fleeting moment in the bird's ongoing journey toward what it longs for.”

– **Li Ruimin**, *Choreographer-dancer*

Works that travelled the world

Esplanade-commissioned and co-produced works developed a strong international presence this year. *Gigenis – the generation of the Earth*, our co-production with Akram Khan (UK), was presented at the Nita Mukesh Ambani Cultural Centre in Mumbai and the Kennedy Center in Washington, D.C. *Magic Maids* by Eisa Jocson and Venuri Perera, one of the most-toured productions *da:ns focus* has ever co-produced, continued an extensive European tour to over 10 festivals, including Künstlerinnenhaus Mousonturm (Germany) and Tanzquartier Wien (Austria). *Am I Here*, a film by Eva Tang commissioned for *Huayi 2023*, was screened at the National Asian Culture Center's ASEAN Screen Dance Programme in Gwangju. *BATU* by Ayu Permata Sari and Hasyimah Harith, a work originating from our *Contemporary Performing Arts Research Residency*, was presented at the Yokohama International Performing Arts Meeting (YPAM).



Magic Maids, an Esplanade Co-Production with Eisa Jocson and Venuri Perera, was presented as part of *da:ns focus – Connect Asia Now 2024*. Photo credit: Bernie Ng



One Day We'll Understand 有那么一天 by Sim Chi Yin, an Esplanade Commission presented as part of *The Studios 2024*, produced by CultureLink Singapore, in partnership with Chamber Made (Australia). Photo credit: Joseph Nair

Other dance co-productions and commissions that went on to tour internationally included *Infinitely Closer* by T.H.E Dance Company at Sejong Center for the Performing Arts in Seoul, in celebration of Singapore-South Korea diplomatic relations; *Lapse* by Melati Suryodarmo (Indonesia) at Asia TOPA in Melbourne and Taipei Performing Arts Center; and *A Reason for Falling* by Hwa Wei-An (Malaysia) at the Echo Echo Festival of Dance and Movement in Ireland. On the theatre front, *One Day We'll Understand* by Sim Chi Yin toured to Asia TOPA, and *Dragon Ladies Don't Weep* by Margaret Leng Tan toured to the Seoul Performing Arts Festival.

Esplanade's thought leadership was recognised across international networks, with staff members being invited to speak at or moderate panel discussions at the World Federation of International Music Competitions (Harbin), YPAM, the Association of Asia Pacific Performing Arts Centres (AAPPAC) Conference in Daejeon, Music Land Festival and International Performing Arts Coordinators (Japan), Circus Lab and the NTCH STAGES Forum — Sustainable Theatre Alliance for a Green Environmental Shift (Taipei), Berlin Focus, and the Australian Performing Arts Market.

Festival highlights and international voices

Our mainstay music festivals *Jazz in July*, *Baybeats* and *Voices – A Festival of Song*, brought music lovers of all genres together, while *Mosaic Music Series* showcased artists at the forefront of their genres, including GRAMMY Award -winners Dianne Reeves, Pat Metheny and Thundercat, the long-awaited return of jazz virtuoso Hiromi—who made her debut Singapore and Esplanade performance in 2009—with her band Sonicwonder, múm, The Jesus and Mary Chain and Public Service Broadcasting. Musical theatre and Disney legend Lea Salonga moved audiences with her expressive vocals over four performances which received standing ovations, marking a triumphant return to the Esplanade Theatre after more than a decade.



READ

An interview with Pat Metheny on his musical shifts and the albums that shaped his career

American jazz guitar virtuoso and composer Pat Metheny returned to the Esplanade Concert Hall for his *Dream Box/MoonDial* tour, presented as part of *Mosaic Music Series 2025*. Photo credit: Alvin Ho



GRAMMY Award-winner Thundercat performing at the Esplanade Concert Hall, presented as part of *Mosaic Music Series 2025*. Photo credit: Alvin Ho

Presented in collaboration with Esplanade, the 15th edition of *contact Contemporary Dance Festival* by The Human Expression (T.H.E) Dance Company, had the theme *Paths That Bind Us* and featured artists from Singapore, Australia, South Korea, Canada, New Zealand, Taiwan and France. *Sloth Canon*, a new co-production between T.H.E and Company 605 (Canada), marked former dancer Anthea Seah's return in her new role as T.H.E's resident choreographer.



Sloth Canon, a co-production by The Human Expression (T.H.E) Dance Company and Company 605, presented by T.H.E as part of *contact Contemporary Dance Festival 2026*, in collaboration with Esplanade – Theatres on the Bay. Photo credit: Crispian Chan, courtesy of T.H.E Dance Company

Singapore Chinese Dance Theatre marked the 10th anniversary of its *Chinese Dance Fiesta* and introduced *Dunhuang* dance, inspired by the frescoes of the Mogao Caves, to Singapore audiences for the first time through a workshop and talk-demonstration led by Li Qian, a distinguished lecturer from Northwest Minzu University, China. The Singapore Ruan Ensemble celebrated its 20th anniversary at the Singapore Chinese Music Festival 2025 with a multimedia concert under Artistic Director Zhang Rong Hui, with music by composer Sulwyn Lok that was inspired by artefacts from the Asian Civilisations Museum, marking an intergenerational achievement reflecting two decades of artistic mentorship and growth.



Participants of the *Chinese Dance Fiesta 2025: Introductory Dunhuang Dance Workshop* learn the fundamentals of *Dunhuang* dance from Li Qian, a distinguished lecturer from the Dance Academy of Northwest Minzu University, China, at the Esplanade Rehearsal Studio. Photo credit: Singapore Chinese Dance Theatre



Students from Yuan Ching Secondary School perform at the DBS Foundation Outdoor Theatre, presented as part of *Chinese Dance Fiesta 2025: Performance*, by Singapore Chinese Dance Theatre in collaboration with Esplanade – Theatres on the Bay. Photo credit: Alan Ng

BUILDING A COHESIVE AND SUSTAINABLE ORGANISATION

Full operational scale, restored

The completion of our Technical Infrastructure Upgrade Project was a defining point for FY25. Esplanade Theatre reopened in October 2025, marking the completion of a once-in-two-decades programme of technical enhancements across our performance venues, and with it, the return of all venues to full operation after about two years of upgrading works. The successful completion of the project was made possible through the efforts and contributions of internal teams, consultants and contractors, who drew on both institutional knowledge and specialist expertise to identify solutions that respected the venues' original design, while minimising invasive works as the technical enhancements were carried out.

Our venues—Esplanade Theatre, Esplanade Concert Hall, Esplanade Recital Studio and Esplanade Theatre Studio—are now digitally ready, with a new digital media suite that can support streaming and recording needs. To improve energy efficiency, conventional lighting has also been replaced with LED solutions. The upgrades strengthen the reliability and capability of our venues, ensuring Esplanade remains ready to support artists, productions and audiences for years to come.



Upgrading works at the Esplanade Theatre in 2025.



A new digital media suite.

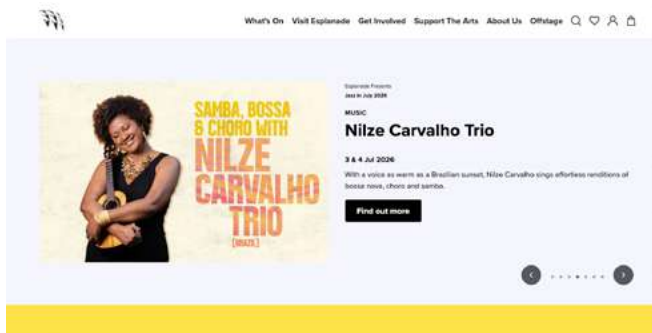
To mark the milestone, we invited religious leaders from the Inter-Religious Organisation (IRO) to bestow their blessings upon our upgraded venues. The multi-religious blessing took place on 26 Sep 2025 with Assistant CEO Ravi Sivalingam accompanying 10 religious representatives through the venues for prayers and blessings, beginning at the Esplanade Concert Hall and concluding at the Esplanade Recital Studio.



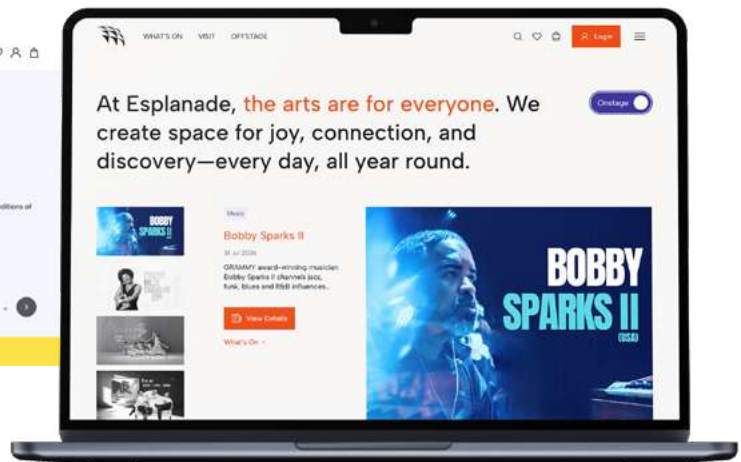
Religious leaders from the Inter-Religious Organisation (IRO) bless the Esplanade Theatre following its reopening after the technical infrastructure upgrade.

Digital transformation continues

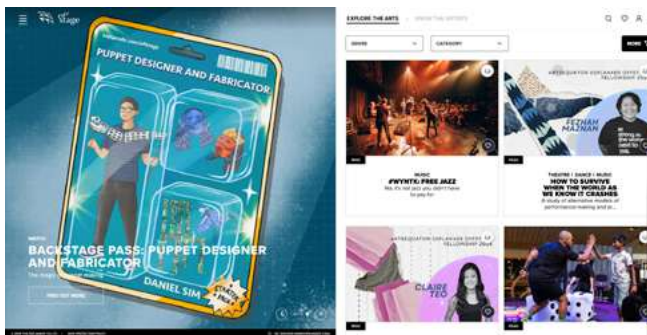
Central to the continuation of Esplanade's digital transformation journey was the revamp of Esplanade's website. It is one of the busiest arts websites in Singapore with over seven million visits per year, where audiences discover the full range of happenings at Esplanade and purchase tickets for performances. The revamp brought events and the editorial archive of *Esplanade Offstage* onto one connected platform. It served as the first step towards reimagining how audiences discover, engage with and experience the arts in an increasingly digital world. Esplanade's website achieved an engagement rate of 43% in FY25, with the revamp projected to improve on this figure. Beyond the website, this transformation will strengthen audience engagement across key touchpoints including email communications and personalised content, positioning Esplanade as a leader in digital innovation within the arts and cultural sector across Singapore and the Asia Pacific region.



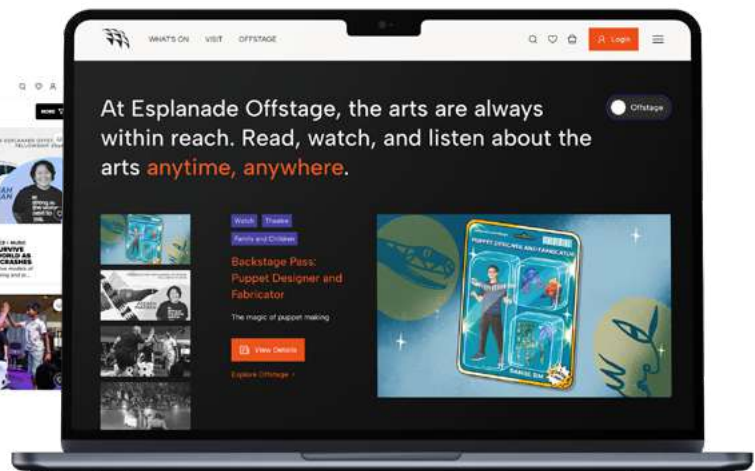
Before (Esplanade website)



After (Esplanade website)



Before (Esplanade Offstage)



After (Esplanade Offstage)

Before-and-after comparisons of the revamped Esplanade and *Esplanade Offstage* websites, brought together on one connected platform.



60 Connections – At Home and Afar

Extraordinary Singapore stories and noteworthy international collaborations were the themes running through **60 Connections – At Home and Afar**, our year-long season celebrating Singapore's 60th year through art that bridges the distances between us. Approximately 60 live programmes and online screenings of performance recordings were presented across the year, drawing 240,000 in-person audiences and 944,000 online video views.

Highlights included *Yusof: Portrait of a President* and the 32 recordings of significant music, dance and theatre works in **Replay – Screenings from the Esplanade Archives**, screened on *Esplanade Offstage* from August 2025 to March 2026. From August 2025 to January 2026, we presented four watch parties as part of *Replay*, screening full theatre performances and short films from our archives to generate conversations about Singapore's performing arts heritage. Two were at Esplanade for *Esplanade&Me* members, and two—organised in partnership with National Library Board—were at the National Library Building.



Director Alvin Tan, performer Baba GT Lye and *Esplanade&Me* members at the *Mari Kita Main Wayang* watch party, presented as part of *60 Connections – At Home and Afar*.



Another initiative under *60 Connections* was ***Idea to Stage***, a capsule exhibition—running at the Esplanade Concourse until January 2027—featuring designs, costumes, stories and photographs from eight memorable Esplanade commissions of theatre works.



The *Idea to Stage* exhibition featured a behind-the-scenes look into Esplanade commissions *Yusof*, the *Adukku Veetu Annasamy* trilogy, *Dragon Ladies Don't Weep*, *Mari Kita Main Wayang*, *Between You and Me*, and *Everything For You*. Photo credit: Samuel Foo

As part of *60 Connections*, *Esplanade Offstage* also published two power lists of iconic Singapore songs *60 Iconic Made-in-SG Songs*, culled from nearly 700 submissions as a mini crowdsourcing activity. The list, alongside a companion list, *20 More Memorable SG Songs*, received above-average organic traffic.

READ

60 Iconic Made-in-SG songs for Singapore's 60th

READ

20 more memorable songs (that almost made it to the 60 Iconic Made-in-SG Songs list)



60 Iconic Made-in-SG Songs featured a selection of 60 songs released between 1965 and 2025 by Singapore artists and songwriters, as voted by the public and music industry figures.

Digital programmes and *Esplanade Offstage*

Esplanade's total online audience crossed four million for the first time, thanks to the outstanding performance of two campaigns for the *Replay* screenings and an expanded selection of flagship video content on [Esplanade Offstage](#). This achievement was also strongly contributed to by [Cargo Lift Sessions](#), our well-loved series of videos where musicians from around the world perform in Esplanade's cargo lift, and [eight concert recordings](#) of rising Singapore and Asia-Pacific bands from *Baybeats 2025*. Two new video series joined the *Esplanade Offstage* roster this year: [Backstage Pass](#), spotlighting the cool jobs that make onstage magic happen, and [Jimmy & the Magic Key](#), an award-winning animated series for kids on classical music composers, gifted to Esplanade by donor Roger Parellada Ferre.



Ichiko Aoba performing as part of *Cargo Lift Sessions* on *Esplanade Offstage*.

WATCH

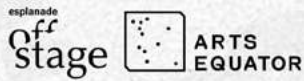
Ichiko Aoba performs for Cargo Lift Sessions on Esplanade Offstage



Australian hard rock and heavy metal band Battlesnake's performance at the LiveWire Stage (Esplanade Forecourt Garden) was one of the eight *Baybeats 2025* concert recordings featured on *Esplanade Offstage*. Photo credit: Alvin Ho



Jimmy meets Niccolò Paganini, an episode of *Jimmy & the Magic Key*. This series was generously gifted to Esplanade by Roger Parellada Ferre.



ARTSEQUATOR- ESPLANADE OFFSTAGE FELLOWSHIP 2026



The ArtsEquator-Esplanade Offstage Fellowship commissioned the development and publication of four opinion pieces by writers Chong Tze Chien, Fezhah Maznan, Claire Teo and Daniel Peters (left to right).

In a new initiative, the ArtsEquator-Esplanade Offstage Fellowship commissioned four mid-career or emerging writers and cultural practitioners to develop critical essays on contemporary performing arts in Singapore and Southeast Asia, with the first essays being published in March 2026.

READ

Explore four opinion pieces from the ArtsEquator-Esplanade Offstage Fellowship



Members of the public pose for photographs with the Disney Adventure themed installation at the Esplanade Forecourt Garden, in partnership with Disney Cruise Line. Photo credit: © Disney

Strengthening the *Esplanade&Me* community and extending the arts experience at our Mall

This year, we welcomed more than 40,000 new *Esplanade&Me* (*E&Me*) members, bringing our total membership to over 166,000 members. This growth significantly strengthened audience engagement and revenue impact, with *E&Me* members contributing over 70% of *Esplanade Presents* ticketing revenue (an increase from 55% in the previous year). The result underscores the effectiveness of our membership strategy in deepening affinity, increasing repeat attendance and driving conversion from engagement to spend.

A key contributor to this growth was the *SISTIC* and *E&Me* single sign-on initiative, which streamlined the customer journey and converted transacting patrons into *E&Me* members more seamlessly. We also broadened our reach through partnerships with non-arts and commercial brands and partners such as Disney Cruise Line and Lianhe Zaobao, tapping into new audiences beyond our traditional arts-going patrons. During festivals, we also activated sign-ups through curated experiences and exclusive merchandise, creating immediate value for new members. Alongside acquisition, we invested in retention and engagement through members-only events and curated experiences such as watch parties presented as part of *60 Connections – At Home and Afar*, workshops for members in collaboration with Esplanade Mall tenants, strengthening relationships and fostering a sense of community. Building on these foundations, we will continue in FY26 to refine our *E&Me* offerings, while focusing on deeper engagement and personalised offerings for our members.

Beyond ticketed performances, our free-by-registration series and festivals such as *Beautiful Sunday*, *Baybeats* and *A Tapestry of Sacred Music* continued to be strong engagement platforms for *E&Me* members. These programmes provided accessible yet curated touchpoints that deepened member engagement and served as effective pathways to sustained participation across Esplanade's broader offerings.



Singapore punk-rock band Plainsunset celebrated their 30th anniversary with a performance at the LiveWire Stage (Esplanade Forecourt Garden) as part of *Baybeats 2025*. Photo credit: Jerry Yong



An audience member crowd surfing during The Bois' performance at the Esplanade Annexe Studio as part of *Baybeats 2025*. Photo credit: Danial Halim



Participants of *Food at the Foyer: A Langgar Experience* enjoy free meals served by the Central Sikh Gurdwara Board at the Esplanade Concert Hall Foyer, as part of *A Tapestry of Sacred Music 2025*. *Langgar*, a communal kitchen, is typically found in a *gurdwara* (place of worship), and serves free meals to all visitors, regardless of background.

Throughout the year, we strengthened our Esplanade Mall tenant mix while deepening engagement with visitors through distinctive campaigns. LWS Music School expanded into an adjacent unit, transforming the space into an intimate music showcase studio with a curated retail offering of musical instruments and merchandise. Aniplus relocated from the Esplanade Annexe to the main centre building on Level 2, increasing its footprint with a larger retail area and enhanced cafe concept, further diversifying Esplanade Mall's food and lifestyle offerings. The Registry of Marriages and Registry of Muslim Marriages (ROM and ROMM) relocated to Level 3 in April 2025 to facilitate the redevelopment works at their original Canning Rise location, which they will return to in 2029.



Aniplus reopens on Level 2 of Esplanade Mall.



Promotional poster for the *We He(art) Local* Esplanade Mall campaign, in partnership with Ang Ku Kueh Girl®, in celebration of SG60.



Participants hang thank-you notes on a gratitude tree at the Esplanade Concourse, as part of the *Wonder Here* campaign.

In celebration of SG60, we partnered homegrown brand Ang Ku Kueh Girl® on an Esplanade Mall spend-and-redeem campaign *We He(art) Local* that featured an exclusive series of collectible pouches. The collaboration also featured our children's mascot, PIP, whose playful and polite personality complemented Ang Ku Kueh Girl's story of gratitude and self-acceptance, creating a distinctly Singaporean narrative that resonated strongly with shoppers, which was amplified through partnerships with influencers.

Our Esplanade Mall *Wonder Here* campaign extended into FY25, inviting visitors to pen thank-you notes and hang them on a gratitude tree at the Esplanade Concourse, or pen and hang them virtually.

Evolving how we serve our visitors

Our Customer Experience (CX) team successfully piloted the outsourcing of the Venue Officer function for selected venues as part of ongoing job and process redesign efforts aimed at strengthening operational resilience and scalability. The pilot delivered positive outcomes, with seven outsourced Event Coordinators supporting venue operations and customer engagement. In parallel, CX recruited and trained a pool of casual tour guides to better support tour facilitation during periods of high demand. These initiatives reflect the evolving role of CX from a primarily in-house service delivery function to a more strategic operational role focused on service standards, partner management and quality assurance across all venues, supporting greater agility, more flexible manpower deployment and consistent, high-quality visitor experiences.

Esplanade Customer Experience Executive Nurul Haryani Binte Sukor assisting with ticket scanning to facilitate ticketholder admission into the Esplanade Concert Hall.

“

We'd like to give positive feedback for the service provided by the entire team, from the ticketing side to all the ushers! Your team of ushers is an asset to your organisation and deserves the highest praise! Keep up the good work!”

– Feedback from patron **Ms Vivian Tsang** who attended Coffee Morning & Afternoon Tea.

“I would like to thank all the awesome staff of Esplanade for ensuring the safety of my dad, knowing that there is a road closure due to F1 preparation, you guys went the extra mile to wheel him to Swissotel for the convenience of my family to fetch him. My dad wouldn't be home safe without your care and kindness. You guys are wonderful, thank you!”

– Feedback from **Ms Julie Tan**. Her father, who has dementia, was found at Esplanade and subsequently safely reunited with his family.



Investing in our people

We believe our people are our greatest strength, and this year we introduced several initiatives to build a more supportive and vibrant work environment. To celebrate SG60 the Esplanade way, we marked the occasion with our first-ever group photo at the DBS Foundation Outdoor Theatre, and our staff were treated to a specially curated local snack box.



Team Esplanade at the DBS Foundation Outdoor Theatre dressed in red and white in celebration of Singapore's National Day.



Esplanade staff relaxing at a Singing Bowl Workshop.



Esplanade staff taking part in a laser tag team-building activity.

To support employee wellbeing and foster stronger workplace connections, we introduced a series of new engagement activities, including a Singing Bowl workshop, and Oxigeno (a blend of pilates, yoga and functional training) and Yogalates (yoga and pilates) sessions. These were arranged to give employees opportunities to recharge, build resilience and prioritise their physical and mental wellbeing amid the demands of work. Beyond wellness, these sessions created informal spaces for staff from different departments to connect and learn together, reflecting our continued commitment to a supportive, people-centred workplace culture.



Esplanade CEO Yvonne Tham welcoming guests at the *Empurau & Encores* fundraising dinner.

