



esplanade  
theatres on the bay  
singapore

# The Esplanade Co Ltd

The Esplanade  
Co Ltd

**ANNUAL REPORT FY 2021/2022**

Handwritten words and  
artwork by Joanne Lim



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# Corporate Overview

## Corporate Overview

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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.

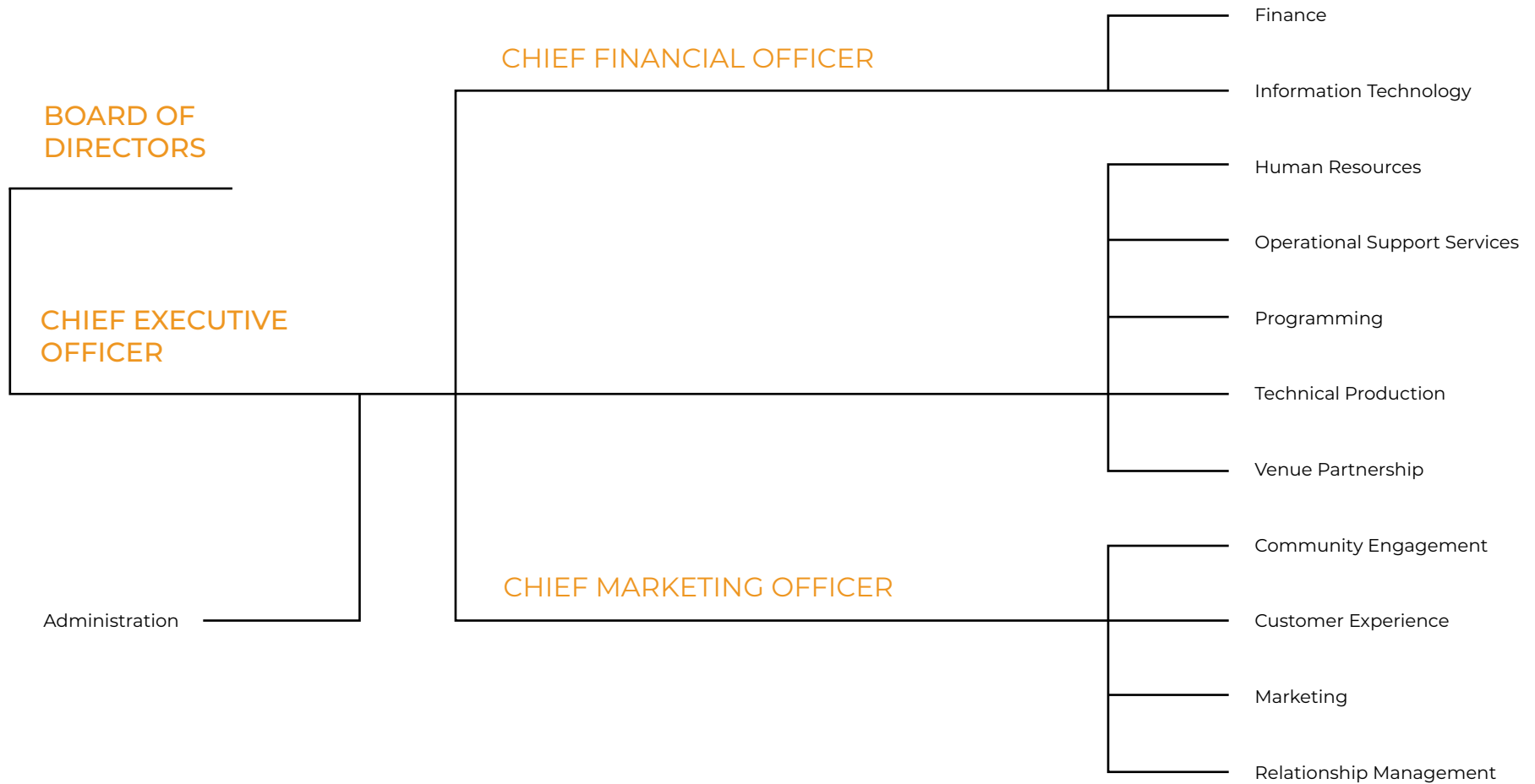
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