Supporting the arts through unique fundraising initiatives

A special fundraising dinner *Empurau & Encores* was held in support of Esplanade's efforts to nurture the next generation of artists and audiences. Made possible through the generosity of long-time partner and Esplanade Mall tenant Red House Seafood, the event brought together donors, supporters and friends of Esplanade over two exclusive evenings that featured a specially curated menu centred on the prized *Empurau* fish. We hosted 22 tables of guests, bringing in support from more than 35 donors.

Weaving Hope, a charity carpet auction with Lotto Carpets Gallery, raised funds to provide vulnerable youths with opportunities for creative expression through the arts.

Keppel Nights continued our partnership with Keppel that provides students with the opportunity to experience the arts at Esplanade. Since 2013, Esplanade has partnered with Keppel's philanthropic arm, Keppel Care Foundation, on the *Keppel Nights* programme which allows students from primary, secondary and tertiary-level schools to attend quality dance, music and theatre performances by Singapore and international artists at Esplanade.

“

It was heartening to see the students arrive with such enthusiasm. For some, this may be their first time stepping into a venue like Esplanade—and experiencing a production of this calibre, alongside their friends and teachers. Moments like these remind us why this partnership matters. I am glad to see Esplanade making some of the performances more inclusive by adopting relaxed front-of-house rules. This allows greater accessibility to the arts, especially for those who may otherwise find it difficult to attend or fully enjoy live performances due to sensory or other accessibility considerations.”

— **Ho Tong Yen**, CEO, Keppel Care Foundation



Disney legend Lea Salonga returns to the Esplanade stage after a decade as part of her *Stage, Screen & Everything In Between* tour. Photo credit: Ken Cheong

Multiple award-winning actress and singer Lea Salonga returned to Esplanade after more than a decade for four performances which received standing ovations at the Esplanade Theatre. We are grateful to the over 120 donors who joined us for the opening-night concert of *Lea Salonga – Stage, Screen & Everything in Between* on 20 Mar 2026, followed by a post-show party with Lea Salonga at Baia rooftop restaurant and bar. This initiative enabled us to improve the wellbeing of over 250 beneficiaries from vulnerable communities through an arts experience at Esplanade.

We ended the year strong with many new donors, reflecting growing support and belief in Esplanade's work, alongside consistent take-up of our ongoing *Gift-a-Seat* and *Mark-a-Bench* fundraising campaigns.



More than 120 Esplanade donors enjoyed a post-show party with Lea Salonga at Baia after her performance at the Esplanade Theatre. Photo credit: Ken Cheong

Other infrastructure and sustainability milestones

Esplanade was awarded the Cybersecurity Essentials Mark by the Cyber Security Agency of Singapore, reflecting our ongoing commitment to upholding strong cybersecurity practices that safeguard the integrity, security and availability of our IT systems and infrastructure.

Our cleaning vendor Chye Thiam Maintenance, together with WeRide, deployed Singapore's first commercialised autonomous electric road sweepers at Esplanade and Marina Coastal Drive, enhancing cleanliness while reducing carbon emissions, contributing to Singapore's vision for a green, low-carbon urban environment. General waste output for FY25 was slightly higher than the previous year, driven by a growing number of operating Esplanade Mall tenants and an increase in footfall, following stricter and more active enforcement of recycling and food waste segregation with our mall tenants. Our Energy Use Intensity, a new indicator introduced this year to better capture energy efficiency, came in at 108.7 kWh/m², supported by the LED lighting upgrades completed as part of the Technical Infrastructure Upgrade Project.

We continue to advocate for greener practices within the arts. *Pickle Party 泡菜狂欢也!*, an Esplanade co-production with The Theatre Practice, presented as part of *The Studios*, enabled audiences to experience Tanja Beer's *The Living Stage* first-hand, while a companion talk on *Eco-theatre and Artmaking on Climate Issues* brought together panellists and attendees to discuss green theatre practices and how the arts can engage the public on climate change.



Autonomous electric road sweepers in operation at Esplanade's outdoor areas.



Pickle Party 泡菜狂欢也!, an Esplanade Co-Production with The Theatre Practice, presented as part of *The Studios 2025*. Photo credit: Tuckys Photography, courtesy of The Theatre Practice

READ

Writer and theatremaker Cheyenne Alexandria Phillips shares small steps towards sustainable art-making

Long Service Awards

Our Long Service Awards recognised the dedication and loyal service of Esplanade staff. In FY25, we presented Long Service Awards to Esplanade employees marking significant milestones with the organisation: five colleagues celebrated 25 years of service; two marked 20 years; six marked 15 years; 11 marked 10 years; and six celebrated five years. We thank them for their dedication and the many contributions they have made over the years.

Employee Name	Department	Years
Alex Ong	Information Technology	25
Grace Low	Arts & Wellbeing	25
Irene Khoo	Administration	25
Mimi Yee	Programming	25
Tay Pui Lin	Marketing	25
Patrick Lau	Information Technology	20
Ravi Sivalingam	Operational Support Services	20
Jackie Wong	Marketing	15
Karin Tan	Arts & Wellbeing	15
Moerdani Bin Osman	Technical Production	15
Muhamad Ismail Bin Abdul Wahab	Technical Production	15
Norlizam Bin Jaffar	Technical Production	15
Tan Yu Xiang	Marketing	15
Clarissa Oon	Marketing	10
David Pandarakannu	Programming	10
Iris Cheung	Programming	10
Joey Tan	Marketing	10
Muhammad Khidir Bin Osman	Technical Production	10
Nur Ridwan Bin Sumani	Technical Production	10
Shireen Abdullah	Programming	10
Ting Hock Hoe	Technical Production	10
V M Sai Akileshwar	Programming	10
Yalamanchili Nagender Kumar	Operational Support Services	10
Zhang Mingying	Programming	10
Danial Shaik Suhaime	Customer Experience	5
Jiang Yazhi	Information Technology	5
Jonathan Lim	Marketing	5
Lee Joon Pun	Relationship Management	5
Mohammad Haris Bin Marjuki	Operational Support Services	5
Wong Kah Hoe	Marketing	5

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GOVERNANCE REPORT

The Esplanade Co Ltd was incorporated under the Companies Act 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.

Guided by its Board of Directors (the "Board"), Esplanade strived to achieve the highest standards of governance to protect the interests of our stakeholders, preserve the integrity and transparency of Esplanade, promote public trust and confidence to achieve long-term sustainability and success.

Being a registered Charity and an Institution of a Public Character (IPC), Esplanade complies with requirements stipulated under Tier 2 of the Code of Governance (the "Code") issued by the Charity Council. 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 2026 with reference to the principles set out in the Code, with explanation on deviations, if any, from 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 (KPIs) 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, onsite 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 ⁽¹⁾	15 Jul 2019	30 Nov 2024	2 / 2
Mr Lee Eng Beng	24 Nov 2021	24 Nov 2024	4 / 4
Ms Lee Huay Leng	24 Nov 2021	24 Nov 2024	2 / 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	2 / 4
Ms Lin Diaan Yi	24 Nov 2023	-	4 / 4
Mr Low Eng Teong ⁽²⁾	1 Apr 2024	-	3 / 3
Mr Daryl Neo	24 Nov 2021	24 Nov 2024	3 / 4
Mrs Elaine Ng	1 Mar 2026	-	1 / 1
Ms Rahayu Buang	24 Nov 2021	24 Nov 2024	4 / 4
Ms Rika Sharma	24 Nov 2023	-	4 / 4
Mr Shekaran Krishnan	1 Apr 2023	24 Nov 2025	4 / 4
Mr Suhaimi Zainul Abidin	24 Nov 2018	24 Nov 2024	3 / 4
Ms Tay Su Lian	24 Nov 2025	-	1 / 2

⁽¹⁾ Retired from the Board on 23 Nov 2025

⁽²⁾ Retired from the Board on 28 Feb 2026

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 to 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 15](#) 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. Strategy Retreat sessions are held once every three years, or when necessary, to facilitate a more comprehensive review of Esplanade's mid-term plans and focus. Board members are also invited to attend events and performances organised by Esplanade.

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, including Monthly Management reports and Quarterly Impact Scorecards. 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	1 / 2
Ms Lin Diaan Yi	Member	2 / 2
Ms Rahayu Buang	Member	2 / 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 five non-executive and independent directors.

Name	Designation	Number of Meetings Attended
Mr Shekaran Krishnan	Chairman	4 / 4
Mrs Janet Ang ⁽¹⁾	Member	3 / 3
Mr Lee Eng Beng	Member	3 / 4
Mrs Clara Lim-Tan	Member	3 / 4
Mr Low Eng Teong ⁽²⁾	Member	3 / 4
Mrs Elaine Ng ⁽³⁾	Member	0 / 0
Ms Tay Su Lian ⁽⁴⁾	Member	1 / 1

⁽¹⁾ Retired from the Board and ARC on 23 Nov 2025

⁽²⁾ Retired from the Board and ARC on 28 Feb 2026

⁽³⁾ Appointed to the Board and ARC on 1 Mar 2026

⁽⁴⁾ Appointed to the Board and ARC on 24 Nov 2025

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 2026, 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 six members, with at least three Board members and up to three co-opted external members/experts. During the year, the panel comprises three Board members and one 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 efforts 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, reduce one-use kitchen ware/utensils, and separation of food waste and general waste into designated bins.

The digital infrastructure upgrade has transformed our performance venues to a fully digitalised environment that integrated 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 Environment 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 are limited building surfaces suitable for the installation of solar photovoltaic (PV) panels, we have identified an optimal number of PV panels that would help replace about 4% of our annual brown energy consumption. The project is expected to complete by mid-2027.

< 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 worked closely with the social sector, including partners such as the Agency for Integrated Care, SG Enable, and the Ministry of Social and Family Development (MSF). Esplanade has a decade-long track record of engaging vulnerable communities and using the transformative power of the arts to elevate their quality of life and wellbeing. We have been running flagship arts programmes for persons living with dementia, at-risk-youths and seniors. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a Dementia Go-To Point. We have also introduced a 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. Esplanade has also embarked on an "Arts on Prescription" initiative, a social prescription programme that will further amplify the unique role that arts can play in promoting physical, socio-emotional and psychological wellbeing.

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. Chairman Mr Lim Ming Yan and three Board members – Dr Lee Tung Jean, Mr Daryl Neo and Mr Suhaimi Zainul Abidin, have been nominated by the Board, to approve financial commitments above \$1 million on behalf of the Company collectively.

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 safeguarded and adequately insured.

- 4(c)** As a registered Charity, Esplanade do 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. The loan had been fully repaid during the financial year as part of the sales proceeds received by Esplanade for disposing part of its investment in the Subsidiary Company to a third party.

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 on [page 79](#) of the Annual Report. In addition to the 246 full-time staff for FY25, Esplanade has a pool of 428 trained casuals who are called for ushering and technical production duties when needed.

4(g) Volunteer Management

Esplanade’s Arts & Wellbeing 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. Disclosures 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 thresholds stipulated in the procedure guided by the Company's over-arching 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 [pages 80 to 81](#) 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)** Esplanade sold 31% of the previously held 51% interest in Subsidiary Company SISTIC.com Pte Ltd ("SISTIC") during the year. SISTIC would be equity accounted as a 20% owned Associate Company after the sale. Esplanade CEO Ms Yvonne Tham remains as a nominated director on the newly constituted SISTIC Board.
- 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 2026.

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	
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	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
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	
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	
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	
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	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
20	Take into consideration the ESG factors when conducting the charity's activities.	3.5	Yes	
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: - Revenue and receipting policies and procedures; - Procurement and payment policies and procedures; and - System for the delegation of authority and limits of approval.	4.1b	Yes	
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	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
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	
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	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
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	
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	
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	

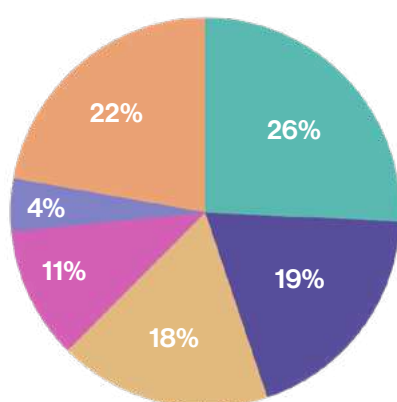
S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
34	Implement clear reporting structures so that the Board, Management, and staff can access all relevant information, advice, and resources to conduct their roles effectively. 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	
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

	FY25	FY24
<u>COMPANY</u>	\$'000	\$'000
TOTAL INCOME	33,826	27,332
TOTAL OPERATING EXPENDITURE	(93,620)	(96,451)
DEFICIT BEFORE GRANTS	(59,794)	(69,119)
SHARE OF PROFITS OF ASSOCIATE COMPANY	(245)	-
RESULTS AFTER SHARE OF PROFITS OF ASSOCIATE COMPANY	(60,039)	(69,119)
GRANTS FOR THE YEAR	43,069	47,541
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	22,130	21,816
RESULTS FOR THE YEAR	5,160	238
COST RECOVERY RATE	45%	42%
CAPITAL EXPENDITURE	5,305	3,062
TOTAL ASSETS	106,445	96,259

INCOME

for the financial year ended 31 March 2026



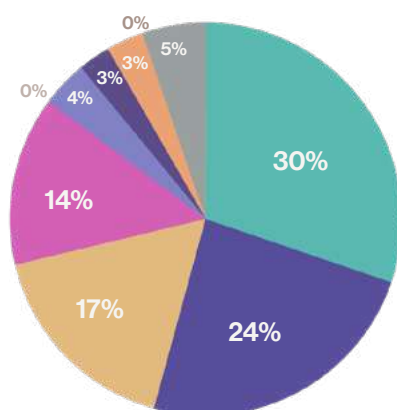
Mall and other rentals	8,698	26	7,621	28
Venue hire and event services	6,498	19	5,693	21
Ticketing	5,941	18	5,049	18
Sponsorships and donations	3,717	11	3,089	11
Car parking	1,427	4	1,319	5
Other income	7,545	22	4,561	17

Total

	FY25		FY24	
	\$'000	%	\$'000	%
Mall and other rentals	8,698	26	7,621	28
Venue hire and event services	6,498	19	5,693	21
Ticketing	5,941	18	5,049	18
Sponsorships and donations	3,717	11	3,089	11
Car parking	1,427	4	1,319	5
Other income	7,545	22	4,561	17
Total	33,826	100	27,332	100

EXPENDITURE

for the financial year ended 31 March 2026



Employee compensation	28,591	30	27,794	29
Rental of property	22,130	24	21,816	23
Property maintenance and utilities	15,608	17	15,721	16
Programming costs	12,717	14	11,778	12
Impairment of investment in subsidiary	-	0	5,498	6
Marketing and communications	3,514	4	3,599	4
Presentation services and relations	3,296	3	3,096	3
Depreciation	2,860	3	2,226	2
Construction of Waterfront Theatre	-	0	650	1
Others	4,904	5	4,273	4

Total

	FY25		FY24	
	\$'000	%	\$'000	%
Employee compensation	28,591	30	27,794	29
Rental of property	22,130	24	21,816	23
Property maintenance and utilities	15,608	17	15,721	16
Programming costs	12,717	14	11,778	12
Impairment of investment in subsidiary	-	0	5,498	6
Marketing and communications	3,514	4	3,599	4
Presentation services and relations	3,296	3	3,096	3
Depreciation	2,860	3	2,226	2
Construction of Waterfront Theatre	-	0	650	1
Others	4,904	5	4,273	4
Total	93,620	100	96,451	100

OPERATING AND FINANCIAL REVIEW

For the Financial Year ended 31 March 2026

Operating Review

Esplanade continued its strong contributions to the local arts and cultural scene by delivering more than 4,300 activities in FY25 and recorded healthy attendances for both physical and digital events. Together with artists as well as the 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, first introduced in FY23 and against which we track and report on our impact. They 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 FY25:

- Continued the good momentum to enhance our offerings as an accessible and inclusive arts centre for all communities and population segments, including differently-abled arts practitioners and communities. For all 4,300 activities throughout the year, we welcomed 1.9m live attendances, which is a 5% increase from FY24 and 200K more than target. Of note is the launch of our **Arts on Prescription (AoP)** initiatives with a partnership with the Singapore Cancer Society. This is a pilot to trial for social prescription as an approach that links individuals to non-clinical, community-based support to improve wellbeing. Following this launch, we aim to pilot more of such projects with other health and wellbeing social agencies, and to explore expanding and deepening these efforts.
- 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. Of note are the special commissions as we celebrated **SG60** with the nation and profiled Singapore talent and stories. These commissions drew record-number audiences, aided also by Government's launch of the SG Culture Pass. We also made special releases on Esplanade Offstage on the occasion of SG60 from our archived recordings of performances. Our **digital programmes**, given the increase in archival releases and our marketing strategy, delivered a spike of 4m in digital attendances, exceeding our target by 2.3m.

- Successfully completed the **technical infrastructure upgrade** for all four major venues (Recital Studio, Theatre Studio, Concert Hall and Theatre) well within schedule and budgets. These venues are now digitally ready, with a new digital media suite to support broadcasting and recording needs.
- Partial divestment of Subsidiary Company SISTIC.

Financial Review

The Group recorded a total income of \$42.0m that was on par with last year, of which \$35.6m was contributed by Esplanade the Company, while \$6.4m was contributed by Subsidiary Company SISTIC for the period from 1 April till 7 October 2025. The Company divested 31% of the 51% shares previously held in SISTIC from 8 October 2025. With this deconsolidation of SISTIC as a Subsidiary Company, there was a \$8m reduction in Group income. This lower contribution by SISTIC is mitigated by better revenue recorded by the Company in all its core income streams against last year, including mall rental, venue hire, ticketing, donations & sponsorships, and a gain on the shares sale. For the full year, after taking into account grants and government's rental subvention, the Group recorded a net surplus of \$5.2m, for which positive contributions from Esplanade's operations amounted to \$2.3m.

Esplanade's reserves policy is explained in the Governance Report. The Company's accumulated funds to date stand at \$71.4m and is equivalent to about 8 months of the company's annual operating expenditure. It is essential for the Company to maintain sufficient reserves to ensure its smooth operation amid 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. 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 FY26, we look forward to further growing our leadership under the three strategic pillars while embracing sustainability in our work. Beyond ensuring access and participation for people of all abilities, we will launch our arts in social prescription initiative, as well as research to better demonstrate socio-emotional impact of the arts. 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.

On the technology front, the company will intensify our efforts in the use of new digital technologies and automation to complement and boost our reach to audiences, and work towards consolidating enterprise data across various business and internal processes to enable better data-driven insights and decisions.

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 heightened conflicts in the world and disintegration of long-established systems of trade and global governance have wide reaching impact on lives. Singapore as a multicultural society will need more deliberate effort to unify our people. Esplanade deeply believes that the arts can provide platforms for active inclusion, and that Esplanade as a cultural and civic space can be a shared and common space for everyone. We believe that the arts is also pivotal in building understanding, appreciation and bridges across cultural and socio-economic divides. Esplanade will remain steadfast in our resolve to lend creativity, imagination and empathy to how communities, especially a new generation, navigate rapid and disruptive changes on technological, economic, and environmental fronts.

We will continue to appeal to the essential support of our volunteers, funders, donors and sponsors. Partnership will be critical to how to activate and mobilise our shared resources. We will also continue our efforts to take not only practical but also bold steps in the areas of environmental sustainability and resource-efficiency as we implement our solarisation plans and the Integrated Building Management System.

On the international front, we will continue to enlarge global mindshare and amplify Esplanade's role in the arts and international exchanges. Singapore's multicultural society is unique on the global stage. There is also much that Singapore can contribute to growing the cultural ties within Southeast Asia, and between the region and the world. With Esplanade's networks and platforms, we can play a key role not only in cultural diplomacy, but in the building of Singapore and the region's deep and authentic artistic, cultural and people-to-people relations.

FINANCIAL STATEMENTS

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 2026.

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 115 to 165](#) 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 2026, and the financial performance, changes in fund and cash flows of the Group for the financial year then ended. The use of the donation moneys was in accordance with the objectives of the Company as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations and the Company has complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations. 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)
 Lee Eng Beng
 Lee Huay Leng
 Lee Tung Jean
 Lee Woon Shiu
 Clara Lim-Tan
 Lin Diaan Yi
 Daryl Neo
 Elaine Ng (Appointed 1 March 2026)
 Niharika Sharma
 Rahayu Buang
 Shekaran Krishnan
 Suhaimi Zainul Abidin
 Tay Su Lian (Appointed 24 November 2025)

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.

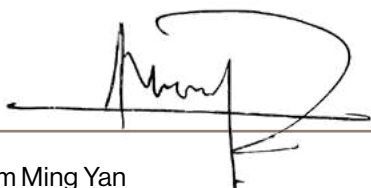
4 DIVIDENDS

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

18 June 2026

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 2026, 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 115 to 165](#).

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 2026 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 (“ACRA”) *Code of Professional Conduct and Ethics for Public Accountants and Accounting Entities* (“ACRA Code”), as applicable to audits of financial statements of public interest entities, together with the ethical requirements that are relevant to audits of the financial statements of public interest entities in Singapore. We have also 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.

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 110 to 111](#), 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.

We also provide the directors with a statement that we have complied with relevant ethical requirements regarding independence, and communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, actions taken to eliminate threats or safeguards applied.

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.

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.

The engagement partner on the audit resulting in this independent auditor's report is Wong Hui Jing.

The logo for Deloitte & Touche, featuring the company name in a stylized, handwritten-style font.

Public Accountants and
Chartered Accountants
Singapore

18 June 2026

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

Year ended 31 March 2026

	Note	2026	2025
		S\$	S\$
Revenue	6	32,344,760	36,856,836
Other Income	7	9,647,203	5,189,673
Expenditure	9	(101,765,650)	(110,124,631)
Deficit before grants		(59,773,687)	(68,078,122)
Release of grants			
- Operating grants	15	40,209,324	39,809,077
- Investment grants	29	-	5,498,175
- Deferred capital grants	30	2,867,670	2,241,679
		43,076,994	47,548,931
Government subvention - rental of property	11	22,130,052	21,816,132
Share of results of associate	20	(245,167)	-
Surplus before income tax		5,188,192	1,286,941
Income tax	12	-	-
Net surplus and total comprehensive income		5,188,192	1,286,941
Total comprehensive income/(loss) attributable to:			
- Members of the Company		6,163,819	3,480,125
- Non-controlling interests		(975,627)	(2,193,184)
		5,188,192	1,286,941

See accompanying notes to financial statements.