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

## NOMINATING & REMUNERATION COMMITTEE

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

## AUDIT & RISK COMMITTEE

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

## DIGITAL & TECHNOLOGY ADVISORY PANEL

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

## REGISTERED ADDRESS

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

## CHARITY STATUS

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

## IPC STATUS

Effective Period:  
1 Apr 2020 to 31 Mar 2023

## EXTERNAL AUDITORS

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

## INTERNAL AUDITORS

RSM Risk Advisory Services Pte Ltd

## PANEL OF LEGAL ADVISORS

Rajah & Tann LLP  
RHTLaw Asia LLP

## COMPANY SECRETARY

Mr See Tho Keng Leong

## PRINCIPAL BANKERS

DBS Bank Limited  
Standard Chartered Bank  
United Overseas Bank Limited

# Board of Directors

Appointments as at latest practicable date

## MR LEE TZU YANG

Age 68

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

### Chairman

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

### Vice-President

- Judicial Service Commission
- Legal Service Commission

### Qualifications

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

## MS YVONNE THAM

Age 48

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

### Chief Executive Officer

- The Esplanade Co Ltd

### Director, Member (Executive and Nomination Committee) and Member (Audit and Finance Committee)

- SISTIC.com Pte Ltd

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

- Nanyang Academy of Fine Arts (NAFA)

### Director

- Singapore International Film Festival Ltd (SGIFF)

### Deputy Chairman and Member (Executive Committee)

- Association of Asia Pacific Performing Arts Centres (AAPPAC)

### Member

- Enabling Lives Initiative Evaluation Panel, Tote Board
- Founders' Memorial Committee
- Heritage and Identity Partnership (HIP), Urban Redevelopment Authority
- Pro-Tem Committee for Singapore's First University of the Arts, Ministry of Education (MOE)
- Singapore Film Commission (SFC) Advisory Committee, Infocomm Media Development Authority

### Qualifications

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

**MS JANET ANG**

Age 63

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

**Chairman**

- Caritas Singapore Agape Fund Board of Trustees
- Institute of Systems Science, National University of Singapore
- Public Transport Council
- Singapore Polytechnic
- SISTIC.com Pte Ltd

**Deputy Chairman**

- Singapore Business Federation Foundation Limited

**Independent Director**

- Bank of the Philippines Islands (BPI)
- Cenacle Mission (Singapore) Ltd
- Tanoto Foundation

**Board Member**

- Home Team Science & Technology Agency

**Nominated Member of Parliament**

- Parliament of Singapore

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

- Ministry of Foreign Affairs

**Qualifications**

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

**MRS ROSA DANIEL**

Age 59

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

**Chief Executive Officer**

- National Arts Council

**Dean**

- MCCY Culture Academy

**Qualifications**

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



**MR LEE ENG BENG**

Age 55

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

**Senior Partner**

- Rajah & Tann LLP

**Chairman**

- Rajah & Tann Asia

**Director**

- C-Cubed Innovations Inc

**Qualifications**

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

**MS LEE HUAY LENG**

Age 51

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

**Editor-In-Chief, Chinese Media Group**

- SPH Media Ltd

**Director**

- National Kidney Foundation

**Trustee**

- Chinese Development Assistance Council

**Member**

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

**Qualifications**

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

**DR LEE TUNG JEAN**

Age 48

Appointed to the Board on 24 Feb 2022 (1st Appointment)

**Deputy Secretary (Culture and Sports)**

- Ministry of Culture, Community and Youth

**Member**

- National Gallery Singapore
- Singapore LNG Corporation
- Singapore Sports Council

**Qualifications**

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

**MRS CLARA LIM-TAN**

Age 50

Appointed to the Board on 30 Nov 2020 (1st Appointment)

**Director – Arts Education Branch, Student Development Curriculum Division**

- Ministry of Education

**Board Member**

- Industry Advisory Group, LASALLE College of the Arts
- Museum Education Advisory Panel, National Gallery Singapore
- Singapore National Youth Orchestra Committee, Singapore Symphonia Company Limited
- Yong Siew Toh Conservatory of Music Governing Board

**Qualifications**

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

**MR DARYL NEO**

Age 37

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

**Founding Director and Chief Executive Officer**

- Handshakes

**Founding Director**

- DC Frontiers Pte Ltd

**Special Executive Officer**

- Nikkei Group Asia Pte Ltd

**Director**

- Nikkei FT Scout Asia Ltd
- Singapore Chinese Chamber of Commerce & Industries Youth Business Affairs Committee