STATEMENTS OF FINANCIAL POSITION

31 March 2026

		Group		Company	
	Note	2026	2025	2026	2025
		S\$	S\$	S\$	S\$
ASSETS					
Current assets					
Cash and bank balances	13	68,226,940	71,155,507	68,226,940	55,682,936
Trade receivables	14	1,099,594	2,550,576	1,099,594	535,682
Grants receivable	15	18,600,000	18,600,000	18,600,000	18,600,000
Merchandise		11,897	10,889	11,897	10,890
Inventories		-	43,954	-	-
Contract assets	6(b)	175,113	165,486	175,113	165,486
Other assets	16	3,115,372	4,324,690	3,115,372	3,700,074
		91,228,916	96,851,102	91,228,916	78,695,068
Non-current assets					
Investment in a subsidiary	17	-	-	-	5,506,591
Investment in an associate	20	2,994,833	-	2,994,833	-
Amount due from a subsidiary	18	-	-	-	2,281,081
Other assets	16	-	354,176	-	-
Property, plant and equipment	21	12,221,215	10,934,611	12,221,215	9,776,545
Intangible assets	24	-	7,328,272	-	-
		15,216,048	18,617,059	15,216,048	17,564,217
Total assets		106,444,964	115,468,161	106,444,964	96,259,285

See accompanying notes to financial statements.

STATEMENTS OF FINANCIAL POSITION

31 March 2026

		Group		Company	
	Note	2026	2025	2026	2025
		S\$	S\$	S\$	S\$
LIABILITIES AND FUNDS					
Current liabilities					
Trade and other payables	25	20,308,451	30,237,604	20,308,451	18,064,616
Specific funds - programmes		49,404	55,268	49,404	55,268
Lease liabilities	26	-	549,091	-	-
Contract liabilities	6(b)	2,516,049	1,543,124	2,516,049	1,235,916
		22,873,904	32,385,087	22,873,904	19,355,800
Non-current liabilities					
Lease liabilities	26	-	579,133	-	-
Borrowings	27	-	2,191,625	-	-
Provision	28	-	65,000	-	-
Investment grants	29	-	936,815	-	936,815
Deferred capital grants	30	12,214,740	9,777,601	12,214,740	9,770,070
		12,214,740	13,550,174	12,214,740	10,706,885
FUNDS					
Accumulated funds attributable to members of the Company	31	71,356,320	65,192,501	71,356,320	66,196,600
Non-controlling interests	17	-	4,340,399	-	-
		71,356,320	69,532,900	71,356,320	66,196,600

See accompanying notes to financial statements.

CONSOLIDATED STATEMENT OF CHANGES IN FUNDS

Year ended 31 March 2026

	Accumulated funds	Non-controlling interests	Total
	S\$	S\$	S\$
Group			
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 (Note 17)	-	2,450,000	2,450,000
Balance as 31 March 2025	65,192,501	4,340,399	69,532,900
Total comprehensive income/(deficit) - net surplus/(deficit)	6,163,819	(975,627)	5,188,192
Issue of new shares to non-controlling interests (Note 17)	-	28	28
Equity component of loan (Note 17)	-	504,450	504,450
Disposal of subsidiary (Note 19)	-	(3,869,250)	(3,869,250)
Balance as 31 March 2026	71,356,320	-	71,356,320

See accompanying notes to financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS

Year ended 31 March 2026

	Note	2026 S\$	2025 S\$
Cash flows from operating activities			
Net surplus		5,188,192	1,286,941
Adjustments for:			
Depreciation of property, plant and equipment	21	3,218,234	2,940,231
Amortisation of system software	24	794,990	1,349,034
Gain on disposal of subsidiary	19	(4,805,842)	-
Share of results of associate	20	245,167	-
Gain on disposal of property, plant and equipment	7	(1,330)	(49,644)
Interest income	7	(788,701)	(1,506,060)
Interest expense		42,047	93,945
Operating grants	15	(40,209,324)	(39,809,077)
Investment grants	29	-	(5,498,175)
Deferred capital grants	30	(2,867,670)	(2,241,679)
(Reversal of allowance)/Allowance made for impairment of trade receivables	9	(5,877)	22,798
Bad debts written off	9	-	19,415
Intangible assets written off	9	-	8,467
Specific funds - programmes		(5,864)	(6,705)
		(39,195,978)	(43,390,509)
Change in:			
Trade receivables		(114,998)	2,338,185
Other assets		(686,174)	1,167,822
Inventories		1,316	4,251
Merchandise		(1,008)	(1,643)
Contract assets and liabilities		1,062,108	157,952
Trade and other payables		4,285,592	(19,195,822)
Net cash used in operating activities		(34,649,142)	(58,919,764)
Cash flows from investing activities			
Cash outflow on disposal of subsidiary	19	(7,433,521)	-
Additions to property, plant and equipment	21	(5,398,191)	(3,076,580)
Proceeds from disposal of property, plant and equipment		1,330	57,648
Additions to intangible assets	24	(714,994)	(2,002,921)
Interest received		813,193	1,855,862
Net cash used in investing activities		(12,732,183)	(3,165,991)

	Note	2026 S\$	2025 S\$
Cash flows from financing activities			
Proceeds from issuance of new shares to non-controlling interests		28	2,450,000
Proceeds from loan from non-related party		997,890	-
Principal repayment of borrowings		(1,687,174)	-
Principal repayment of lease liabilities		(330,072)	(609,431)
Interest paid		(42,047)	(52,139)
Operating and capital grants received from the Government of Singapore	15	45,514,133	42,956,539
Grants received for investment in subsidiary	29	-	2,550,000
Cash held in trust		(15,591)	(12,291)
Net cash from financing activities		44,437,167	47,282,678
Net decrease in cash and cash equivalents		(2,944,158)	(14,803,077)
Cash and cash equivalents at beginning of year	13	70,708,164	85,511,241
Cash and cash equivalents at end of year	13	67,764,006	70,708,164

See accompanying notes to financial statements.

NOTES TO THE FINANCIAL STATEMENTS

31 March 2026

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 2026 were authorised for issue by the Board of Directors on 18 June 2026.

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 2025. 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 1 January 2026

- Amendments to FRS 109 and FRS 107: *Amendments to the Classification and Measurement of Financial Instruments*.

Effective for annual periods beginning on or after 1 January 2027

- FRS 118 *Presentation and Disclosure in Financial Statements*.
- FRS 119 *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

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 1 January 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. The Group is still in the process of assessing the impact of the new standard, particularly with respect to the structure of the Group's statement of comprehensive income, the statement of cash flows and the additional disclosures required for MPMs.

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 a subsidiary" 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.

(f) 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.

(g) Interest income

Interest income is recognised using the effective interest method.

(h) 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.

(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 tickets 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 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:

	<u>Useful lives</u>
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".

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.

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.

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 straightline 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.

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 "Revenue". The ROU asset relating to the head lease is not derecognised.

INVESTMENT IN ASSOCIATE COMPANY

An associate is an entity over which the Company has significant influence and that is neither a subsidiary nor an interest in a joint venture. Significant influence is the power to participate in the financial and operating policy decisions of the investee but is not control or joint control over those policies.

Equity method of accounting

The results and assets and liabilities of associate is incorporated in the financial statements using the equity method of accounting. Investment in associate company is initially recognised at cost and subsequently accounted for by including the Company's share of its profit or loss and other comprehensive income or loss in the carrying amount of the investment until the date on which significant influence or joint control ceases. Dividends received reduce the carrying amount of the investment. When the Company's share of losses in an associate equal to or exceeds its interest in the associate, the Company does not recognise further losses, unless it has legal or constructive obligations to make or has made payments on behalf of the associate.

When the Company transacts with the associate, profits and losses resulting from the transactions with the associate are recognised in the financial statements only to the extent of interests in the associate that are not related to the Company. When necessary, adjustments are made to align the associate's accounting policies with the those of the Company.

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'.

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

Management is of the opinion that there are no key assumptions 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.

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:

	2026	2025
	S\$	S\$
Financial assets - at amortised cost		
Cash and cash equivalents	67,764,006	70,708,164
Trade receivables	1,099,594	2,550,576
Other assets	789,594	2,546,700
	69,653,194	75,805,440
Financial liabilities - at amortised cost		
Trade payables	3,043,768	3,258,074
Lease liabilities	-	1,128,224
Other payables	11,329,951	13,596,671
Borrowings	-	2,191,625
	14,373,719	20,174,594

(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 Group'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 2026</u>		
Financial assets		
Cash and bank balances	462,934	-
Trade receivables	-	-
	462,934	-
Financial liabilities		
Trade and other payables	-	-
Net financial assets and currency exposure	462,934	-
<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

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 March 2026, 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 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 2026 are set out in the provision matrix as follows:

	Current	Past due				Total
		Within 30 days	30 to 60 days	60 to 90 days	More than 90 days	
	S\$	S\$	S\$	S\$	S\$	S\$
31 March 2026						
Expected loss rates	0%	4%	8%	18%	18%	
Trade receivables	1,055,493	29,022	7,869	4,932	6,012	1,103,328
Loss allowances	-	(1,119)	(644)	(888)	(1,083)	(3,734)
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)

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

	Trade receivables ^(a)
	S\$
<u>Group and Company</u>	
2026	
Balances at 1 April 2025	9,611
Loss allowances recognised in profit or loss during the year:	
- Reversal of unutilised amount	(5,877)
Balances at 31 March 2026	3,734
2025	
Balances at 1 April 2024	746
Loss allowances recognised in profit or loss during the year:	
- Asset acquired	22,798
- Written off	(13,933)
Balances at 31 March 2025	9,611

(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
<u>Group</u>	S\$	S\$	S\$
At 31 March 2026			
Trade and other payables	14,373,719	-	-
At 31 March 2025			
Trade and other payables	27,588,598	-	-
Lease liabilities	579,775	590,171	-
Related party borrowings	-	-	2,450,000

	Less than 1 year	Between 1 and 5 years	Over 5 years
<u>Company</u>	S\$	S\$	S\$
At 31 March 2026			
Trade and other payables	14,373,719	-	-
At 31 March 2025			
Trade and other payables	15,568,200	-	-

(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	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Accumulated funds	71,356,320	65,192,501	71,356,320	66,196,600
Less: Net cash	(47,455,555)	(39,342,336)	(47,455,555)	(37,170,977)
Total capital	23,900,765	25,850,165	23,900,765	29,025,623

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2026 and 31 March 2025.

(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	
	2026	2025
	S\$	S\$
Legal and other fees paid to other related party	(184,979)	(23,123)
Office rental received from other related party	143,424	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	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Salaries and other short-term benefits	3,182,945	3,489,044	2,476,875	2,359,055
Employer's contribution to Central Provident Fund	216,690	253,549	147,589	148,713
	3,399,635	3,742,593	2,624,464	2,507,768

Number of key managements by remuneration bands is as follows:

	Group		Company	
	2026	2025	2026	2025
\$500,000 to below \$600,000	1	-	1	-
\$400,000 to below \$500,000	-	1	-	1
\$300,000 to below \$400,000	3	3	3	3
\$200,000 to below \$300,000	5	5	4	4
\$100,000 to below \$200,000	6	6	-	-
\$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\$
2026			
Commissions and fees from ticketing sales	5,488,621	-	5,488,621
Mall and other rentals	-	8,698,402	8,698,402
Ticketing	5,940,223	-	5,940,223
Venue hire and event services	-	6,498,389	6,498,389
Sponsorships and Donations (Note 8)	-	3,719,654	3,719,654
Car park revenue:			
- Ad hoc parking	1,074,092	-	1,074,092
- Season parking	-	353,258	353,258
Service revenue	-	185,578	185,578
Royalty revenue	-	172,557	172,557
Advertising revenue	-	213,986	213,986
	12,502,936	19,841,824	32,344,760
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

(b) Contract assets and liabilities

	2026	2025
	S\$	S\$
<u>Group</u>		
Contract assets		
- Unbilled debtors	175,113	165,486
Contract liabilities		
- Ticketing	631,290	351,642
- Venue hire and event services	1,207,173	720,061
- Sponsorships	598,566	318,878
- Car park revenue (season parking)	79,020	88,740
- Deferred income arising from advertising revenue, sponsorships and rendering of services	-	63,803
	2,516,049	1,543,124

Company

Contract assets		
- Unbilled debtors	175,113	165,486
Contract liabilities		
- Ticketing	631,290	108,237
- Venue hire and event services	1,207,173	720,061
- Sponsorships	598,566	318,878
- Car park revenue (season parking)	79,020	88,740
	2,516,049	1,235,916

As at 1 April 2024, the Group's and the Company's contract assets amounted to \$344,926. All revenue recognised in the reporting period relates to performance obligations satisfied in the current year.

As at 1 April 2024, the Group's and the Company's contract liabilities amounted to \$1,564,612 and \$1,215,019 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	
	2026	2025
	S\$	S\$
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period		
- Ticketing	351,642	509,449
- Venue hire and event services	717,221	652,860
- Sponsorships	318,878	155,000
- Car park revenue (season parking)	88,740	73,650
- Deferred income (membership)	-	10,091
- Deferred income arising from advertising revenue, sponsorships and rendering of services	25,096	43,545
	1,501,577	1,444,595

(ii) Unsatisfied performance obligations

	Group	
	2026	2025
	S\$	S\$
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March	598,566	318,878

Management expects that the transaction price allocated to unsatisfied performance obligations as at 31 March 2026 and 2025 may be recognised as revenue in the next reporting periods as follows:

	2026	2027	Total
	S\$	S\$	S\$
Partial and fully unsatisfied performance obligations as at:			
31 March 2026	-	598,566	598,566
31 March 2025	318,878	-	318,878

7. OTHER INCOME

	Group	
	2026	2025
	S\$	S\$
Gain on disposal of subsidiary (Note 19)	4,805,842	-
Cultural Matching Fund (Note 7(a))	2,186,892	989,354
Interest income on deposits	788,701	1,506,060
Other programme grants	385,806	246,969
Training grant (Note 7(b))	158,460	48,176
Employment credits (Note 7(c))	30,775	23,727
Progressive Wage Credit Scheme (Note 7(d))	2,186	1,248,647
Industry Benchmarking & Strategy (Note 7(e))	-	310,000
Gain on disposal of property, plant and equipment	1,330	49,644
Miscellaneous income	1,287,211	767,096
	<u>9,647,203</u>	<u>5,189,673</u>

- (a) Cultural Matching Fund ("CMF") is a fund set up by MCCY to provide dollar-for-dollar matching grants for eligible cash donations to arts and heritage charities and Institutions of a Public Character ("IPCs"). The CMF are to be used for projects and initiatives that will contribute to the long-term sustainability of the organisation or the cultural sector, with prior approval from the CMF Secretariat.
- (b) Training grant refers to funding received from SkillsFuture Singapore and NAC that enables the Company to train individuals in Technical Production under the Skills framework.
- (c) Employment credits are annual budget initiatives by the Government to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.
- (d) Progressive Wage Credit Scheme was introduced by the Government in 2022 to provide transitional wage support for businesses to cope with wage increases of eligible resident employees from 2022 to 2028. The Government co-funds 75% of wage increases given to Singaporean and Permanent Resident employees earning a gross monthly wage of \$2,500 and below, and 45% of wage increase of employees earning between \$2,500 and \$3,000.
- (e) Grant of \$Nil (2025: \$310,000) 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.

8. SPONSORSHIP AND DONATIONS

	Group	
	2026	2025
	S\$	S\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
- Cash	659,484	496,085
- In-kind	385,027	351,008
Tax deductible sponsorships and donations	2,672,143	2,241,736
	3,716,654	3,088,829
<u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	3,000	77,776
	3,719,654	3,166,605
Sponsorships	162,101	220,709
Donations	3,557,553	2,945,896
	3,719,654	3,166,605

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	
	2026	2025
	S\$	S\$
Employee compensation (Note 10)	32,349,151	35,224,107
Rental of property (Note 11)	22,130,052	21,816,132
Property maintenance and utilities	15,738,101	16,091,510
Programming costs	12,717,372	11,777,632
Ticket purchase cost (a)	-	3,843,750
Marketing and communications	3,579,914	3,769,474
Presentation services and relations	3,236,653	2,920,213
Depreciation of property, plant and equipment (Note 21)	3,218,234	2,940,231
Amortisation of system software (Note 24(b))	794,990	1,349,034
Contribution to the construction costs of the Waterfront Theatre (Note 31)	-	650,454
Auditors' remuneration paid/payable to		
- Auditor of the Group	122,061	161,442
Net currency translation losses	11,299	16,963
Bad debts written off	-	19,415
Intangible assets written off	-	8,467
(Reversal of allowance)/Allowance made of impairment of trade receivables	(5,877)	22,798
Other expenditure	7,873,700	9,513,009
	101,765,650	110,124,631

- (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 are below the committed amount. Management has assessed the risk of such loss to be low.

10. EMPLOYEE COMPENSATION

	Group	
	2026	2025
	S\$	S\$
Wages and salaries	28,129,200	31,142,116
Employer's contribution to Central Provident Fund	3,673,840	4,307,550
Other benefits	1,091,691	1,243,450
	32,894,731	36,693,116
Less: Staff cost capitalised in intangible assets	(545,580)	(1,469,009)
	32,349,151	35,224,107

11. RENTAL OF PROPERTY

The Government has charged the Company rental of \$22,130,052 (2025: \$21,816,132) 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 2026 and 31 March 2025. 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	
	2026	2025
	S\$	S\$
Surplus before income tax	5,188,192	1,286,941
Tax calculated at a tax rate of 17% (2025: 17%)	881,993	218,780
Effects of:		
- Expenses not deductible for tax purposes	338,483	26,577
- Income not subject to tax	(1,220,476)	(979,680)
- Tax incentives	-	(7,140)
- Deferred tax asset not recognised	-	741,463
	-	-

(b) Unrecognised deferred tax assets

As at 31 March 2026, the Group has unrecognised deferred tax assets arising from:

	Group	
	2026	2025
	S\$	S\$
Unabsorbed tax losses	-	20,096,000
Unutilised capital allowances	-	1,628,000
Unutilised approved donations	-	300,000
Accelerated tax depreciation	-	8,609,000
	-	30,633,000

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	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Cash at bank and on hand	12,968,680	22,886,967	12,968,680	7,414,396
Fixed deposits	55,258,260	48,268,540	55,258,260	48,268,540
	68,226,940	71,155,507	68,226,940	55,682,936

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

	Group	
	2026	2025
	S\$	S\$
Cash and bank balances (as above)	68,226,940	71,155,507
Less: Cash held in trust	(462,934)	(447,343)
Cash and cash equivalents per consolidated statement of cash flows	67,764,006	70,708,164

The fixed deposits placed with various financial institutions mature on varying dates within 12 months (2025: 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 2026 was 1.15% (2025: 2.46%) 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\$345,216 (\$462,934) (2025: US\$333,589 (\$447,343)) is held in trust by the Company for that association.

14. TRADE RECEIVABLES

	Group		Company	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Trade receivables from:				
- a subsidiary	-	-	-	228,916
- non-related parties	1,103,328	2,560,187	1,103,328	316,377
	1,103,328	2,560,187	1,103,328	545,293
Less: Allowance for impairment of receivables	(3,734)	(9,611)	(3,734)	(9,611)
Trade receivables – net	1,099,594	2,550,576	1,099,594	535,682

As at 1 April 2024, trade receivables of the Group and Company amounted to \$4,930,974 and \$546,116 respectively.

15. GRANT RECEIVABLES

	Group and Company	
	2026	2025
	S\$	S\$
Beginning of financial year	18,600,000	18,477,291
Grants received from Government	(45,514,133)	(42,956,539)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 30)	5,304,809	3,270,171
- Released to profit or loss	40,209,324	39,809,077
End of financial year	18,600,000	18,600,000

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 cyclical replacement of assets received in the financial year ended 31 March 2026 amounted to \$14,964,421 (2025: \$11,724,018).

16. OTHER ASSETS

	Group		Company	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
<i>Current</i>				
Recoverable expenditure and receivables	644,480	2,377,163	644,480	2,260,501
Other receivables from a subsidiary	-	-	-	119,906
Prepayments	2,305,974	1,590,690	2,305,974	1,112,830
Other advances	-	150,000	-	-
Deposits	19,804	37,230	19,804	37,230
Others	145,114	169,607	145,114	169,607
	3,115,372	4,324,690	3,115,372	3,700,074
<i>Non-current</i>				
Prepayments	-	3,055	-	-
Deposits	-	351,121	-	-
	-	354,176	-	-

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

17. INVESTMENT IN A SUBSIDIARY

	Company	
	2026	2025
	S\$	S\$
<i>Equity investment, at cost</i>		
Beginning of financial year	26,260,537	23,710,537
Additions	15	2,550,000
Disposal of subsidiary (Note 19)	(26,260,552)	-
End of financial year	-	26,260,537
<i>Movement in impairment account:</i>		
Beginning of financial year	(20,753,946)	(15,255,771)
Charge during the year (Note 29)	-	(5,498,175)
Disposal of subsidiary (Note 19)	20,753,946	-
End of financial year	-	(20,753,946)
Total investment in a subsidiary	-	5,506,591

The Company had subscribed additional 9 ordinary shares in subsidiary company SISTIC.com Pte Ltd valued at \$15 on 21 September 2025, out of 26 new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

On 8 October 2025, the Company completed the sale of 31% of the shares in SISTIC.com Pte Ltd at consideration of \$5,181,346, on which the control of SISTIC.com Pte Ltd was passed to the acquirer. The consideration amount was attributed to the repayment of unpaid loan to subsidiary. Following the completion, SISTIC.com Pte Ltd ceased to be a subsidiary of the Company. The Company retained a 20% shareholding in SISTIC.com Pte Ltd and accounted for it as an associate (Note 20). The details of the assets and liabilities disposed off and the calculation of the gain on disposal are disclosed in Note 19.

For the year ended 31 March 2025, 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.

For the year ended 31 March 2025, the Company has provided for impairment loss on its investment in a subsidiary amounting to \$5,498,175 as the carrying amount of the subsidiary exceeded its recoverable amount.

The detail of the subsidiary held by the Company are as follows:

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	
			2026	2025	2026	2025	2026	2025
			%	%	%	%	%	%
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	*	51	*	51	*	49

	SISTIC.com Pte Ltd
	S\$
Non-controlling interest at 1 April 2024	4,083,583
Total comprehensive deficit – net deficit	(2,193,184)
Issue of new shares to non-controlling interests	2,450,000
Non-controlling interest at 31 March 2025	4,340,399
Total comprehensive deficit – net deficit	(975,627)
Issue of new shares to non-controlling interests	28
Equity component of loan	504,450
Disposal of subsidiary (Note 19)	(3,869,250)
Non-controlling interest at 31 March 2026	-

The Company has disposed 31% of shares in SISTIC.com Pte Ltd which resulted in loss of control. The Company accounted the remaining 20% shareholding as an associate (Note 20). The assets and liabilities of the subsidiary including non-controlling interest are derecognised.

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
	S\$
Current	
Assets	18,564,960
Liabilities	(13,438,210)
Total current net assets	5,126,750
Non-current	
Assets	5,994,043
Liabilities	(5,116,839)
Total non-current net assets	877,204
Net assets	6,003,954

Summarised income statement

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

Summarised cash flows

	SISTIC.com Pte Ltd
	For the year ended 31 March 2025
	S\$
Net cash used in operating activities	(6,203,935)
Net cash used in investing activities	(1,983,932)
Net cash generated from financing activities	4,338,430
Net decrease in cash and cash equivalents	(3,849,437)
Cash and cash equivalents at beginning of financial year	19,322,007
Cash and cash equivalents at end of financial year	15,472,570

18. AMOUNT DUE FROM A SUBSIDIARY

	Company	
	2026	2025
	S\$	S\$
<i>Non-current</i>		
Beginning of financial year	2,281,081	2,237,568
Amortisation of fair valuation gain on loan to subsidiary	23,018	43,513
Accumulated interest receivable	140,459	-
Repayment of loan	(1,919,461)	-
Equity component of loan	(525,097)	-
End of financial year	-	2,281,081

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. DISPOSAL OF SUBSIDIARY

On 8 October 2025, the Company completed the sale of 31% of the shares in SISTIC.com Pte Ltd at consideration of \$5,181,346, on which the control of SISTIC.com Pte Ltd was passed to the acquirer.

The net assets of SISTIC.com Pte Ltd at date of disposal were as follows:

	Group
	2026
	S\$
Current assets	
Cash and bank balances	12,109,088
Trade receivables	1,571,857
Inventories	42,638
Other assets	1,847,953
	<u>15,571,536</u>
Non-current assets	
Other assets	357,906
Property, plant and equipment	893,353
Intangible assets	4,394,276
	<u>5,645,535</u>
Current liabilities	
Trade and other payables	(14,121,366)
Lease liabilities	(599,437)
Contract liabilities	(98,810)
	<u>(14,819,613)</u>
Non-current liabilities	
Lease liabilities	(292,096)
Borrowings	(997,890)
Provision	(65,000)
	<u>(1,354,986)</u>
Attributable Intangible Asset – Brand Name	2,854,000
Net assets disposed off	<u><u>7,896,472</u></u>

	Group
	2026
	S\$
<u>Consideration received</u>	
Cash	4,675,567
Deferred consideration	505,779
Total consideration received	5,181,346

	Group
	2026
	S\$
<u>Gain on disposal of subsidiary</u>	
Consideration received	5,181,346
Net assets derecognised	(7,896,472)
Non-controlling interest derecognised	3,869,250
Fair value of retained interest (Note 20)	3,240,000
Investment grant derecognised	936,815
Equity component of loan	(525,097)
Gain on disposal of subsidiary	4,805,842

	Group
	2026
	S\$
<u>Net cash outflow arising on disposal</u>	
Cash consideration received	4,675,567
Less: Cash and bank balances disposed of	(12,109,088)
Net cash outflow arising on disposal	(7,433,521)

	Group
	2026
	S\$
<u>Gain attributable to remeasurement of retained interest</u>	
Fair value of retained interest (Note 20)	3,240,000
Less: 20% of net assets disposed off	(1,579,294)
Gain attributable to remeasurement of retained interest at its fair value	1,660,706

The deferred consideration will be settled in cash by the Acquirer on or before 8 October 2026.

The gain attributable to remeasurement of retained interest at its fair value is recognised in "Gain on disposal of subsidiary" in profit and loss, within "Other Income".

The Company and the Acquirer have agreed on a put/call option that can be exercised after the initial 5 years from the disposal date (lock up period). The put option allows the Company to sell all its remaining interest retained in the entity to the Acquirer at an agreed exercise price, and for the Acquirer to acquire these interests fully at the same exercise price under the call option. This commitment is accounted as a forward contract under FRS 109 and the fair value of this forward contract is assessed to be minimal as at 31 March 2026. The Company will re-assess the value of this forward contract at each financial year end with changes to be recognised in profit or loss.

20. INVESTMENT IN ASSOCIATE COMPANY

	Group
	2026
	S\$
<i>Unquoted equity investment, at cost</i>	
Beginning of financial year	-
Additions	3,240,000
Share of loss	(245,167)
End of financial year	2,994,833

Details of the investment in associate company are as follows:

Name of entity	Principal activities	Country of business/ incorporation	Equity holding	
			2026	2025
			%	%
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	20	-

The summarised financial information of the associate company as of 31 March 2026, not adjusted for the proportion of ownership interest held by the Company, is as follows:

	2026
	S\$
Assets	28,795,998
Liabilities	24,979,362
Revenues	13,259,781
Net loss	(3,216,912)

Reconciliation of the above the summarised financial information to the carrying amount of the interest in associate company is as follows:

	2026
	S\$
Share of net assets of the associate company	763,327
Fair value adjustment on acquisition	2,231,506
Carrying amount of the investment in associate company	2,994,833

21. PROPERTY, PLANT AND EQUIPMENT

	Leased properties	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	S\$	S\$	S\$	S\$	S\$	S\$	S\$	S\$	S\$
Group									
Cost:									
At 1 April 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
Additions	93,381	-	-	49	-	38,616	-	5,266,145	5,398,191
Disposals	-	-	-	(113,121)	-	(521,489)	-	-	(634,610)
Adjustment	-	187,675	(1)	-	-	2,248,252	133,960	-	2,569,886
Transfers from capital projects in progress	-	-	11,620	2,789,424	-	990,320	-	(3,791,364)	-
Disposal of subsidiary	(3,219,266)	(128,000)	-	-	-	(1,394,275)	(197,849)	-	(4,939,390)
At 31 March 2026	-	856,656	4,316,637	17,404,552	487,616	12,676,428	1,316,956	2,265,032	39,323,877
Accumulated depreciation:									
At 1 April 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
Depreciation (Note 9)	310,378	12,766	250,221	1,363,002	-	1,059,275	222,592	-	3,218,234
Disposals	-	-	-	(113,121)	-	(521,489)	-	-	(634,610)
Adjustment	-	187,675	(1)	-	-	2,248,252	133,960	-	2,569,886
Disposal of subsidiary	(2,428,131)	(91,810)	-	-	-	(1,385,591)	(140,505)	-	(4,046,037)
At 31 March 2026	-	856,656	2,566,765	12,109,204	487,616	9,765,465	1,316,956	-	27,102,662
Net book value:									
At 31 March 2026	-	-	1,749,872	5,295,348	-	2,910,963	-	2,265,032	12,221,215
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

	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\$
Company								
Cost:								
At 1 April 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
Additions	-	-	49	-	38,616	-	5,266,145	5,304,810
Disposals	-	-	(113,121)	-	(521,489)	-	-	(634,610)
Transfers from capital projects in progress	-	11,620	2,789,424	-	990,320	-	(3,791,364)	-
At 31 March 2026	856,656	4,316,637	17,404,552	487,616	12,676,428	1,316,956	2,265,032	39,323,877
Accumulated depreciation:								
At 1 April 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
Depreciation	-	250,220	1,363,002	-	1,031,361	215,557	-	2,860,140
Disposals	-	-	(113,121)	-	(521,489)	-	-	(634,610)
At 31 March 2026	856,656	2,566,765	12,109,204	487,616	9,765,465	1,316,956	-	27,102,662
Net book value:								
At 31 March 2026	-	1,749,872	5,295,348	-	2,910,963	-	2,265,032	12,221,215
At 31 March 2025	-	1,988,472	3,868,877	-	2,913,388	215,557	790,251	9,776,545

During the year, the Group acquired property, plant and equipment with aggregate cost of \$5,398,191 (2025: \$3,187,265) of which \$Nil (2025: \$Nil) remained outstanding and included in trade and other payables, \$Nil (2025: \$106,415) pertained to additions to Right-of-use asset and \$Nil (2025: \$4,270) pertained to donated assets.

During the financial year, fully depreciated assets belonging to MCCY, with cost of \$928,565 (2025: \$2,446,843), were transferred to the Company under a directive issued by the Ministry during the financial year ended 31 March 2026.

22. 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 21).

There is no externally imposed covenant on these lease arrangements.

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	Group	
	2026	2025
	S\$	S\$
Leased properties	-	1,008,132

(b) Depreciation charge during the year

	Group	
	2026	2025
	S\$	S\$
Leased properties	310,378	584,680

(c) Interest expense

	Group	
	2026	2025
	S\$	S\$
Interest expense on lease liabilities	19,932	52,139

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

	Group	
	2026	2025
	S\$	S\$
Lease expense – low-value leases	16,273	16,894

(e) Total income from subleasing ROU assets during the financial year was \$8,698,402 (2025: \$7,621,106).

(f) Total cash outflow for all the leases during the financial year was \$366,277 (2025: \$678,464).

23. LEASES - The Group as lessorNature 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 spaces to non-related parties and office spaces to non-related parties and one related party (Note 5) 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 and office spaces recognised during the financial year was \$8,698,402 (2025: \$7,621,106), of which \$671,495 (2025: \$537,104) 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	
	2026	2025
	S\$	S\$
Not later than one year	7,135,709	6,869,407
Between one and five years	5,871,865	6,310,475
	13,007,574	13,179,882

24. INTANGIBLE ASSETS

	Group	
	2026	2025
	S\$	S\$
<u>Composition</u>		
Brand name (Note (a))	-	2,854,000
System software (Note (b))	-	4,474,272
	-	7,328,272

(a) Brand name

	Group	
	2026	2025
	S\$	S\$
Cost:		
Beginning of financial year	6,054,000	6,054,000
Disposal of subsidiary (Note 19)	(6,054,000)	-
End of financial year	-	-
Accumulated impairment:		
Beginning and end of financial year	3,200,000	3,200,000
Disposal of subsidiary (Note 19)	(3,200,000)	-
End of financial year	-	-
Net book value	-	2,854,000

(b) System software

	Group	
	2026	2025
	S\$	S\$
Cost:		
Beginning of financial year	24,135,248	22,140,794
Additions	714,994	2,002,921
Write-off	-	(8,467)
Disposal of subsidiary (Note 19)	(24,850,242)	-
End of financial year	-	24,135,248
Accumulated amortisation:		
Beginning of financial year	19,035,600	17,686,566
Amortisation charge (Note 9)	794,990	1,349,034
Write-off	-	-
Disposal of subsidiary (Note 19)	(19,830,590)	-
End of financial year	-	19,035,600
Accumulated impairment:		
Beginning and end of financial year	625,376	625,376
Disposal of subsidiary (Note 19)	(625,376)	-
End of financial year	-	625,376
Net book value	-	4,474,272

25. TRADE AND OTHER PAYABLES

	Group		Company	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Trade payables to:				
- a subsidiary	-	-	-	13,514
- non-related parties	3,043,768	3,258,074	3,043,768	3,258,074
	3,043,768	3,258,074	3,043,768	3,271,588
Gate collections held on behalf of the organisers (a)	-	10,733,853	-	-
Goods and service tax payable	518,456	559,266	518,456	406,677
Accrued operating expenses	8,858,754	10,899,633	8,858,754	9,784,823
Deposits received	1,986,068	2,159,121	1,986,068	2,035,947
Deferred income	2,389,065	1,831,375	2,389,065	1,831,375
Recoverable expenditure claimed in advance (b)	3,027,211	258,365	3,027,211	258,364
Sundry payables	485,129	537,917	485,129	475,842
	20,308,451	30,237,604	20,308,451	18,064,616

(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.

(b) These include funds received from Ministry of Culture, Community and Youth amounting to \$2,550,000 (2025: \$Nil) designated for future investment in Associate Company, SISTIC.com Pte Ltd.

26. LEASE LIABILITIES

	Group	
	2026	2025
	S\$	S\$
Lease liabilities	-	1,128,224
Current	-	549,091
Non-current	-	579,133
	-	1,128,224

Reconciliation of liabilities arising from financing activities

	Cash			Non-cash changes			31 March 2026
	1 April 2025	Principal and interest payments	Addition during the year	Lease modification	Interest expense	Disposal of subsidiary	
	S\$	S\$	S\$	S\$	S\$	S\$	
Related party borrowings (Note 27)	2,191,625	(1,709,289)	997,890	(504,451)	22,115	(997,890)	-
Lease liabilities	1,128,224	(350,004)	-	93,381	19,932	(891,533)	-

	Cash			Non-cash changes			31 March 2025
	1 April 2024	Principal and interest payments	Addition during the year	Lease modification	Interest expense		
	S\$	S\$	S\$	S\$	S\$		
Related party borrowings (Note 27)	2,149,819	-	-	-	41,806		2,191,625
Lease liabilities	1,631,240	(661,570)	-	106,415	52,139		1,128,224

27. BORROWINGS

	Group	
	2026	2025
	S\$	S\$
Related party borrowing	-	2,191,625

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 related party borrowing was fully repaid on 8 October 2025.

28. 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	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
<i>Non-current</i>				
Beginning of financial year	-	65,000	-	-
Disposal of subsidiary (Note 19)	-	(65,000)	-	-
End of financial year	-	-	-	-

29. INVESTMENT GRANTS

	Group and Company	
	2026	2025
	S\$	S\$
Beginning of financial year	936,815	3,884,990
Additions	-	2,550,000
Released to profit or loss (Note 17)	-	(5,498,175)
Disposal of subsidiary (Note 19)	(936,815)	-
End of financial year	-	936,815

For the year ended 31 March 2025, 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.

30. DEFERRED CAPITAL GRANTS

	Group		Company	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Beginning of financial year	9,777,601	8,749,109	9,770,070	8,733,362
Transferred from operating grants (Note 15)	5,304,809	3,270,171	5,304,809	3,270,171
Released to profit or loss	(2,867,670)	(2,241,679)	(2,860,139)	(2,233,463)
End of financial year	12,214,740	9,777,601	12,214,740	9,770,070

For the year ended 31 March 2026, there was an elimination of intercompany transactions with subsidiary (SISTIC) pertaining to consultancy costs with a net book value amounting to \$7,532 (2025: \$7,531) that was capitalised under the Company's computer software.

31. ACCUMULATED FUNDS

	Group		Company	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Designated funds for construction of the Waterfront Theatre	-	-	-	-
Undesignated funds	71,356,320	65,192,501	71,356,320	66,196,600
	71,356,320	65,192,501	71,356,320	66,196,600
Designated funds for construction of the Waterfront Theatre				
Beginning of financial year	-	-	-	-
Additions to designated funds	-	-	-	-
Transfer from undesignated funds	-	650,454	-	650,454
Utilisation of designated funds				
- Contribution to the construction costs of the Waterfront Theatre (Note 9)	-	(650,454)	-	(650,454)
	-	(650,454)	-	(650,454)
End of financial year	-	-	-	-
Undesignated funds				
Beginning of financial year	65,192,501	61,712,376	66,196,600	65,958,715
Surplus for the year	6,163,819	4,130,579	5,159,720	888,339
Transfer to designated funds	-	(650,454)	-	(650,454)
End of financial year	71,356,320	65,192,501	71,356,320	66,196,600

32. COMMITMENTS

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

	Group		Company	
	2026	2025	2026	2025
	S\$	S\$	S\$	S\$
Leasehold improvements and equipment	12,750,186	1,449,463	12,750,186	1,449,463
Works and services	1,092,537	632,768	1,092,537	632,768
	13,842,723	2,082,231	13,842,723	2,082,231

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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.

4th Wall Studios	Cheng Eng Aun	Embassy of the Republic of Türkiye
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Lee Hong Chi	Patek Philippe Southeast Asia	Van Cleef & Arpels
Lee Huay Leng	Patricia Quek	Vemala Rajamanickam
Lee Joon Pun	Phua Ching Shyen	Wayne Chou
Lee Tung Jean	Plus Media Networks Asia Pte Ltd	William & Mavis Tok
Lee Tzu Yang	Priscylla Shaw	Winnie Kho
Lee Woon Shiu	Rachelle Tan	Winson Lay Chee Loong
Leong Oi Lay	Rahayu Buang	Yamaha Music (Asia) Pte Ltd
Li Xiaobo	Ravindran S/O Sivalingam	Yang Wenhui
Lila Baylon Macapinlac	Raymond Lee	Yap Chee Meng
Lim Ewe Leong	Red House Seafood	Yeo Lai Teck
Lim Hui Wen	Ren Ruijie	Yoosuf Moiz
Lim Kang Ning	Rohan Chandhok	Yvonne Chia
Lim Siew Kheng	Rolex Singapore Pte Ltd	Yvonne Tham
Lim Wee Kiak	Russell Ashby Yu	Zhang Kexin
Lin Diaan Yi	Sea Limited	Zhang Xinyue
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Loh Ji Nin	See Tho Keng Leong	
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Mak Sin Yi	Sora Media Pte Ltd	
Marian Koh	Suhaimi Zainul Abidin	
Mellford Pte Ltd	Super Deluxe Kitchen	
Mildred Tan	Susan Lee Bee Hong	
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Mumtaz Moiz	Terence Teo Chen Wei	
Ng Shi Xuan	The Association of Banks in Singapore	

The above are donors and sponsors who contributed \$1,000 and above from April 2025 – March 2026.

Esplanade also receives grants from the Ministry of Culture, Community and Youth, and support for its Community Programmes from Tote Board.

ESPLANADE PRESENTS PERFORMANCES

April 2025 to March 2026 (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

21 – 24 Aug 2025

A Tapestry of Sacred Music

4 – 6 Apr 2025

Baybeats

30 Oct – 3 Nov 2025

Flipside

30 May – 8 Jun 2025

Huayi – Chinese Festival of Arts

27 Feb – 8 Mar 2026

Jazz in July

1 – 31 Jul 2025

Kalaa Utsavam – Indian Festival of Arts

21 – 30 Nov 2025

March On

12 – 25 Mar 2026

Octoburst!

1 – 31 Oct 2025

Pesta Raya – Malay Festival of Arts

1 – 4 May 2025

Voices – A Festival of Song

4 – 7 Dec 2025

ESPLANADE SERIES

Beautiful Sunday

Classics

Coffee Morning & Afternoon Tea

da:ns focus

Feed Your Imagination (F.Y.I.)

Limelight

Mosaic Music Series

Pentas

PLAYtime!

Raga

The Studios

Visual Arts

Voices Series

ESPLANADE FESTIVALS

A Date With Friends

21 – 24 Aug 2025

CONCERT HALL

Embracing Memories: A Tribute to Leslie Cheung & Anita Mui

Jason Chung and Jessica Tan

Mel & Joe Ferdinands' 55th Anniversary Party

THEATRE ENTRANCE

Craft workshop: Create your own photo frame!

WahSoSimple

RECITAL STUDIO

Golden Grooves by Drum Prodigy Singapore

Hanafie Warren: Reflections in Sound

Talk: Conversations for Your Future Healthcare—Shape Tomorrow, Today

Nel Lim Shu Min

ANNEXE STUDIO

Just Can't Get Enough of Rock with Rock Rosettes

ANNEXE PORCH

Makan and Sing Song

CONCOURSE

David Ng & Jocelyn Ong from Dimension5

Golden Oldies: Songs from the '50s – '70s

Hillary Francis

RaJas Unplugged

The Cold Cut Duo

FORECOURT GARDEN

EVERDANCE: The Dancing Aunties Return

Line Dance

Country Line Dance Association

DBS FOUNDATION OUTDOOR THEATRE

Dendang Dua Dunia

Rahila Rashun, Masnie & Infinity Band

Getai Fun Night

Various Artists

Songs You Forgot You Love

Bellingham

TJ and Friends

A Tapestry of Sacred Music

4 – 6 Apr 2025

CONCERT HALL

Chanting in the Language of Christ

Father Serafim Bit-Kharibi (Georgia)

Night Devotions of a Sufi Lodge

Konya Metropolitan Municipality Turkish Tasavvuf Music and Sema Ensemble (Türkiye)

Pipe Organ Tour

Dr Evelyn Lim

Sacred Organ Works: A Tribute to the Life

Thomas Ospital (France)

CONCERT HALL FOYER

Talk: Islamic Art – Turkish Flatweaves and Rugs

Lotto Carpets Gallery

THEATRE

Jongmyo Jeryeak: Rituals for Royal Ancestors

National Gugak Center (South Korea)

THEATRE MAIN FOYER

Food at the Foyer: A Langgar Experience

Central Sikh Gurdwara Board

RECITAL STUDIO

Talk: Introduction to Nine Emperor Gods Festival

Dr Koh Keng We and Dr Lin Chia-Tsun

WHITE ROOM**Workshop: Maracatu de Baque Virado**

Alexandre Garnize, Nyandra Fernandes, Syed Ahmad and Bloco Singapura (Brazil / Singapore)

CONCOURSE**Buddhist Chants: The Diamond Sutra Liturgy**

Di Zang Lin

Malli-e-Rohi: Jasmine in the Desert

Shruthi Veena Vishwanath, Yuji Nakagawa and Shruteendra Katagade (India / Japan)

Psalms from a Monastery

Father Serafim Bit-Kharibi (Georgia)

Qasidah: Islamic Devotional Poetry

Madeehul Mustafa

Sacred Love in Earthly Songs

La Voix Médiévale

Sampradaya Namasankeerthanam: Invocation of the Name

Sri Rajaraman Iyer and Party

The Sacred Art of Sikh Music

Gurmat Sangeet Academy at the Sikh Centre

FORECOURT GARDEN**Olokun's Drums: The Sea is the Way**

Alexandre Garnize, Nyandra Fernandes, Syed Ahmad and Bloco Singapura (Brazil / Singapore)

ESPLANADE MALL**Mindful Tea Appreciation Session**

Joyful Garden Sangha and Fort Sanctuary

COURTYARD**Festival Opening: Namaskaraya & Magul Bera**

Buddhika Ranaweera & Company (Sri Lanka)

Thovil: Healing Dances of the Sri Lankan Low Country

Buddhika Ranaweera & Company (Sri Lanka)

DBS FOUNDATION OUTDOOR THEATRE**Festivities of the Nine Emperor Gods**

Chua Chu Kang Tao Bu Keng Temple, Charn Mao Hern Kew Huang Keng Temple, Zhengyi Taoist Priests and Xin Xin Rong He Teochew Opera

Malli-e-Rohi: Jasmine in the Desert

Shruthi Veena Vishwanath, Yuji Nakagawa and Shruteendra Katagade (India / Japan)

Olokun's Drums: The Sea is the Way

Alexandre Garnize, Nyandra Fernandes, Syed Ahmad and Bloco Singapura (Brazil / Singapore)

Qasidah: Islamic Devotional Poetry

Madeehul Mustafa

The Sacred Art of Sikh Music

Gurmat Sangeet Academy at the Sikh Centre

Baybeats

30 Oct – 3 Nov 2025

POWERHOUSE² (SINGTEL WATERFRONT THEATRE) A R A J U A

Alec Orachi
(Thailand)

ANCHOIS

Blanco Teta
(Argentina)

JPBS
(Thailand)

Midnight Fusic
(Malaysia)

motifs

mouse on the keys
(Japan)

paranoid void
(Japan)

Rub Of Rub
(Indonesia)

temp.
(Thailand)

weish

ANNEXE (ANNEXE STUDIO)
Bellied Star

bongjeingan
(South Korea)