**Exco Member**

- Singapore Chinese Chamber of Commerce & Industries

**Member**

- National Youth Council, INSPIRIT Member & OLSP Alumni

**Council Member**

- Singapore-Zhejiang Economic Trade Council

**Qualifications**

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

**MR KENNY POWAR**

Age 52

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

**Founder and Chief Executive Officer**

- Rebel Owl

**Qualifications**

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

**MS RAHAYU BUANG**

Age 51

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

**Chief Executive Officer**

- KidSTART Singapore Limited

**Director, Child Development,  
Policy & Funding**

- Early Childhood Development Agency,  
Ministry of Social and Family  
Development

**Deputy Chairman**

- Malay Heritage Foundation

**Member**

- M3 Advisory Council
- Malay Heritage Foundation
- MUIS Council

**District Councillor**

- South West Community Development  
Council

**Qualifications**

- Master in Public Policy, National  
University of Singapore

**MR SIM HWEE CHER**

Age 65

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

**Retired Vice Chair**

- PricewaterhouseCoopers LLP

**Council Member**

- National Youth Achievement Award  
Association

**Advisory Council Member**

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

**Board Member**

- Asia Capital Reinsurance Group Pte. Ltd
- Mandai Park Holdings Pte Ltd
- UOL Group Ltd

**Qualifications**

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

**MR SUHAIMI BIN ZAINUL ABIDIN**

Age 43

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

**Chief Executive Officer**

- Quantedge Capital Pte Ltd

**Director**

- National Environment Agency
- Quantedge Foundation
- SkillsFuture Singapore Agency (SSG)
- TalentTrust Ltd
- The National Volunteer & Philanthropy Centre (NVPC)
- Warees Investments Pte Ltd