Dirgahayu
(Malaysia)

Fayzz
(China)

FORD TRIO
(Thailand)

haldi honey

LEMONY
(Thailand)

pines

Soumbalgwang
(South Korea)

The Bois

TOFU
(Thailand)

完美倒立 The Upside Down
(China)

BLACK ROOM

Panel Talk – Breaking the Mold: How Asia is Redefining the Global Landscape

Panelists: Kukuh Rizal Arfianto (Indonesia), Sarah Sim and Jocelle Koh

Moderated by Ilyas Sholihyn

Panel Talk – Evolving Audience: The Changing Landscape of Festival Culture

Panelists: Nicole Sarmiento (Philippines), Ranie Chen (Taiwan), Shen Xiaodong (China) and

Anup Kutty (India)

Moderated by Adin Kindermann

Panel Talk – Growing Spaces and Building Creative Communities

Panelists: Widthawat Intrasingkha (Thailand), Andy Chia and Huong Ta (Vietnam)

Moderated by Tim De Cotta

Panel Talk – Independent on the Move:

Touring Without a Backing

Panelists: Jef Vreys (Belgium), Koki Yahata (Japan), Daniel Borces and Ai Jing (China)

Moderated by David Siow

CHILLOUT STAGE (CONCOURSE)

A Vacant Affair

Microchip Terror

Midnight Fusic
(Malaysia)

motifs

Sekumpulan Orang Gila
(Malaysia)

LIVEWIRE STAGE (FORECOURT GARDEN)

A Vacant Affair

Aggressive Raisin Cat

Alliance of Hate

Battlesnake
(Australia)

Chicosci
(Philippines)

CÚT LỘN
(Vietnam)

Flesh Juicer
(Taiwan)

Massacre Conspiracy
(Malaysia)

Plainsunset

Sekumpulan Orang Gila
(Malaysia)

Zygnema
(India)

ARENA (DBS FOUNDATION OUTDOOR THEATRE)

Ali
(Indonesia)

Carsick Cars
(China)

Johny Comes Lately
(Malaysia)

Jumat Gombrong
(Indonesia)

N.Y.P.D. 南洋派对
(Hong Kong)

ONE CLICK STRAIGHT

(Philippines)

Rathmock**Saints Amongst Sinners****Sandwich**

(Philippines)

SHINSEINA**Silica Gel**

(South Korea)

The Adams

(Indonesia)

toconoma

(Japan)

Wicked Aura feat. WCKD BRG8**ONLINE****Battlesnake**

(Australia)

bongjeingan

(South Korea)

FORD TRIO

(Thailand)

motifs**Sekumpulan Orang Gila**

(Malaysia)

Silica Gel

(South Korea)

The Adams

(Indonesia)

toconoma

(Japan)

Flipside

30 May – 8 Jun 2025

SINGTEL WATERFRONT THEATRE**We Will Drum You**

Fills Monkey (France)

THEATRE STUDIO**Bill's 44th**

Andy Manjuck and Dorothy James (USA)

Gibbon

Chris Patfield & José Triguero (UK)

REHEARSAL STUDIO**Introduction to Unicycling Workshop**

Bornfire Circus

Social Juggling (Advanced) Workshop

Chris Patfield & José Triguero (UK)

WHITE ROOM**Beginner's Juggling Workshop**

Chris Patfield & José Triguero (UK)

Puppetry Performance Workshop

Official Puppet Business – Andy Manjuck and Dorothy James (USA)

CONCOURSE**A Show with Strings**

Lee Dae Yeol (South Korea)

It's Time to Play Jenga!**Ketch Comedy Show**

(Japan)

PLAYERS' CHOICE

Improvper Conduct

Red-nose Rap-off

Creatives Inspirit

Snakes and Ladders: Life Edition!

Dwayne Lau

Stylish Comedy Show

idio2 (Japan)

Table Read: One Square

How Drama

The FUNdamentals of Opera

L'arietta Productions

Why Cannot? The question I always ask and the roles I'll never play

Claris Tan & Vanessa Kee

FORECOURT GARDEN**CheerForce Cheerleading Show**

CheerForce Singapore Cheerleading Academy

Les Patineurs

15Feet6 (Belgium)

COURTYARD**CheerForce Cheerleading Show**

CheerForce Singapore Cheerleading Academy

Circus 101

Bornfire Circus

Freestyle Basketball

FreestylerNARI (Japan)

Witty Look Show

(Japan)

DBS FOUNDATION OUTDOOR THEATRE**Aerial Open Stage**

Various Artists (Various countries)

Freestyle Basketball

FreestylerNARI (Japan)

OVVIO

Kolektiv Lapso Cirk (Spain)

Sotong Games

Lah Meh-Lions x ScRach MarcS

Stylish Comedy Show

idio2 (Japan)

VARIOUS LOCATIONS**The Ultimate Flipside Face-Off!**

TableMinis

Huayi – Chinese Festival of Arts

27 Feb – 8 Mar 2026

CONCERT HALL**“BEING” The Freshman Concert 2026****Wukong's 72 Transformations**

An Esplanade Co-Production

Singapore Chinese Orchestra

THEATRE**Deling and Cixi**

Written by He Jiping (China)

Le Père (The Father)

Shanghai Dramatic Arts Centre (China)

SINGTEL WATERFRONT THEATRE**Huayi Dialogues with King Shih-Chieh: Time, Slowed Down**

(Taiwan)

The Sun

4 CHAIRS THEATRE (Taiwan)

RECITAL STUDIO**A Little Goes A Long Way**

Sun Son Theatre (Taiwan)

LauZone – A multilingual HK-style cabaret

Anna Lo X Rick Lau (Hong Kong)

THEATRE STUDIO**Diary VII • The Story Of.....**

Mui Cheuk-yin (Hong Kong)

From Scratch to Hatch – A Movement Workshop

Mui Cheuk-yin & Lee Chi-wai (Hong Kong)

Tall Tales: Bananas and Ang Ku Kuehs

An Esplanade Co-Commission

The Finger Players X Shakespeare's Wild Sisters Group (Singapore / Taiwan)

ANNEXE STUDIO**Crispy “I Love You x 100” Live in Singapore**

(Taiwan)

Huayi Brewery

Li Ruimin & Ric Liu

WANGWEN

(China)

YELLOW

(Taiwan)

REHEARSAL STUDIO**From play to stage: A theatre experience workshop**

Chu Ting-yi & Lin Chia-chi (Taiwan)

Parent-Child Workshop: Wiggle, Giggle, Make a Sound! A Playful Theatre Exploration

Chang Wei Loy and Sun Son Theatre (Malaysia / Taiwan)

BLACK ROOM**Huayi Dialogues with Directors' Panel: A Tale of Three Cities – Constructing Contemporary Aesthetics**

Panelists: Roy Szeto (Hong Kong), Li Ren (Beijing), Wang Chia-ming (Taipei)
Moderated by Liu Xiaoyi

Huayi Dialogues with He Jiping: The Birth of a Good Story
(China)**Huayi Dialogues with Jiang Shan: Between Light and Shadow**

(China)

Huayi Dialogues with Nick Yu: The City as a Stage

(China)

CONCOURSE**A Song You've Definitely Heard Before**

Tristan Ong

An Appreciation of Fujian Opera

Traditional Arts Centre

And She Sang

Nanyang Girls' High School Choir

Bamboo Winds in Spring

合笙: Resonance

Craft Activity: Spinning Hand Drum Painting

Happy Hands Can

Echoes of Memory

Lyrical Bloom

Harmony in Bloom

AcceleRUANdo

It's Been A While

Peter Huang

Lines We Didn't Say

Ywenna, Jerry Peh, Corey Manders

Many Cultures, One Spring

KULCHA

Strings in Motion

Vanda Yangqin Chamber Ensemble

We're All Dandelions

Jin An

Yapping with Frogs

Jo Kwek, Lim Ci Xuan

DBS FOUNDATION OUTDOOR THEATRE**All the Best**

Sunset Samurai (Taiwan)

Echoes of Spring 2026

Reverberance

Huayi Huat Opening!

Yi Wei Athletic Association

Music and the WonderLen

Lennerd Lim

One Pulse, Many Forms

NUS Chinese Dance

Quis: There are aliens in Singapore?**Timeless Melodies**

Cheng San Chinese Orchestra

OFFSITE VENUE**Creative Movement Workshops**

Mui Cheuk Yin and Lee Chi-wai (Hong Kong)

Jazz in July

1 – 31 Jul 2025

RECITAL STUDIO**Immanuel Wilkins Quartet**

(USA)

Jazz Insights with Immanuel Wilkins

(USA)

Stride Piano Talk: History, construct, theory and left-hand solutions by Bram Wijnands

(USA)

The Legendary Johnny O'Neal Quartet

(USA)

Vuyo Sotashe and Chris Pattishall

(South Africa / USA)

THEATRE STUDIO**Love Cry: Ecstatic Ballads for Broken Hearts**

Various Artists

BLACK ROOM**Jazz Insights with Johnny O'Neal**

(USA)

Jazz Insights with Vuyo Sotashe and Chris Pattishall
(South Africa / USA)

CONCOURSE

A Greg Lyons Tribute
The Tiny Club Band

A Tribute to Dave Samuels & Gary Burton
Project Ra: Ramu And ET

All Aboard the Jazz Train
Jazzline Collective

Amanda Lee Swingtet: A Tribute to Mary Lou Williams
Amanda Lee, Raf Soundwalker and Nobu Shiraishi

As We Speak: Music of David Sanborn
Fabian Lim

BAM!

Bebop, Bolero, Bossa & Beyond
Simplicius Cheong Quintet

Blue Monks

Bram Wijnands, Stride Piano and Swing
(USA)

Daniel Chia

Date Night Friday: Kelvin Kong & The Usual Suspects

Date Night Friday: Two Close For Comfort
Alemay Fernandez and Chok Kerong

Date Night Friday: Yvette Atienza with Ireson –
“Latinizando”!

E.J. Hughes and Friends Classic Quartet

Eric Lee & M.I.C. – Tribute to Herbie Hancock

Faff-well Party!
The Faffers

Forestet
(Korea)

Goodnight Heartache
Various singers, Mario Serio and Anson Fung (USA / Singapore)

Groovy Doopy
(Thailand)

Jaehun Kang Trio
(Korea)

Languages: Sketches II
Dan Wong's Jazz Eigenvectors

Living in the Moment – Ko and Friends
Ko's Library Band

MAD LABS: Tripping Hazards
Litmus Jazz Ensemble

Mosaic Jazz Fellows: The Moonbeans

nyamu sessions 1

R 'n R featuring Jens Bunge
Rick Smith, Richard Jackson and Jens Bunge

Reminiscing
Beverly Morata and Mario Serio

Sean Hong Wei & Jeremy Monterio

Singing & Swinging
James Flynn Trio (Australia)

Sneha Menon & Ann Gie

Soul Funk'd Ape “Unplugged”
(Hong Kong)

Soul Lab: Experiments in Jazz & Pop
Jordan Wei Trio ft. Charlene Su

The Brazilian Project
Ann Gie Quartet

The Contra Band Project 2.0: It's Too Darn Hot

The Modern Tradition Quartet

Wei 3

you spring to mind
Joshua Wan and JazzAnon

ESPLANADE MALL
Jazz Jam at Harry's
Various Artists

COURTYARD
Let's Dance Jazz
Jazz Inc

DBS FOUNDATION OUTDOOR THEATRE**Big Band Sunday: SWS City Swing****Big Band Sunday: Thomson Big Band****Big Band Sunday: Thomson Swing Band****Ireson Latin Band and Armando Montiel****Jaejin Ahn Quartet**

(Korea)

JUNK Plays Outside**Lifetime Supply****Reiya Terakubo “Reiya The P.A.V.E.”**

(Japan)

Royalties of Swing: The Music of Count Basie and Duke Ellington

Sinclair Ang and His Rhythmakers

Soul Funk'd Ape

(Hong Kong)

Stage Jam

Various Artists

The Corey Manders Quartet**Tonal Transcendence**

FusioNation

Kalaa Utsavam – Indian Festival of Arts

21 – 30 Nov 2025

CONCERT HALL**Cosmic Dissolution**

An Esplanade Commission

RUDRA with Resound Collective

Main Koi Aisa Geet Gaon

Javed Akhtar (India)

Papa Yaar

Zakir Khan (India)

Samudra – An Ocean of Musical Traditions

An Esplanade Co-Production

By SwaRhythm Singapore featuring multi-ethnic musicians

Conducted by Dedric Wong

SINGTEL WATERFRONT THEATRE**Mission Malligapoo**

An Esplanade Co-Production

AGAM Theatre Lab

RECITAL STUDIO**Circle of Life**

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

Mone Rekho – Remember

Soumik Datta ft. Debjit Patitundi (UK / India)

Svara y Ritmo: A Carnatic-Latin Odyssey

Project RA: The Vibes Collective ft. Varijashree

Venugopal (Singapore / India)

THEATRE STUDIO**Kintsugi**

Sampradaya Dance Creations (Canada)

Shikhandi – The Warrior Within

An Esplanade Co-Production

SIFAS Productions Ltd

ANNEXE STUDIO**RNF – Rabbit and Friendz LIVE in Singapore**

Featuring Rabbit Mac, ADK, Havoc Brothers, Sasi The

Don, Santesh, Psychomantra, Siddarth & DJ Sathiya

(Malaysia / Singapore / India)

We Make Spaces Divine ft. Dey

An Esplanade Co-Production

Pooja Nansi, Shivram Gopinath, Isuru Wijesoma & RAAJ

REHEARSAL STUDIO**Functional Music Workshop – Translating Emotion and Movement into Sound**

Praveen Rao, Varijashree Venugopal & B.C. Manjunath

(India)

Indian Martial Arts Parent-Child Workshop

Kalari Academy

BLACK ROOM**Oil, Henna, Identity: The Crossroads of Culture and Care**

Monica Saranya Selva De Roy

WHITE ROOM**Handicraft Tote Bag Parent-Child Workshop**

Strokearts

Introduction to Spice Mixing Workshop
Jeya Spices

CONCOURSE

“Deepa Oli” – Let’s Illuminate Our Homes
Manimaran Creations

A Journey Through Sufi And Ghazal Mehfil
Elliyas and Friends

Blossoming Flowers
Nrityalaya Aesthetics Society

Dil Se
Harsha Channa & Infinity

Essential
Raghavendran Rajasekaran and Lalit Kumar Ganesh

Masala Meltdown
MusicMinds

RaJas Unplugged

Ramayana: The Tapestry of Movement
Kalpavriksha Fine Arts

SHISHA TAPES
SHISHA MUSIC

Spoke the Mynah Bird
Agastya and Kansh

Step by Step – A Kathak Journey
Swarna Kala Mandir

Veena Sitar Jugalbandhi
Dr Manjula Surendra, Susanta Chowdhury, Ramanan
Thiruchittampalam & Supriyo Banerjee

COURTYARD

Kalaa 2025 Festival Opening
Kalari Academy

DBS FOUNDATION OUTDOOR THEATRE

Bollywood Blast 3
Amit Dhamelia

Film Vibes: Re-inKarnation’s Pan-Indian Musical Party
Team Re-inKarnation

Natya Nadham – The Rhythm of Dance
Makoolam Kalai Koodam

Pulse of India
Temple of Fine Arts

Rasa! Colours of Emotion
Apsaras Arts Academy

The Tapi Project
(India)

ONLINE

Kalaa 2025 Festival Opening
Kalari Academy

March On

12 – 25 Mar 2026

CONCERT HALL

There’s a Dinosaur in the Concert Hall!
An Esplanade Commission
Written by Thomas Lim
Directed by Krish Natarajan
Performed by The Lorong Boys and Friends

SINGTEL WATERFRONT THEATRE

Chotto Desh
Akram Khan Company (UK)

RECITAL STUDIO

Little Bozu & Kon Kon
Omusubi Productions & Monkey Baa Theatre Company
(Australia)

THEATRE STUDIO

Playful Tiger
Barrowland Ballet (UK)

Squirrel
The Egg (UK)

Tiger Tale
Barrowland Ballet (UK)

ANNEXE STUDIO

First Rave
An Esplanade Co-Production
The Wanderlings

The Curious Curators

An Esplanade Commission
A Magical Creation

REHEARSAL STUDIO**Practitioners' Workshop: Theatre for Neurodivergent Audiences**

Natasha Gilmore / Barrowland Ballet (UK)

BLACK ROOM**Children's Workshop – Held by the Jungle**

Lee Yoke Wen (SOMAYOKE) and Ivy Yeo (ARTFOLD)

Family Workshop – A Safe Place in the Wild

Lee Yoke Wen (SOMAYOKE) and Ivy Yeo (ARTFOLD)

Family Workshop – Auntie Rosie's Bee-autiful Garden!

Warble, Warble the Wild's in Trouble!

Family Workshop – Flower Watering

Forest & Whale

PLAYlab – a-e-i-o, shh!

Latido Therapy (featuring Zee Ang and Namie Rasman)

PLAYlab – BABYZILLAS

Natalia Tan

PLAYlab – From Nothing to Rumbblings to Everything

Tan Weiying, Rudi Osman, Sonia Kwek and Faith Liu
Yong Huay

PLAYlab – Let's Work(out)

Jaycee Ho and Ong Cheryl

Practitioners' Workshop: Child Safeguarding in Practice

In Collaboration with ASSITEJ Singapore
3Pumpkins, Tak Takut Kids Club

WHITE ROOM**Intergenerational Workshop and Installation: Pass It On**

Polyglot Theatre and The Artground (Australia / Singapore)

CONCOURSE**A Movie Music Sing-Along**

Risa Ann Wong

Anime Hits with ARUHI アルヒ**Chamber Connections**

Kids' Philharmonic Orchestra

Childhood Rewind – Unplugged

Alyscer and Ao Cheng

Community Artwork: Don't Worry, I Can...

Liew Jia Yi and Melissa Tan

Dog's Poo

Sirikarn Bunjongtad / Puppets by Jae (Thailand)

Enchanting Voyages

Brocolily

Four-Legged Friends

UlangAlik (Indonesia)

Gian Can't Dance

Prancing Giraffes

Lalala with Latido!

Latido Therapy

Let's Sing! with Singing Phenomena**Once in a Blue Moon**

Improvper Conduct

Tanuki at the Park

UlangAlik (Indonesia)

The Eyes

Theatre H (South Korea)

The Harp That Couldn't Sit Still

Charmaine Teo and students

FORECOURT GARDEN, CONCOURSE, COURTYARD**para para**

Chew Shaw En

COURTYARD**ITCHY FINGERS – MAKAN ANGIN**

SOME CLUB

DBS FOUNDATION OUTDOOR THEATRE**AHAMKARA: A Tale of Ego and Redemption**

Eka Suwara Santhi

Band Academy Singapore Ensemble**Come Dance With Us**

Jitterbugs Swingapore

Pop Hits Reimagined

Dawn Yap

ROYALUSION**Sing-along with Siao Sing Songs!****LAWN (OUTSIDE SINGTEL WATERFRONT THEATRE)****Earth Performance Reenactment**In partnership with Singapore Biennale 2025: *pure intention*
Seung-taek Lee (South Korea)**Ready, Set: PLAY 2.0!**

The SEEDLINGS

BASEMENT 2 CARPARK**Pause & Play**

The SEEDLINGS

Octoburst!

1 – 31 Oct 2025

VARIOUS LOCATIONS**PIP's Arts Adventure**Written by Reginal Allyn
Designed by Peculiar Matter
Music arranged by Sandra Lim**VARIOUS SCHOOLS****Fill in (The Blanks) Theatre Activity Kit (For Schools Only)**

Peculiar Matter

Open Call for Our Friends in the Sea (For Preschools Only)

Didier Ng

Pesta Raya – Malay Festival of Arts

1 – 4 May 2025

CONCERT HALL**Dari Sudut Hati, Habsah Hassan**ORKESTRA TRADISIONAL MALAYSIA - SOUNDS
OF MALAYSIA, Salamiah Hassan, Dato' Jamal Abdillah,
Rahimah Rahim, Sufie Rashid, Rahila Rashun,
Arish Mikael & GTS (Malaysia / Singapore)**SINGTEL WATERFRONT THEATRE****SALINA**An Esplanade Commission
TEATER KAMi**RECITAL STUDIO****My Name Is (NOT) Khan**Written by Hafidz Rahman
Directed by Rizman Putra**THEATRE STUDIO****Jarum dalam Jerami (Needle in a Haystack)**

Hartati (Indonesia)

ANNEXE STUDIO**Noh Salleh**

(Malaysia)

Pamungkas

(Indonesia)

REHEARSAL STUDIO**Masterclass with Hartati**

Hartati (Indonesia)

Parent-Child Workshop: Silat untuk Rakyat

Silat World

BLACK ROOM**Conflict as a Catalyst: The Impact of Post-WWII Turmoil
on Seni (Theatre and Literature) in Malaya**

In Collaboration with Malay Heritage Centre

WHITE ROOM**Nusantara on a Plate: The Cultural Tapestry of Nasi Ulam
(Demo)**

Kebon Dapor & Dapur Cahaya

CONCOURSE**Balada Tiga Rasa**

RHAUN, Bigdaddyrai, Izzathy Halil & Amirul J

Cita Ritma

Azrin, Noryn and The Rentas Collective

Gerak ABC!

Rolypoly Family

Jazz Nusantara: Soukma & Rachma Lim in Harmony

(Indonesia / Singapore)

Melodies of Nusantara 2

Permaisura

FORECOURT GARDEN

Raja Seri Rama Beraya Di Esplanade
Sri Setia Pulau Singa

COURTYARD

Pesta Raya x Me-You Market

Rentak Rentap – Festival Opening
Silat World

DBS FOUNDATION OUTDOOR THEATRE

Anjungan Kas3h
T3at3r Muzikal Collective

Gerek, Dowh
Akeem Jahat & Hullera (Singapore / Malaysia)

Kaki Nyanyi Berpesta
Alumni Kaki Nyanyi

Kembara Kelana: 35 Tahun Mencari Siasah
Kelana Purba

Kenapa Ke Sana
Nadi Singapura

LAWN (OUTSIDE SINGTEL WATERFRONT THEATRE)
Pesta Raya x Me-You Market

Voices – A Festival of Song

4 – 7 Dec 2025

CONCERT HALL

A Choir-ed Taste
Musicians' Inc. 6 (MI6) and the Voices Festival Choir

MIcappella X The Island Voices: The Crossover

ANNEXE STUDIO

Mandopop Group Vocal Jam
The Vibe Choir Singapore

Musical Theatre Open Mic
TJ & Sam

ANNEXE PORCH

Karaoke Box

BLACK ROOM

Singing 101 Workshop: Find Your Voice!
Dionne Lim

Singing as Therapy Workshop
Hanna Ma (South Korea)

Song Signing 101 Workshop
The Singapore Association for the Deaf (SADeaf)

WHITE ROOM

**Awareness and Wellness for Vocal
Confidence Workshop**
Jingyun Ng

CONCOURSE

A Cappella Showcase: NUS, SMU and NTU
NUS Resonance, SMU ReVOIX and NTU Harmonix's
FUGroove

**A Cappella Showcase: Singapore Poly and
Republic Poly**
Banditz, 6OUL and Republic Rhapsody

A Cappella Showcase: SIT & Ngee Ann Poly
SIT Just Singers, The Major Seven and NP Voices A
Cappella (NPVA)

A Musical Time Machine Singalong
Miss Rachel and the VOCA Singers

Choral Showcase: EVOKX

Choral Showcase: Songs at Dawn
Symphonia Choralis

Choral Showcase: The Vocal Consort

Choral Showcase: We Are The Graduate Singers

Liederabend – An Evening of Schumann's Art Songs
NAFA Vocal Department

Majulah! A Celebration of Singapore Musical Theatre
Serious Arts Collective

Make Your Own Keychain: Pieces of Voices
WahSoSimple

The Carnival
Eastside Story Productions

Treasured Opera Arias Across Eras
NAFA Vocal Department

COURTYARD

Songwriting for Hope – Hear Our Voices

Martina Ng, Neo Ming Wei and Gwen Lee

Voices Originals: Aaron Bunac Live

Voices Originals: belle, Shahz and Wen Fei

Voices Originals: Dawn Yap 叶芷彤

Voices Originals: Ethel Yap Vol 2

Voices Originals: Evening Therapy with Marae

Voices Originals: Leftover Stories 剩下的旋律

孫文琦 WENQI

Voices Originals: 陳子健 ZJ

DBS FOUNDATION OUTDOOR THEATRE

Bellingham: A Retro Singalong

Diva Night with The Vibes

Homegrown to the World

LASALLE College of the Arts Musical Theatre

K-Pop Singalong with MOHANO

BASEMENT 2 FOYER

A Botanical Christmas

Chroma

Moon Musings

The Sugar Bees

ESPLANADE SERIES

Beautiful Sunday

An Afternoon of Golden-Era Hits

VENTUS

And Somebody Loves You

OBOG Wind Symphony

Christmas with Lion City Brass Band

Epic Symphonies – An Afternoon of Legendary Scores

PAssionArts Audiolmage Wind Ensemble

Harmonious Homecoming II: A Joyous Reunion

Nanyang Symphonic Winds

It's a Kind of Magic

Mus'Art Youth Wind Orchestra

Notes From The Little Red Dot

Novo Winds

Rock Through the Ages!

Ngee Ann Polytechnic Alumni Band (NPAB)

Stories in Sound: A Musical Mosaic

Crescent Girls' School Alumni Band

To Mom, With Love

Keat Hong Chinese Orchestra

Tunes in Purple

The Purple Symphony

古风回响 Whispers of Ancient Tunes

Marsiling Chinese Orchestra

Classics

Andreas Scholl Vocal Masterclass

Andreas Scholl, Edward Kim and Kira Lim (Germany / South Korea / Singapore)

Andreas Scholl with Sarah Traubel and Red Dot Baroque

(Germany / Singapore)

Kian Soltani and Amsterdam Sinfonietta

Amsterdam Sinfonietta, Candida Thompson, Kian Soltani (Austria / Iran / UK / Netherlands)

Coffee Morning & Afternoon Tea

'70s and '80s Nostalgic Golden Hits

Sun Bao Ling

After Tea Date: When Music Was Magic –

Classic Hits of the '70s

Shak and Bennett

After Tea Date with Abby Lai

After Tea Date with Lennerd Lim

An Afternoon with The Vibes ABBA Tribute

Best of Jenny Tseng

Lin Liying

Billboard Hits with Danny Koh

Cassette Timeless Tunes

Cheryl Fong

Classic Theme Songs

Yuan Jin

Dimension5 Sings Favourite Tunes of the '50s to the '70s

Hits of Tom Jones and Engelbert Humperdinck

Jerry and the Neu Faces

Romance of the Past

Skye Sirena

Unforgettable Duets with Mel Ferdinands & Jocelyn Ong

We've Only Just Begun – A Tribute to The Carpenters

Carol Gomez and the Sound Collective

da:ns focus**EveryBody**

9 – 13 Apr 2025

EveryBody Dance Now

Danz People, Jazz Inc, Lioncity Luqman, Maya Dance Theatre – DADC, New Heights Studio, P7:1SMA, Redefinition, Singapore Chinese Dance Theatre, Spanish Dance Singapore, The DanceSport Academy

Inclusive Choreographic Practice (Workshop)**Inclusive Creative Movement Workshop****Lived Fiction**

Stopgap Dance Company (UK)

Pre-show Sharing of Lived Fiction**Talk on Creative Access****CAN – Connect Asia Now**

25 – 28 Sep 2025

Artist Talk with Antony Hamilton, Choy Ka Fai and Pichet Klunchun

(Australia / Singapore / Germany / Thailand)

Capturing Body Connectivity

Rianto (Indonesia)

Chapter 2

An Esplanade Commission

Pichet Klunchun (Thailand)

da:ns LAB 2025

Produced by Dance Nucleus

Participating Artists: Albert Garcia, jee chan, Sarah Aiken, Sun Phitthaya Phaefuang (Taipei / Macau / Berlin / Singapore / Melbourne / Bangkok)

Mentor: Daniel Kok

Dance To Doubt: Toward the Non-Standard

Tang Fu Kuen

International Presenters Visit Programme 2025**Introduction to Yangshak Movement**

Surjit Nongmeikapam (India)

SoftMachine: The Return

An Esplanade Commission

Choy Ka Fai (Singapore / Germany), with Rianto (Indonesia), Surjit Nongmeikapam (India), Xiao Ke x Zihan (China) and Yuya Tsukahara (Japan)

Ten years on: Conversation with the artists from SoftMachine: The Return

Rianto, Surjit Nongmeikapam, Xiao Ke x Zihan
Moderated by Kyueun Kim (Various countries)

U>N>I>T>E>D

An Esplanade Co-Commission

Chunky Move (Australia)

U>N>I>T>E>D Workshop

Antony Hamilton (Australia)

Contemporary Dance

28 – 30 Nov 2025

Nederlands Dans Theater (NDT 2) in Singapore
(The Netherlands)**Repertoire masterclass with Nederlands Dans Theater (NDT 2) (Intermediate)**

Maša Anić and Nathanaël Plantier

Repertoire masterclass with Nederlands Dans Theater (NDT 2) (Intermediate/Advanced)

César Sautès-Vescovali and Giovanna Doria

FL/OW

11 – 14 Dec 2025

5.6.7.8

Produced by O School, featuring: Ashrielle x Audrey, Crescendo, HRCY, Jack, Keziah, Lady Bird, Mandy Pegasus, TeamHeart

Elements of Freestyle by ISH Dance Collective

ISH Dance Collective (The Netherlands)

FL/OW AFTER PARTY

Produced by Danz People

Featuring: AOG, DJ Shane, Emcee Jin, Haqem, Irzie

FULL OUT! 2025

CDK Company, JINJO Crew, kirameki☆glitter and KITA
(The Netherlands / South Korea / Japan / Singapore)

Masterclass by Breaking with JINJO Crew (Intermediate)

(South Korea)

Masterclass by Contemporary with ISH Dance Collective – Matilde Tommasini (Intermediate)**Masterclass by Mauro van de Kerkhof from CDK Company (Intermediate/Advanced)**

(The Netherlands)

Masterclass with Cindy-Jane Kramer from CDK Company (Intermediate/Advanced)
(The Netherlands)

Masterclass with Hitomi from kirameki☆glitter (Junior)
(Japan)

Footwork

14 – 22 Mar 2026

Footwork: Adults & Kids

Footwork: Adults & Pre-schoolers

Footwork: Open

City Ballet Academy, Converge Studios, Danz People, Legacy Dance Co, Miki BellyDanceArts, Noooice! Academy, One Dance Asia, O School, Rolypoly Family, Singapore Ballet

Feed Your Imagination (F.Y.I)

A Tale of Two Islands

An Esplanade Co-Production
Ding Yi Music Company

Day Out! @ Esplanade 2025

ScRach MarcS, yIN Harmony & Strawberries Inc.

History, Whose Story?

An Esplanade Co-Production
The Necessary Stage

Legend of the Three Stars

An Esplanade Commission
By Orkestar Trio
Directed by Irfan Kasban

Samsui Women: One Brick at a Time

An Esplanade Co-Production
The Finger Players

The Musical City

Conceptualised by Phang Kok Jun

The Musical City Walking Tour for Educators

Conducted by Rachel Lim
Conceptualised by Phang Kok Jun

The Thursday Afternoon Club: The Light of Time

An Esplanade Commission
Drama Box

Yusof: Portrait of a President (School Show)

An Esplanade Commission
Teater Ekamatra

Limelight

Bedok South Secondary Symphonic Band

Catholic High School Edward Becheras Choir

CHIJ Secondary School Concert Band

Crescent Girls' School Symphonic Band

Punggol Secondary School Choir

St. Andrew's Junior College Choir

St. Joseph's Institution Symphonic Band

Tanjong Katong Secondary School Choir

Temasek Junior College Choirs

Unity Secondary School Symphonic Band

Victoria Junior College Symphonic Band

Yishun Town Voices and Chorale

Yishun Town Secondary School

Mosaic Music Series

Beach Fossils
(USA)

Death From Above 1979
(Canada)

Dianne Reeves

with John Beasley, Romero Lubambo, Reuben Rogers & Terreon Gully (USA)

Hiromi's Sonicwonder
(Japan / France / USA)

Ichiko Aoba

with Taro Umebayashi and musicians (Japan)

kanekoayano
(Japan)

Luna Li
(Canada)

MEW: The Farewell Shows
(Denmark)

Pat Metheny Dream Box/MoonDial Tour
(USA)

Porcelain Shield, Paper Sword Album Launch

Mary Sue and The Clementi Sound Appreciation Club

Summer Salt
(USA)

Thundercat
(USA)

YĪN YĪN
(The Netherlands)

Pentas

Nusantara Open Circle 2026

An Esplanade Co-Production
Main Tulis Group, Panas Panas Theatre and Indonesia
Dramatic Reading Festival (Singapore / Malaysia /
Indonesia)

Yusof: Portrait of a President

An Esplanade Commission
Teater Ekamatra

Cipta Cita

5 – 7 Sep 2025

**Art Fazil Ciptakustik ft. Putri Emily, Jaffar Haron,
Jamiel Said, T:zi & Addy Cradle**

Bersamamu (With You)

Syaz Smooth

Budak Nakal Hujung Simpang

(Malaysia)

Hanya Kita Berdua: An Intimate Night with Space Walk

Irama Jiwa

Rifa'ah

L'Alphalpha

(Indonesia)

**Pukul Canang Pop Up: Harris Bin Osman –
The Street Therapist**

Pukul Canang Pop Up: SHO

TWF Presents Sarah Syazlina & the JeeFunk Syndicate

PLAYtime!

BURP

An Esplanade Production
Created by Stan

Karung Guni Boy

An Esplanade Production
Directed by Jeremy Leong

Koko The Great

An Esplanade Production
Directed by Ian Loy

Raga

Anandha Kondaattam 2025 – Singapore Indian Traditional Folk Arts Festival

In Collaboration with Esplanade – Theatres on the Bay
Presented by Anandha Traditional Arts and Music Ltd

IPAC 2025: AMARA

Indian Performing Arts Convention 2025
In Collaboration with Apsaras Dance Company

IPAC 2025: ARANYANI

Indian Performing Arts Convention 2025
In Collaboration with Apsaras Dance Company
Shijith Nambiar and Parvathy Menon (India)

IPAC 2025: FLOW

Indian Performing Arts Convention 2025
In Collaboration with Apsaras Dance Company
Lalit Kumar and Ensemble (Singapore / India)

Onam Nite 2025

Presented by Singapore Malayalee Association
In Collaboration with Esplanade – Theatres on the Bay
Featuring Shri Ouseppachan and various artists (India)

One Part Woman

An Esplanade Co-Production
Chowk Productions

ShyamaRasa: A Musical Dialogue About Love

The Temple of Fine Arts

என்றுமே தமிழ் – Resonance of Tamil

Bharathaa Arts and CHETHAS

The Studios

Escape to Batam

An Esplanade Commission
Checkpoint Theatre

FOOD

Geoff Sobelle (USA)

Haribo Kimchi

Jaha Koo / CAMPO (South Korea / Belgium)

In Conversation: Eco-theatre and Art-making on Climate Issues

David Finnigan (Australia), Ellison Tan, Tanja Beer (Australia),
Ang Xiao Ting
Moderated by Sindhura Kalidas

In Conversation: Escape to Batam

Checkpoint Theatre

In Conversation: Food and Art as Sustenance

Jaha Koo (South Korea), Claire Wong, Huzir Sulaiman
Moderated by Fezhah Maznan

Masterclass: Creating Physical Theatre with Geoff Sobelle

(USA)

Masterclass: Valid Languages for the Intersection with Jaha Koo

(South Korea)

Nature Walk & Ink-Making Workshop

Wild Dot SG

Pickle Party: Building the “Set”

The Theatre Practice

Pickle Party 泡菜菜狂欢也!

An Esplanade Co-Production
By The Theatre Practice
Co-directed by Ang Xiao Ting & Kuo Jian Hong

Salon: Art and Dialogue, Art is Dialogue – A Look Back on The Studios 2023–2025

Various artists, Moderated by Charlene Rajendran

Scenes from the Climate Era

An Esplanade Commission
Written by David Finnigan (Australia)
Directed by Ellison Tan

Visual Arts

Ikan Besar Skali

Hu Qiren

Manners Manners

Quek See Yee

My Grandfather's Road – Ten Year Series 2015–2025

Neo Kim Seng

My Grandfather's Road – Ten Year Series 2015–2025: Activations by MIAO DANCE

Chen Jiexiao and Titisa Jeamsakul (Ice)

My Grandfather's Road – Ten Year Series 2015–2025: Live Readings

Gary Tang, Tan Cher Kian, Karen Tan and Loong Seng Onn

My Grandfather's Road – Ten Year Series 2015–2025: Video Screenings

Bjorn Lee Varella, Gary Tang, Tan Cher Kian, Karen Tan and Loong Seng Onn

No Room For One More Brick

Stitchen Haus Da Opera

Not Quite Gone, Not Quite Finished

Tok Yu Xiang (Todd)

Only the Wind Remembers

Khairulddin Wahab

Open Plane

Liu Liling

Rotan Rattan: Meditations

Yanyun Chen and Dave Lim

Spring Petals in a February Breeze 月风中的春花

Lewis Choo Li Wei

The Seminar – Don't Teach Art

Tang Da Wu

The Shape of Passing Through

Progressive Disintegrations

What is Taste

Wu Mali (Taiwan)

Voices Series

Close Harmony by The King's Singers
(UK)

Secrets of Close Harmony Choral Workshop
The King's Singers (UK)

Others

Final Bow

Ming Hwa Yuan Arts & Cultural Group
Playwright & Director: Huang Chih-Kai (Taiwan)

Lea Salonga – Stage, Screen & Everything in Between

Accompanied by her band and a string ensemble from the Singapore Lyric Opera Chamber Orchestra (Philippines / Singapore)

Songsmith: 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 Cherry Orchard 벚꽃동산

By Simon Stone
Produced by LG Arts Center (South Korea)

Twelve Angry Men

An Esplanade Co-Production
Nine Years Theatre

National Theatre Live

Dr. Strangelove (Screening)

Co-adapted by Armando Iannucci
Co-adapted and directed by Sean Foley

Fleabag (Encore Screening)

By Phoebe Waller-Bridge
Directed by Vicky Jones

Hamlet (Encore Screening)

By William Shakespeare
Directed by Lyndsey Turner

The Importance of Being Earnest (Screening)

By Oscar Wilde
Directed by Max Webster

Vanya (Encore Screening)

Adapted by Simon Stephens, after Anton Chekhov
Directed by Sam Yates
Designed by Rosanna Vize

PIP's PLAYbox

May 2025:

Tales from the Nusantara
Malay Heritage Centre & The Storytelling Fairy

Sarang Semut
The Misfit Indigos

October 2025:

BEATS AND DOODLES
Cherry Chan

Craft Your Own Octopus
Didier Ng

Our Friends in the Sea
Didier Ng & Multiple Preschools

November 2025:

Prithvi's Adventure – The River Wonderland!
Periyachi Roshini, Aiswarya Unnikrishnan Nair, Lum Wing Chee and Tejas V Hirah

December 2025:

Wake Up, Wiggy Worm!
Natalia Tan, Jasmine Blundell and Bennett Bay

February 2026:

Run, Horse, Run!
Teo Pei Si (gongxin)

March 2026:

What's My Story?
Grace Kalaiselvi, Sofia Begum and Vishnucharan Naidu

ESPLANADE FREE PROGRAMMES

April 2025

In Youthful Company

- #TellStory – How Drama
- A Celebration of Song – Woodlands Primary School Choir
- A Flute Trio Journey Through Time – Trillium Flute Trio
- A Timeless Fusion of Hits with Paraxel
- Blanket Party: Under the Covers
- CHIJ Our Lady of Good Counsel (OLGC) Choir
- Colours of Music by Madison Academy of Music
- Constellations – Raffles Chinese Orchestra
- Forever Young – Matthias Teh
- Frequency. Layers. Oscillation. Waveforms – OZIRAY
- Friends With Time – The Moon House
- Full Eclipse – Blood Moon Division
- Harmony & Hues – Melodic Mixers
- Little Stars, Big Voices – Vocal Associates Ensemble of Young Voices
- Iovlaine
- Mariya Aiza
- Raga Rhapsodies – Indian Fusion Ensemble (SOTA)
- Replug
- Republic Polytechnic Wind Symphony
- Resonance: A Vocal Showcase – Khee's Studio
- Short Films from Temasek Polytechnic School of Design
- Squad Game – Fuhua Secondary NCC Precision Squad, Perguruan Pencak Sendeng and Rhythm & Groove
- Sri Alyssa
- Stories from Around the World – SLO Youth Chorus
- Sunset with Claire Javier – Claire Javier, Ozan Ghani
- The Asean Collective Live at the Esplanade
- The Asian Girl Speaks – Ashley Koh
- The Passion Lives On – Nanyang Girls' High School Concert Band and Percussion Ensemble
- The Song Is You – After Hours
- Timeless Scapes: Classic to Cinema – The Music Circle
- Vibing Hues – Brahmastra Multi-Ethnic Ensemble (Youth)
- Viva Violin! – Giselle Ang, Alyssa Low, Jacob Cheng and Arissa Teo
- Voices in Harmony: A Choir Celebration – Marymount Convent School Choir
- Yunie Karim

May 2025

Songs We Grew Up With

- '60s – '00s: Fifi & The Band
- '60s – '00s: SHO & The SHOBiz
- '60s – '70s: About Love – Ruby and Jacob from The Singapore Char Siew Bao!
- '60s – '70s: Crooner's Corner with Perry Koh
- '60s – '70s: Danny Koh
- '60s – '70s: Ken Loh's Greatest Hits
- '60s – '70s: The Catz – All Female Rock Band
- '60s – '70s: TIMELESS with Matty & Karen
- '70s – '80s: Divalicious with Sheila De Niro
- '70s – '80s: Forward to the Past (2) – Joy Alexis
- '70s – '80s: Front Load Only
- '70s – '80s: Heritage
- '70s – '80s: Liao Sihan
- '70s – '80s: Now we are tall, and christmas trees are small – Aaron Bunac
- '70s – '80s: Retro Rewinds – Novo Winds
- '70s – '80s: ROCK ROSETTES
- '70s – '80s: Uberjam
- '70s – '80s: Xie Sheng Zhi and Joshua Cheong Encompany – Xie Sheng Zhi & Joshua Cheong
- '80s – '90s: Gabs – Gabriel Sim
- '80s – '90s: Grunge Is Not Dead – DYRT
- '80s – '90s: oolfs
- '80s – '90s: RaJas Unplugged
- '80s – '90s: Richard Marx to Brian McKnight – Marcus Lee
- '80s – '90s: Tango's Harmonica Trio
- '80s – '90s: The music of The Smashing Pumpkins
- '90s – '00s: Alysker
- '90s – '00s: Emo Night Live – All Killers, No Fillers! – Shak and Bennett
- '90s – '00s: Retro Rhymes with Sambal Snake
- Hits & Hidden Gems: Our '80s – '90s Soundtrack by Vivienne & Caleb

June 2025

eXchAnge

- A Musical Potluck – Straits Collective
- AMOR RATII – Flamenco Sin Fronteras and Samaa (Singapore / India)
- Arcphonic
- At the Edge of Form, I am Human – WUSHIREN Theatre
- BLACK ZENITH
- Cultural Echoes – VK Arts
- Disposition Exploration – Genesis Keefer and Ice
- Don't Cancel Me on Social Media – deførmed
- get a loaf o' this duck – Neo Jialing and Choo Yen Ee
- HotpotDesiDrumMachine – ArunDitha
- In Other Words – aryel and friends
- In The Moment – Kulcha Pop
- Kulcha
- Meet the East and West: An eXchAnge between Sitar & Guitar – Guru Susanta x Isuru
- Mudivili – Infinity
- pulse/poem: in Flux – Dialogues (ft. Wei Xuan and Nicole)
- RaghaJazz
- String-tales – Chan Xin Tong and Sreeranjani Muthu Subramanian
- Strung Together: Harmony between the Veena and Cello – Kamban Elangovan and Isaac Tah
- thingness – Hee Suhui (Anise)
- tujuh x seven – deførmed x Suhaili Safari
- U PING PING, I PIANG PIANG – Neo Jialing and Lynette Quek

August 2025

Red Dot August

- 7 Letters – Boo Junfeng, Eric Khoo, K Rajagopal, Jack Neo, Tan Pin Pin, Royston Tan and Kelvin Tong
- A Decade Of Becoming, Belonging – Max (Joy Alexis)
- A Musical Journey Through Singapore: Past to Present – AcceleRUANdo
- A Year of No Significance – Kelvin Tong
- Adelyn Koh
- Come Home to New Recording 47
- Cozy Sessions with Vanako
- Daniel Sid
- Diabetic Duo
- Echoes of Our Island: A Musical Homage – Ardent Chamber Ensemble
- Friends in Concert 2025 – Music Educators from Ministry of Education

- GST (Great Singapore Trial) – BTO: Bits To Order!
- Justin and Fishe
- Melody and Rhythm – Singapore Rojak
- Outspoken: Red Dot Edition
- PantunVerse – Pantunism, Puisi Anak Singa and Singapore Polytechnic Malay
- Papaya Duck
- Rahimah Rahim & AlyQis
- Red Dot Rhythms – Novo Winds
- Sienna Swing
- Sing & Sign Singapore – Shalini x Zee
- Singapore Stories through Wordplay and Wit – Zhang Jinming, Zhang Yumo and Zhang Yuxuan, Wong Zixi Evabelle and Wong Sheng Zhe Alcide
- Sofiah and Safiah
- Speak Good Singlish Campaign
- St. Joseph's Institution Guitar Ensemble
- Tango's Harmonica Trio
- Teh "PINK" Tapao – Thaarmin
- The Great Singapore Workout with EriKhai (lead instructor from GSW 1993)
- The Homecoming – Migrant Writers of Singapore
- The Magnificent Composers – D.A. Band
- The Voice of the Street – Harris Bin Osman – The Street Therapist
- There's No Place I'd Rather Be – Vocal Associates Songbirds Artistes
- Tracing the Wet Patch – Soggy Jeans
- Vasantham Boyz Music Journey – Mohamed Raffee & The Vasantham Boyz
- Voices from Within – AMPLIFY
- Xinyao by The Waterfront 在水一方听新谣 with Hong Shao Xuan 洪劭轩
- Yan

September 2025

Crossing Borders

- A Journey Through the Heart of Mexico – MITOTE Mexican Folk Dance
- A Night in Cuba – Havana Social Club
- Across Continents: Russian, French & Argentinian Melodies for Accordion and Strings – Aleks Farseev & Guennadi Mouzyka
- Alina Ramirez Trio
- Awtar – Samrah Club
- BORDERLANDS – True Colors Project & Under The Bridge Collective

- Boyana's Emotional States: A Night of Macedonian Music – Boyana Fabel
- Boys from the County Hell – A Tribute to Shane MacGowan and The Pogues
- CelloGayageum (Korea)
- CHUDAHYE CHAGIS (Korea)
- Delta Hill City – DeltaV Duo
- Dreaming Life – RuanAtWorkz Musical Arts
- Dwi Naad – Sounds of the Classical Indian Flute – Niranjan Pandian, Vishnu Veluri and Shouri Veluri
- Echoes of Islands: Taiko drumming from Miyake, Sado, Hachijo and Singapore – HIBIKIYA and Singapore MIYAKEKAI with Kazuhiro Tsumura, Kenta Nakagome and Chieko Kojima
- Entre Viento y Cuerdas (Between Wind and Strings) – Rodrigo Parejo and Carlos Sendros
- FLAMENCO PASIÓN – Flamenco Sin Fronteras
- Gan Ainm
- Khun Narin's Electric Phin Band (Thailand)
- Klenengan Singa Nglaras – Singa Nglaras Gamelan Ensemble
- KotoKottoN
- Let's Tango! – Tango Duo
- Music of Cuba and Colombia – Ernesto Castillo and Nino Gomez
- Raga Rasa (Essence of Melody) – Singapore Sisters (Shruthi & Swathi Kumar)
- Russian Songbook: Melodies that Shaped a Generation – Jeremy Lim, Paul Huang and Loh Wan Shan
- Sari-Sari Philippine Kulintang Ensemble
- SPF Combined Band: Bringing The Beat To You Since 1925 – Singapore Police Force Band
- Talk: An Introduction to Khun Narin's Electric Phin Band (Thailand)
- Tattva: The Essence – SIFAS Production Limited
- The Colours of Jamaican Music – Reggae Remedy
- The Good Company
- Travel These Ways – Alunan Kampung Gelam
- Workshop: An Introduction to Bon Odori Dance – HIBIKIYA
- 城隍艺术学院南音专场 Nanyin Showcase – Nanyin Department, Sheng Hong Arts Institute

October 2025

Popaholic

- 2015 – 2025 Playlist IRL: Hits with Jana Ann
- A Night with Izzan Adlan
- An Evening with Gail Belmonte
- Catch Feels with desthemess and Grace Ann
- Dansen John ft. Abi
- Decade of Hits: Unplugged – Jeremy Teng and Joshua Wee
- Elizabeth Wong
- Elsa Mickayla feat. Ashlyn Owen Li and Rhaun
- Emotions Unleashed: A Mariah Carey Tribute with Angel Vaishilee
- Emotions: A Mariah Carey Tribute – Eliza Cuarez
- girlyPOP! – Bennett Bay, Claris Tan and Risa Ann Wong
- Heart & Anthem: An Evening with Angel Vaishilee
- isaacprease
- Jamiel Said and The Troublemakers
- LAYYI
- Loose Pages: In Case We Haven't Met – elysrei
- Love, In All Forms with Ezekiel Tok
- Marae – How You Doin?
- Memes, Streams & Dreams with Jarvis
- Odelia Rei
- Pop and Rock Off! – Zalelo
- QUIN – McQuin
- SHO in her Element – SHO & The SHOBiz
- Silk Sessions – Haziqah Hashir and Syamim
- Soulful Journeys – Mazhai and Nilesh
- Stripped Back: A Decade of Pop – Anthea Anne and Ao Cheng
- Taylor Swift Night – Joie Tan, Lisa Haryono, Bani Hidir and Helman Kamal
- The Lady Rara Show – The Jillets
- The Songs That Stuck With Me – Dawn Yap 叶芷彤
- The YMFB Collective
- Third Degree: All About Ari
- Tiara Maimun
- Where'd All the Time Go? – Wirda, Wafiq and Walia
- Wild for Winehouse: A Roseville Lens – Roseville

November 2025

Soundtracks

- <Joey Wee 黄绣惠 ~ Echoes of Time: A Journey Through Classic Film & TV Songs> – Joey Wee 黄绣惠 & Friends
- 《追剧·追声》Soundtracks of Our Screens – Psquare 四方行
- An Evening with Wirda Hanee
- Anime Hits with ARUHI アルヒ
- Between the Lines and the Lyrics – Ivan Choong
- Brain Dance – NAzTy and Kim Eun Hyung
- Fluteflix, Flute On Air! – King's Flute Choir
- Front Load Only
- Karis & Jonelle
- KR Harmonica: Anime Reimagined
- Midnight Tokyo LIVE – Crayon.MiX
- Name That TV Tune! With Shan & Luke
- Overcommitment – Marielle and Bruce
- Paraxel 2.0
- Piano Realms: Anime & Game Soundscapes – My Piano Room
- Showtunes with Sofie and Ryan – Sofie Buligis and Ryan Lai
- Soundtrack of Our Hearts – Kenchana Trio
- Thomson Swing Band – Big Band Soundtracks

December 2025

Come Together

- 12 Degrees of Christmas with Third Degree
- A Jazzy Christmas with the Amanda Lee Swingtet
- A Novo Christmas – Novo Winds
- An Acoustic Christmas with Gabriel
- Ask Auntie the Musical – Les Musicables
- Ayuh Kita Terbang! – Tour Bunker
- Belaian Sayang: Love, Through the Years – Alunan Kampung Gelam
- Christmas Eve with Hillary Francis
- Christmas Jazz with Vanessa Shavonne and Friends
- Countdown to 2026 – Hey Pelican!, Heema Izzati and Amni Musfirah
- Craft Your Own Felt Ornament – Teryl and Ashley
- Danny Koh
- Design Your Own New Year Cards – Teryl and Ashley
- Finding Home – Chen Zibi, Soh Wen Qi and Jeremy Chiew
- Hair of the Dog: Hangover Bangers – Risa Ann Wong and RENE

- Isnina
- Kavya & Max (Joy Alexis)
- Made in Heaven: The Music of Queen – Replug
- Memory Lane – P. Jasper
- MSUKUMO SG
- old leafs, new leafs – with jupiterkid & friends
- On The Edge – TANSIN
- owellciao & friends
- Past, Present & Tomorrow – Ryzall Noh
- Retrofocus
- Senyum Mu Kenangan Ku – Rico Setiabudi and Ahmadul Amin
- Sing With Us: Mandopop Memories – Zee and Tien Yao
- Singapura LIVE! & Singa Maksima x Locals Only! – Various Artists
- Songs of Freedom and Joy – SLO Youth Chorus
- Songs We Bring – The Straits Collective
- Songs We Share – Bendemeer Secondary School Choir and The Joyful Voices
- Songs with Wayne
- Soundbites: A Bite of Christmas Magic
- Summertime's Big Band
- The Jukuleles
- The Songs We Grew Up Singing – Richie El and Friends
- When the Condor Meets the Garuda – A Sacred Wind Journey – SISAY ft. Brahmastra (Ecuador / Singapore)
- You've got a friend – Vanessa and Friends

January 2026

All Things New

- 20 Smooth Jazz Hits with Inkblot Page
- A Little Bit More with Masha Nyanna & More People
- A Night with Absence!
- Ahmadul Amin
- all the words left unsaid – Xander Wee
- Bear The Remedy
- Between Us – Jason Yu
- Bing Chilling 2.0 With ICEBOX
- Blossoms of a Swan – mattgnaw and TAMARA
- chero
- Create your "blueprint" with Shohini
- Entering the Dragon's Lair – Hidemen

- Fresh Bakes from Space – Bakers in Space
- FXTRT Presents: Here For A Good Time, Here For A Long Time
- Gruv Syndic8
- Iman's League
- Intermission Party Programme
- Modern Nostalgia – DLKC
- Mors Fortuita – V4L
- Narysal
- Noah Corolla: Poppy Hill EP Release
- Polymers
- Pretty Reasonable Crashout – Dominic Chin
- Redwan Hamzah
- rhyu
- Riddim & Rhymes – Amir Mansor, ARDY, Fliqur Mohamad and Nurhakeem
- Riqqo Ft Azzy, Mudface
- Rose Tinted Press
- Says It All: Unplugged
- Sio Sings Songs on a Saturday – Sio Lubis
- sleep, oh dreamer – paper and noma
- The Art of Vulnerability – MURPHY
- The Daydreamer – Bennett Bay
- The Hijack Hayley Show
- Tides – Namie and the Waves
- ULTRA MEGA CAT ATTACK: THE FUTURE IS (ALMOST) MEOW – A Sneak Purrview
- Vibes & Verses – Angel Vaishilee
- xena giam and friends
- Echoes Of Traditional – Faizal & Yen Chien
- Four-tissimo – Claire Wong, Shawn Lee, Chia Jun Cheng, Pang Hung Yi & Uvahraaj Anbarasan
- From Broadway to Opera – Singapore Lyric Opera (SLO) Youth and Adult Chorus
- From Home to the World – Authentico Wind Ensemble
- From Opera to Blue Notes – The PhilClarinets
- From Tchaikovsky to Queen: A Piano Four-Hands Spectacular – Classical Piano Students of LASALLE College of the Arts | UAS
- Golden Sounds: A Horn Showcase – Students of Linda Chua
- Harmoniemusik! – YST Camerata
- In Good Time – Germaine Goh Trio
- Isayin Moovar
- Keep It Playing: Maintenance Essentials for Band Musicians – Music Elements
- Le Printemps en Mouvement – Erlyn Alexander, Natalie Gail & Nicole Ng
- Low and Behold – Toh Yan Ee, Uvahraaj Anbarasan & William Yee
- Naada & Nritta: A Classical Dance and Music Ensemble – Rhythms Aesthetic Society
- NAFA Saxophone Ensemble
- National Theatre Symphonic Band
- Not A Clarinet Choir
- On Wings of Songs – Tanjong Katong Girls' School Choir
- Pravah: The Flow of Venu Nadam – Brahmastra Arts House x The Vamshika Quintet
- Ragas & Rhythms: A Bansuri & Tabla Dialogue – Raghavendran "Ragha" Rajasekaran and Lalit Kumar
- Restless Natures – Alison Wong, Jonathan Shin, Yang Shuxiang and Leslie Tan
- Rising Strings: A Kid's Philharmonic Showcase – Kids' Philharmonic Orchestra
- Shaping the Sound – RAMP Violin Ensemble
- Singapore Wind Symphony Youth
- SNAFU Wind Quintet Recital – Singapore Nuclear Academic Family Unit (SNAFU) Wind Quintet
- Tangos and Waltzes – Xposé Guitar Ensemble
- The Heartbeat and Soul of Malay Asli Music – Syafiqah 'Adha & Firdaus Ismail (Gendang Akustika)
- The Musicians' Initiative String Quartet
- The Singapore Armed Forces Central Band: In Celebration of Total Defence

February 2026

Cool Classics

- & they Linger – PB&J Collective
- "O How My Heart It Burneth!": Renaissance Love Madrigals – 5AM Early Music Singers
- Akānksha – Sattva Youth Ensemble
- An Ode to Bharathiyar – Singapore Indian Orchestra & Choir (SIOC)
- Band Champs! Leadership Ensemble
- Between Worlds – NUS Alumni Orchestra
- Bukit Batok Chinese Orchestra
- CAVE Quartet
- Classically Malay – The Third! – Orkestra Sri Temasek
- Double Reed Debut – Students of Ruihan and Ruiqing
- Echoes of Nusantara – Djoko Mangkrengg Performing Arts (Nusantara Orchestra)
- Restless Natures – Alison Wong, Jonathan Shin, Yang Shuxiang and Leslie Tan
- Rising Strings: A Kid's Philharmonic Showcase – Kids' Philharmonic Orchestra
- Shaping the Sound – RAMP Violin Ensemble
- Singapore Wind Symphony Youth
- SNAFU Wind Quintet Recital – Singapore Nuclear Academic Family Unit (SNAFU) Wind Quintet
- Tangos and Waltzes – Xposé Guitar Ensemble
- The Heartbeat and Soul of Malay Asli Music – Syafiqah 'Adha & Firdaus Ismail (Gendang Akustika)
- The Musicians' Initiative String Quartet
- The Singapore Armed Forces Central Band: In Celebration of Total Defence

- The Truth About Love – The Opera People
- Timeless Harmonies – Singapore Foochow Association Chinese Orchestra
- Timeless Rhapsodies! – New Gen Wind Symphony
- TRAILS – Concordia Quartet
- Winding Down with Winds – SOTA Wind Ensemble

March 2026

Foreword

- Bicycle Co-Opt
- By the Book – Natalie Yeap
- Everything Is Now, Now Is Everything – Inch.
- jiwang songs for the (un)familiar – nor, C2AC & Rifdi Bin Rosly
- Karaoke Poetry – Matter.Less & Tusitala
- Meja Lambak – Meja Conteng
- Memories Lost and Found – Hello, How Do You Move?
- Outspoken: May the best words win
- Powerpoint Party: Behind The Book – Wormhole, Shanna Tan, Jaime Lee, Asher Yeo and Charlene Shepherdson
- Pretty Words, Damaged Lines: K-pop and Anime-inspired Writing – Cleo Cheng and Lynette Teo
- Quiet Readers' Club
- Salt in the Sea: Vocal Music of Jonathan Shin – The Opera People
- Silueta: Sounds for blood/work – Izyanti Asa'ari and Nick Bong
- Songwriting for Hope – Hear Our Voices – Martina Ng, Neo Ming Wei & Gwen Lee
- Superintelligent Sentimental – Ang Kia Yee and Alexander Sahm
- These writers bite—Deep cuts with Lynette Teo, Cleo Cheng and Jonathan Chan
- What The Rhymes Do – San The Wordsmith, The Workshop & Homies

ESPLANADE COLLABORATIONS

Chinese Dance Fiesta 2025

City Reading@SG 2026: Jin Yucheng “The City—A Cradle & Home for Literature”

Presented by SPH Media, Chinese Media Group
In Collaboration with Esplanade – Theatres on the Bay
Jin Yucheng (China)

Dunhuang Dance Talk & Demonstration

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

Introductory Dunhuang Dance Workshop

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

Performance

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

cont-act Contemporary Dance Festival 2025

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

Sloth Canon

T.H.E Dance Company & Company 605 (Canada)

Open Stage

Pat Toh and Jenni Large (Australia)
Adele Goh and Kwon Hyuk (South Korea)
Cheng I-han (Taiwan), Chiew Peishan, Olé Khamchanla (Laos / France)
Ross McCormack (New Zealand) and New Zealand Dance Company

Dance at Dusk

The Human Expression (T.H.E) Second Company

Dance Appreciation Series

Introduction to Cinderella

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

Introduction to Coppélia

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

Gemadah – Traditional Malay Music Festival

Presented by Persatuan Pemuzik Tradisional Melayu Singapura
In Collaboration with Esplanade – Theatres on the Bay

Gala Gemadah

Juraimi Johari and Danial Khaliq with musicians from Persatuan Pemuzik Tradisional Melayu Singapura

Lagu-Lagu Gambus

SGOudists

Malam Klasik P. Ramlee

Orked Malaya

Masterclass: Conducting Ensembles

Megat Firdaus

Masterclass: Malay Rhythms on the Bass Accordion

Ariffin Abdullah

Nada Nusantara: Gema Keroncong

Nobat Kota Singa

Rentas

Presented by Persatuan Pemuzik Tradisional Melayu Singapura
In Collaboration with Esplanade – Theatres on the Bay
Aidil Akmal, Ahmad Musta'in and Fadli Ramlee with musicians from Persatuan Pemuzik Tradisional Melayu Singapura

Talk: Muzik dan Bahasa

Dr Azhar Ibrahim Alwee

Talk: The Last Ghazal Ensemble in Singapore

En Nasir Abdullah

Harmonies Across the Seas—Singapore Ruan Ensemble 20th Anniversary ConcertPresented by Singapore Chinese Music Federation (SCMF)
In Collaboration with Esplanade – Theatres on the Bay**Muara Festival**Presented by Era Dance Theatre
In Collaboration with Esplanade – Theatres on the Bay**Gerak Warisan Nusantara: An Immersive Voyage Through Javanese Grace**

Pesona Nusantara Surakarta (Indonesia)

Gerak Warisan Nusantara: Echoes of Home

Atrika Dance Company

Main Stage: Malay ArchipelagoEra Dance Theatre and Various Dance Groups
(Singapore / Indonesia)**Masterclass: Tubuh Traditional di Alam Kontemporer**

Dian Bokir (Indonesia)

Nobat Kota Singa**Sayembara Tari**Primary, Secondary and Tertiary Dance Groups
(Singapore / Malaysia)**Youth Stage: Mari Menari**

Various Dance Groups

Soulful Steps II: The Silent Mystery

Presented by Origin Culture and Arts

In Collaboration with Esplanade – Theatres on the Bay

VECTOR#6: The Sound of Intimacy

Presented by Dance Nucleus

In Collaboration with Esplanade – Theatres on the Bay,
as part of da:ns focus – Connect Asia Now (CAN)**da:ns LAB 2025 Presentations**Albert Garcia, jee chan, Sarah Aiken and Sun Phitthaya
Phaefuang (Various countries)**III Behaviour**

Hee Suhui / Anise

The Sound of Intimacy

Begüm Erciyas (Belgium / Germany)

ARTS & WELLBEING

A Ray of Sunshine

Zee Ang and Band

Arts on Prescription Pilot Project (Singapore Cancer Society)

Angelina Choo and Aryanto Ahmad

Big/Little Music Buddies: Intergenerational Angklung Projects (Various Preschools and Social Service Agencies)

Aryanto Ahmad

Community Angklung Projects (Various Social Service Agencies)

Aryanto Ahmad

Community Angklung Workshops (Various Social Service Agencies)

Aryanto Ahmad

Creative Dance Pilot Projects (Bowen Secondary School and Compassvale Secondary School)

Decadance Co

Creative Dance Projects (Bowen Secondary School and Compassvale Secondary School)

Decadance Co

INTERMISSION: A Wellbeing Day for the Arts

Rosemary McGowan, Nikki Disney, Ambre Lee, Chan Shi Han and Evelyn Lee (Singapore / UK)

INTERMISSION: How Are You? – No Creativity Without Care

Rosemary McGowan and Nikki Disney (Singapore / UK)

Mother's Day Exclusive Concert

Lee Peifen, Lin Ruping, Lynn Malik and Johnny Kiong

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

Theatre for Dreams (Singapore Boys' Home)

Oniatta Effendi, Vishnucharan Naidu, Rizman Putra and Mohd Rafaat Bin Hamzah

When Music Meets Life (Virtual & Onsite) (Various Adult Disability Homes, Healthcare Facilities and Welfare Homes)

- Cheryl Tan and Teo Poh Yin
- Dansen John
- David Ng and Jocelyn Ong
- Hillary Francis
- Jacob Teo and Ruby Chen
- Joey Wee, Won Tin Loong, Morgan Law and Tien Yao
- Jurine Chia and Teo Boon Chye
- Khairul Afwan
- Leon Ho
- SISAY (Ecuador)
- Tango & Jean
- Two of Us SG
- Vanessa Phang and Daniel Ong

HIRERS' PERFORMANCES AND EVENTS

April 2025 to March 2026 (Unless otherwise stated, all performances are from Singapore)

CONCERT HALL

APRIL 2025

National University of Singapore

Subito con forza!: YST Orchestral Institute Plays
Beethoven, Rachmaninoff & Chin

Singapore Symphonia Company Limited

SSO Gala: Daniil Trifonov and Hans Graf – Rachmaninoff
and Debussy (Russia)
SSO Subscription Concert: Behzod Abduraimov and
Hans Graf – Rachmaninoff and Ravel (Uzbekistan)

Tanglin Trust School Ltd

Tanglin Trust School – Centenary Concert: A Bridge
Across the Sea

MAY 2025

Biz Trends Entertainment Pte Ltd

Gratitude – Frances Yip Concert 2025 (Hong Kong)

Singapore Armed Forces Central Band

Soundtracks! Stage & Screen

Singapore Symphonia Company Limited

SSO Subscription Concert: Mahler's Resurrection
Symphony

VR Production Pte Ltd

K.S. Chithra Live in Singapore (India)

JUNE 2025

Anglo-Chinese Junior College

MUSE 2025

Biz Trends Entertainment Pte Ltd

William So 2025 Concert (Hong Kong)

CREDIA Music & Artists

Seong-Jin Cho in Recital (South Korea)

Faeries of the East Pte Ltd

Attack on Titan – Beyond the Walls World Tour

Singapore Symphonia Company Limited

SNYO Pre-Tour Concert

TCR Music Station

Whisper of Wisdom – Ani Choying & Chyi Yu Concert
(Tibet, Taiwan)

JULY 2025

Biz Trends Entertainment Pte Ltd

Kenny G Live Tour 2025 – Singapore

Orchestra of the Music Makers Ltd

The Planets and Rite of Spring

Singapore Symphonia Company Limited

SSO Subscription Concert: An Alpine Symphony in Images
+ Korngold Violin Concerto (Sweden)
SSO Subscription Concert: Han-Na Chang & Leila
Josefowicz (South Korea, Canada)
SSO Subscription Concert: Hans Graf & Alexei Volodin
(Russia)

Vocal Associates Ltd

MY FRIENDS, MY FAMILY, MY HOME

Willow Arts Pte Ltd

Joe Hisaishi in Concert with SSO (Japan)

AUGUST 2025

Band Directors' Association (Singapore)

Asia Pacific Band Directors' Association (APBDA) 2025

Muhammad Fadzri bin Abdul Rashid

Still Got Jokes by Fadzri Rashid

Singapore Armed Forces Band

Asia Pacific Band Directors' Association (APBDA) 2025 –
Gala Concert

Singapore Symphonia Company Limited

SSO Concerts for Children: Young Spacefarer's Guide to the Orchestra

SSO National Day Concert 2025

SSO Pops: Disney Fantasia

SSO Subscription Concert: Chloe Chua / Tchaikovsky Violin Concerto

SSO Subscription Concert: Pletnev's Swan Lake + Trumpet Concerto / Sergei Nakariakov (Russia)

Supreme Productions Pte Ltd

Bii With You 2025 World Tour Concert (Taiwan)

SEPTEMBER 2025**Biz Trends Entertainment Pte Ltd**

Bobby Chen – I Am Not a ROCK Star Concert 2025 (Taiwan)

Ceiba Culture & Media Pte Ltd

"Sing! The Yellow River – The Butterfly Lovers"
Symphonic Concert by China National Symphony Orchestra (China)

Harmonie Music SG Pte Ltd

Luka Sulic Life Tour 2025 (Slovenia)

Singapore Armed Forces Band

In Harmony 42 – Celebration

Singapore Street Festival Limited

Stardew Valley – Symphony of Seasons

Singapore Symphonia Company Limited

SSO Gala: Yo-Yo Ma / Dvorák Cello Concerto (USA)

SSO Gala: Yo-Yo Ma in Recital (USA)

Vmall Entertainment

Jashn-e-Bahaar (India)

OCTOBER 2025**Dong Lee Investment Pte Ltd**

Singapore-China Gala Symphony Concert by Shanghai Nine Trees Philharmonic Orchestra (China)

Innovogue Concepts

The Jamie Lever Show (India)

Orchestra of the Music Makers Ltd

One Melody

Singapore Symphonia Company Limited

SSO Subscription Concert: Emperor Concerto / Rudolf Buchbinder + Springtime in Funen (Austria)

SSO Subscription Concert: Hans Graf & Pierre-Laurent Aimard (France)

Venture Music Asia Ltd

Voices of Singapore: SING60 – Imagining Our Future

NOVEMBER 2025**Genesis21 Pte Ltd**

Echoes of SBC: A Night of Timeless OSTs

Hallelujah Oratorio Society

HAYDN – The Creation

Singapore Symphonia Company Limited

SSO Gala: Hannu Lintu conducts Nelson Mass + Mahler 4

SSO Subscription Concert: Stephen Hough Piano Concerto + Saint-Saëns Organ Symphony (UK)

The Philharmonic Winds (Singapore) Limited

FIREBIRD: Philharmonic Wind Orchestra 25th Anniversary Gala Concert

DECEMBER 2025**Band Directors' Association (Singapore)**

Festival Winds 2025

Pico Art International Pte Ltd

Singapore Police Force Band CENTENNIAL GALA

Singapore Street Festival Limited

Death Stranding: Strands of Harmony World Tour

Singapore Symphonia Company Limited

Temasek Foundation x SSO Christmas Concert

SSO Subscription Concert: Hans Graf & Churen Li

Vocal Associates Ltd

VA Christmas Concert – A CEREMONY OF CAROLS

Wind Bands Association of Singapore

WBAS Youth Band Festival 2025

JANUARY 2026**AVA Events Pte Ltd**

Sitar for Mental Health by Rishab Rikhiram Sharma (India)

Orchestra of the Music Makers Ltd

Romance & Fire: Haochen Zhang plays Rach 3 (China)

Singapore Street Festival Limited

How to Train Your Dragon in Concert

Singapore Symphonia Company Limited

SSO Gala: Earth and The Planets + Elgar's Cello Concerto (Austria)

SSO Subscription Concert: From the New World (Germany)

SSO Subscription Concert: Pictures at an Exhibition /
Bertrand Chamayou & Pierre Bleuse (France)

FEBRUARY 2026

BW Monastery

Dreams Awakened (Taiwan)

Finger Waltz Music Productions Private Limited

Piano Recital by Rafal Blechacz (Poland)

Teamwork Productions Pte Ltd

The Last Mughal – William Dalrymple and Vidya Shah
(UK, India)

MARCH 2026

8 Track Entertainment Pte Ltd

The Paper Kites Live in Singapore (Australia)

Singapore Symphonia Company Limited

Rutter's Mass of the Children – SNYO x Singapore
Symphony Choruses
Shanghai Symphony Orchestra in Concert (China)
SSO Subscription Concert: Simon Trpčeski & Eliahu Inbal
/ Rachmaninoff and Shostakovich (Macedonia, Israel)

The Philharmonic Winds (Singapore) Limited

Side by Side with PWO

THEATRE

OCTOBER 2025

Castiglione Arts and Culture Pty Ltd

Demon Slayer in Concert

Creation Collective Pte Ltd

Collective Minds Presents: Glass Beams (Australia)

Faeries of the East Pte Ltd

Harry Potter and the Deathly Hallows Part 2 in Concert

Live Nation Singapore Concert Pte Ltd

Jeff Satur Red Giant Tour 2025 (Thailand)

Zhejiang Song and Dance Theatre Co., Ltd

Musical Nan Kong (China)

NOVEMBER 2025

Biz Trends Entertainment Pte Ltd

Love Remains – Donna Chiu Concert (Taiwan)

Heazry Mohammad Salim

Kings & Queen of Comedy Asia 12 (Singapore, Malaysia,
India)

Neo-Film Media Investment Pte Ltd

Poetic Dance: The Journey of a Legendary Landscape
Painting (China)

Now/Live Pte Ltd

Just For Laughs Asia All Star Gala (China, India, Malaysia,
Taiwan)

DECEMBER 2025

ADEM ENTERTAINMENT PTE. LTD.

Four Generations Under One Roof by National Theatre of
China (China)

BIG LIVE

The Nutcracker (Australia)

Singapore Ballet Ltd

Cinderella 2025

MARCH 2026

Show Plus (Hong Kong) Investment Ltd

A Dream of Red Mansions by National Ballet of China
(China)

Singapore Ballet Ltd

Coppélia 2026

SINGTEL WATERFRONT THEATRE

APRIL 2025

Durian Comedy Pte Ltd

A Dog Named Love by Ergou (China)

MAY 2025

Biz Trends Entertainment Pte Ltd

icyball "Good Morning, Good Night, Love It" 2025 Day by
Day Concert (Taiwan)

Now/Live Pte Ltd

TommyInnit – The Survival Tour (UK)

Xaar Event Management

Atul Khatri – Well-Trained (India)

JUNE 2025

BTF Productions Pte Ltd

Burn The Floor (Australia)

Heazry Mohammad Salim

The Comedy Club Asia presents Captain Khalid: Voices in
My Head (Tanzania)

JULY 2025

World Aquatics Championships Singapore Pte Ltd
World Aquatics Championships 2025 Opening Ceremony

AUGUST 2025

Now/Live Pte Ltd
Douglas Lim: Made in Malaysia (Malaysia)

South Star Entertainment Pte Ltd
A Night of Loud Laughter (China)

SEPTEMBER 2025

K. V. Aiyappan
Music For Meditation by Sri Ganapathy Sachchidananda Swamiji (India)

Noel Ong
Welcome to The Machine Plays 'The Wall'

South Star Entertainment Pte Ltd
Jiang Zihao Stand-up Comedy: Cantonese Zihao (China)

OCTOBER 2025

Durian Comedy Pte Ltd
Durian Stars (China)

DECEMBER 2025

Bhaskar's Arts Academy Ltd
Bandhana

MCC International Pte Ltd
Echoes of Memory – Gemma Chang Cross-Over Violin Concert 2025 (Taiwan)

JANUARY 2026

O School Ltd
Classick

FEBRUARY 2026

Midas Promotions Pte Ltd
The Drama King Tour by Gianmarco Soresi (USA)

MARCH 2026

Advaita Events
Marry Go Round: Let's Blame it on Bollywood (India)

Purple Aura Productions Pte Ltd
Trichur Brothers (India)

RECITAL STUDIO**APRIL 2025**

8 Track Entertainment Pte Ltd
Matt Hale – Australia's Number 1 Comedy Hypnotist (Australia)

Association of Composers (Singapore)
Compositions Exchange 2025

Chamber Music and Arts Singapore Ltd
The Heroic Beethoven – The Glasshouse Comes ALIVE!

Ding Yi Music Company Ltd
Earth: Unheard

Lee Shi Mei
Songs My Mother Taught Me – Celebrating Women Through Music: A Violin and Piano Recital

Lirica Arts
OPERA 101 Series: Queens and Divas of the Bel Canto

New Opera Singapore Ltd
New Opera Singapore Gala Concert: A Night at the Opera

Rajesh Kumar Dharmalingam
Kavipperukku

Yoon So Yoon
Duo Abend für Klavier

MAY 2025

Andrew Vigar
Gower, Cowdrey and The Holy Bail (UK)

Chamber Music and Arts Singapore Ltd
an 1825 hopscotch

Han Vocal Studio
Recital of Xiao Qin

Harmonica Aficionados Society
QY48 – Harmonic Odyssey

ITALIA Pte Ltd
Rhythms and Colours from America (Italy)

Resonance of Singapore Ltd
In Full Bloom

The Opera People Ltd
Charpentier's Médée

JUNE 2025**Choon Hong Xiang**

From France with Franz

Hallelujah Oratorio Society

ECHOES OF PROGRESSION

Kzemos Singapore Pte Ltd

Candlelight: Featuring Vivaldi's Four Seasons and More

Loh Jun Hong

Cello Story by More than Music

New Opera Singapore Ltd

Die Schöne Müllerin

South Star Entertainment Pte Ltd

Hang Ge – Men on the Left, Women on the Right (China)

Singapore Management University

SMU Chamber Choir – Wrinkles in The Air XVI

Singapore Street Festival Limited

Straight From My Heart

The Opera People Ltd

NOW! That's What I Call French Opera

JUNE 2025**MW Events Management LLP**

Lecture Recital – The Colours of Sound: Exploring Debussy's Musical Language by Noriko Ogawa (Japan)

AUGUST 2025**Jared Liew**

The Carnival of Animals by Piano Duo CieL Concerts (Singapore, South Korea)

Singapore Youth Choir Ltd

SYC Ensemble Singers: the body electric

T'ang Quartet Ltd

Triumph Over Adversity

The Harp Association (Singapore)

2025 Rave Harps Prestige Winner's Gala Concert

The Substation Ltd

Passing – Leslie Low in Concert for The Substation's 35th Year

Vocal Associates Ltd

Songbirds Series X

SEPTEMBER 2025**Ambarish Ghosh**

Shaam-E-Jazz – Bollywood@Esplanade 2025

Association of Composers (Singapore)

Strait Melodies – Duo vs Trios

Chamber Music and Arts Singapore Ltd

Little Mendelssohn's Magical Land - The Glasshouse comes ALIVE!

Chen Qi Sheng

Variations of Aurora & River

DOU Creations Pte Ltd

Daichi Fujiki Countertenor Concert / Classic to Ghibli – Operatic Japan (Japan)

Harmonica Aficionados Society

Qin Yuan Harmonica Concert

Julia Tan Hui Xuan

Harmonic Crossings: Resonances of the Qin

Lirica Arts

Songs of Our Forefathers – A Chinese Art Song Recital

The Philharmonic Choral Society

Echoes of Ancient Airs

OCTOBER 2025**Finger Waltz Music Productions Private Limited**

Starlit Stage: Renowned Artists from Singapore and Taiwan in Musical Exchange

Jeremy Lim Wei Liang

The Music of Pyotr Leshchenko

Kenny Chan Jing Wen

Stories – Shuo Shu

Loh Jun Hong

After Hours by More than Music

Phoong Khang Zhie

Musings 3: Around the World

Sheng Ya Culture Pte. Ltd.

New Strings Ancient Soul

Vocal Associates Ltd

MISSING YOU – Khor Ai Ming Solo Recital

NOVEMBER 2025**Chamber Music and Arts Singapore Ltd**

1825 Evening Concert & Concerts for Children

Ding Yi Music Company Ltd

ECONcert

New Opera Singapore Ltd

Opera Espresso: Un Ballo in Maschera

Singapore Armed Forces Central Band

IHclars Recital

Singapore Street Festival Limited

A Moment Like This

Elegy and Ecstasy – Dances of Lights and Shadow Piano

Duo Concert (Singapore, Thailand)

DECEMBER 2025**Beautiful Mind Charity**

Beautiful Mind Music Academy Progress Concert 2025

Corazon Lucia B Conde

Babes & Friends Together Again

Harmonica Aficionados Society

A Golden Legacy: 50th Series of Qin Yuan in Celebration

Jefferson Darmawan

Odyssey: A Solo Piano Recital by Jefferson Darmawan

Melo Art Choir

Melo Art Choir & Zhuang Jie in Concert

Nicole Verghese

The Interlude

Ravi Gopinath

Legends of India: A Celebration of the Patiala Gharana and the Music of Ustad Bade Ghulam Ali Khan (India)

Sherman Lee Le Xuan

Memoirs in Music by Nanyang Collective

Tomas Music Consultants Pte Ltd

Night of Guitars 2025

Zhi Bin Chiam

Ravel 150 – Zhibin Chiam in Recital

JANUARY 2026**Kids' Philharmonic & Co. Ltd.**

Prestissimo!

Seeds of Symphony

Lin Min Qing

Time Out with Friends

Lirica Arts

Viva Verdi – Fundraising Gala Concert

Loh Kai Wen Kevin

Whirler of the Dance (Solo Classical Guitar Recital)

New Opera Singapore Ltd

Opera Espresso: Otello

Singapore Armed Forces Central Band

Solista 5

Siong Leng Musical Association

Where Purity Resides

The Singapore Lyric Opera Limited

Amore! Celebrating Opera's Passionate Moments

Vmall Entertainment

ANHAD (the sound of infinite) – Rakesh Chaurasia (India)

YXL Crafting Pte Ltd

80 Years of Brilliance – Law Kar Ying Concert (Hong Kong)

FEBRUARY 2026**James Dekleva**

The Wanderer by James Dekleva (Australia)

See Ning Hui

ReSounding 重生(声) – See Ning Hui in recital

Singapore Armed Forces Central Band

Chamber Repertory 25: Music for Reeds

Tiffany Qiu

Tiffany Qiu performs solo piano works by Chopin, Beethoven, Prokofiev and Elliot Teo (Ireland)

MARCH 2026**Loh Jun Hong**

Evergreen by More than Music

Sinfonia Music Centre Pte Ltd

Chopin and Liszt: The B Minor Sonatas by Lim Guan Yi (Malaysia)

Toh Tze Chin

Quantum State by Tze Toh & TO Ensemble

YXL Crafting Pte Ltd

6173 Marcus Chin Concert

Classic Reimagined: A Voice in Splendor

THEATRE STUDIO**APRIL 2025****Apsaras Arts Ltd**

Anuradha – Gopi to Goddess

T.H.E Dance Company Ltd

re: intertwining

JUNE 2025**Singapore Ballet Ltd**

Peter & Blue's School Holiday 2025 Presented by Singapore Ballet

The Necessary Stage

No Man's Land

SEPTEMBER 2025**Flamenco Sin Fronteras Ltd**

TAUROMAGIA (Singapore, Spain)

NOVEMBER 2025**Singapore Ballet Ltd**

Passages Contemporary Season 2025

JANUARY 2026**The Necessary Stage**

Singapore Fringe Festival 2026: A Lesbian Love Story: The Musical

Singapore Fringe Festival 2026: Invisible by ART:DIS and The Necessary Stage

ANNEXE STUDIO**APRIL 2025****Bandwagon Pte Ltd**

Mila Bea Live

Words Worth Media Management Pte Ltd

The Original Music Festival by adidas

MAY 2025**Live Nation Singapore Concert Pte Ltd**

Alexander Stewart: the bleeding hearts tour (Canada)

Raffles Institution

Rock Out 2025

Singapore Management University

SoundFoundry Annual Production 2025: RESONANCE

JUNE 2025**Future Mind Group Pty Ltd**

9m88 Concert Live in Singapore 2025 (Taiwan)

AUGUST 2025**Future Mind Group Pty Ltd**

SKAI ISYOURGOD Live in Singapore 2025 (China)

OCTOBER 2025**Poh Chee Cheong**

Homeground Sounds

SPH Media Limited

ST Podcasts Live! Music Lab Night

Vamp Productions Pte Ltd

YOLANDA BROWN (UK)

NOVEMBER 2025**Cross Ratio Entertainment Pte Ltd**

Alfred Sim: Chapter 10 Live Concert

Sherman Zhuo 1st EP Showcase – Junctions

DECEMBER 2025**YouthHarmony Ltd.**

Playback: The Drop

JANUARY 2026

Anthony Poi

Syuhkinen Masterclass with special guest Yo Onityan (Japan)

FEBRUARY 2026

LAMC Presents Pte Ltd

Lacuna Coil: Sleepless Empire Tour (Italy)

Live Nation Singapore Concert Pte Ltd

PRYVT 'BACK TO REALITY' World Tour in Singapore (Canada)

Lushington Entertainments Pte Ltd

Samm Henshaw – It Could Be Worse... Tour (UK)

MARCH 2026

Nanyang Technological University through its CCA

Propositions for Planetary Attunement

Onion Production & Entertainment Ltd

KINO 2026 World Tour – FREE KINO (South Korea)

WHITE ROOM

MARCH 2026

Liau Ching Kiat Jessie

Jessie Lim Contemporary Ceramics Exhibition

BLACK ROOM

JUNE 2025

TEDxSingapore c/o The Idea Collective Ltd

TEDxSingapore Salon: From Grandma's Kitchen

JULY 2025

Ministry of Education

Singapore Youth Festival 2025 – The Youth Station Project

AUGUST 2025

Vocal Associates Ltd

Solo Artistes and Alumni Concert

JANUARY 2026

The Necessary Stage

Singapore Fringe Festival 2026: No Space for Art: Is the Fringe Dead?

Singapore Fringe Festival 2026: Panel Discussion: Is This Too Loud? Representation in Theatre

MARCH 2026

Singapore Symphonia Company Limited

SSO Chamber Series: Quartets Two By Two

Zachary Singson Dominguez

Locus Amoenus: An Ideal Place

DBS FOUNDATION OUTDOOR THEATRE

JULY 2025

Ministry of Education

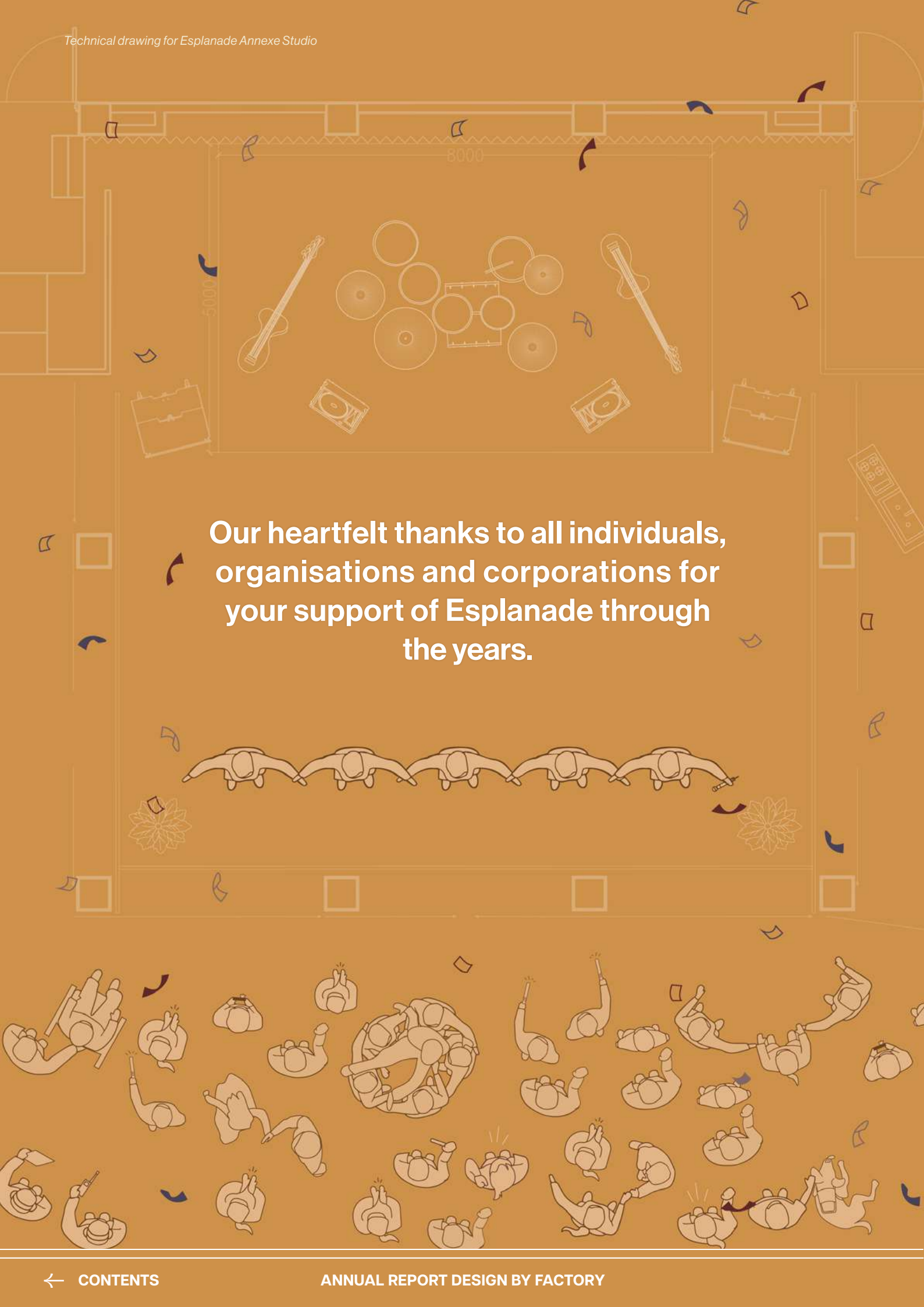
Singapore Youth Festival 2025 – Kaleidoscope & Band Jamboree

UPPER CONCOURSE

JULY 2025

Ministry of Education

Singapore Youth Festival 2025 – Kaleidoscope and Shall We Sing?

A technical drawing of a room layout, likely a rehearsal space or studio, rendered in a light orange color. The drawing shows a large rectangular room with a central area containing various musical instruments and equipment, including a guitar, a drum set, and a keyboard. The dimensions of the room are indicated as 8000 and 5000. The room is surrounded by a thick wall, and there are several smaller rooms or alcoves visible. The drawing is decorated with small, stylized icons of musical instruments and people. The text "Our heartfelt thanks to all individuals, organisations and corporations for your support of Esplanade through the years." is centered in the middle of the drawing.

**Our heartfelt thanks to all individuals,
organisations and corporations for
your support of Esplanade through
the years.**



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