**Chairman**

- Learning Gateway Ltd
- Tri Sector Charity Consultants Ltd

**Board of Governors**

- Raffles Institution

**Council Member**

- Lifelong Learning Endowment Fund

**Qualifications**

- LLB Law Degree, University of Nottingham, UK

**DR MING TAN**

Age 49

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

**Executive Director**

- Tech for Good Institute

**Director**

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

**Qualifications**

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

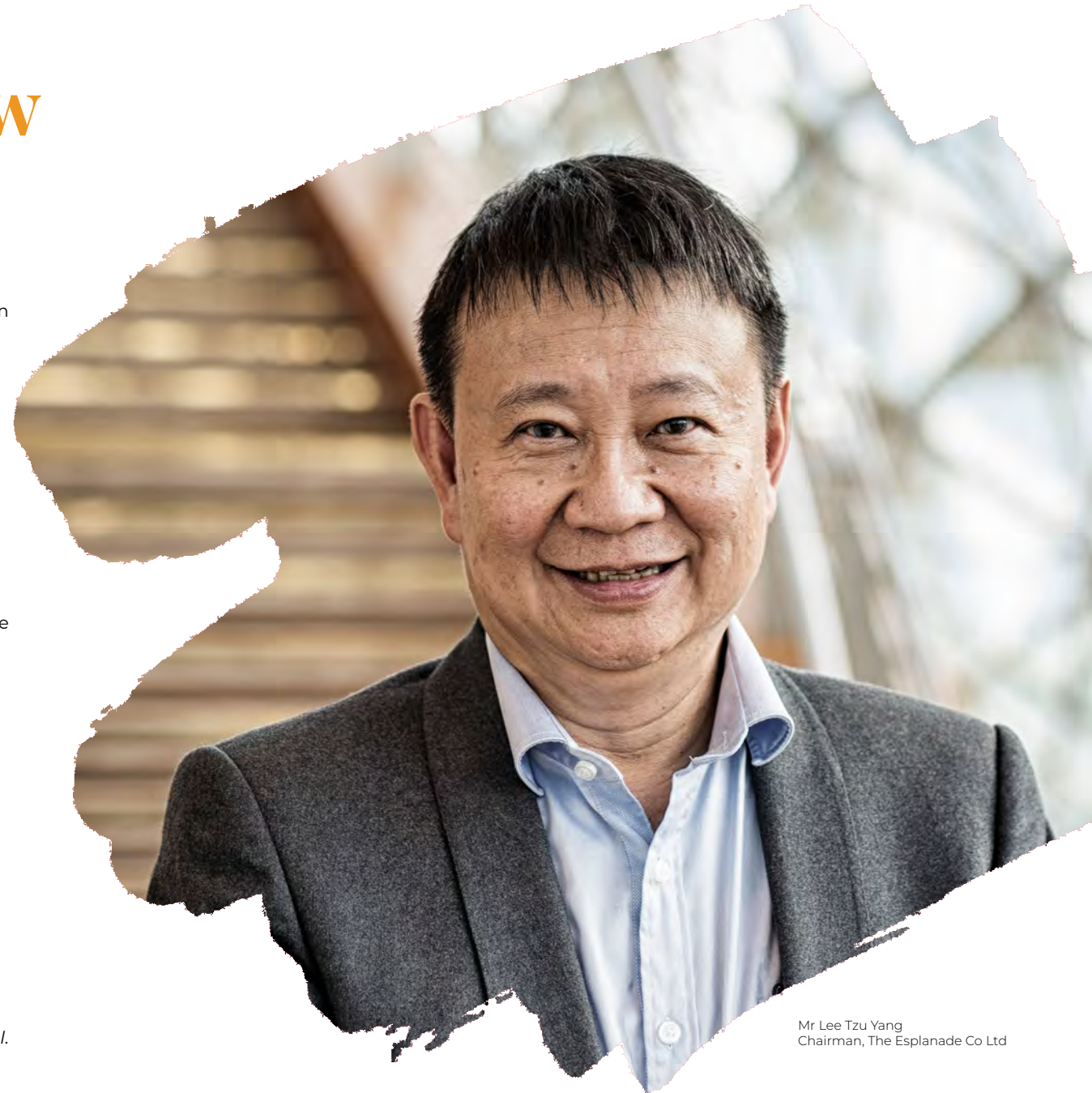
# Chairman's Review

TraceTogether check-ins may now seem far away, but such Safe Management Measures (SMMs), including restrictions on numbers and safe distancing at performance venues were an everyday affair for Esplanade – Theatres on the Bay in the last financial year. In this second year of facing down the COVID-19 pandemic, even as we continually adjusted our operations and programmes, guided by the prevailing SMMs, we kept a laser-like focus on serving our diverse community through the arts. In total, we presented and supported close to 3,000 performances and activities, both in-person and online. These benefitted more than 2 million people who attended or participated.

As SMMs gradually eased, we were eager to welcome people back to the centre. As such, we doubled our number of paid and free performances and activities from the previous year to 2,712 in FY2021/2022. There was an encouraging corresponding uptake in the in-person participation and attendance to over 450,000. At the same time, with restrictions still in place, we ensured that those who could not attend physically—some 1.6 million views/listens—benefitted from the digital activities. This hybrid approach served us, artists and audiences well. Specifically, *Esplanade Offstage*—the online companion to live activities that we launched before the pandemic—grew its total online audience by 19% to 769,000 this year.

We would not have been able to achieve this without learning from the first year of dealing with the pandemic and the generous support of many organisations and individuals. For instance, Allen & Overy, a firm supporter of our *Adopt a School* donation programme, became *Esplanade Offstage's* Founding Champion. As a result, students could still benefit from our digital arts programmes even though school excursions were halted during the pandemic. Through our fundraising efforts, the number of sponsors and donors<sup>1</sup> went up fourfold from 31 in FY2020/2021 to 130 in FY2021/2022. This is even higher than what we would get in a typical, pre-pandemic year. Amongst them was a new sponsor, BNP Paribas, for our annual *da:ns festival*.

<sup>1</sup> Sponsors and donors who gave \$1,000 and above.



Mr Lee Tzu Yang  
Chairman, The Esplanade Co Ltd

We would like to thank the many donors who believe in our social mission and supported our *Gift a Seat* campaign, which raised more than \$800,000 for the construction of our newest venue, Singtel Waterfront Theatre. We also thank renowned Singapore artist Ahmad Abu Bakar who generously allowed Esplanade to put a limited number of his handmade ceramic artworks up for adoption to loving homes. These cheerful popsicle-coloured ceramics (150 pieces), which were installed at the Esplanade Concourse as part of the *Candy Garden* exhibition, were adopted and found new homes after the exhibition.

Esplanade remains grateful for the continued support from the Ministry of Culture, Community and Youth (MCCY). We would like to extend our sincere gratitude to the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club for their unwavering support of Esplanade's Community Programmes, which promote social cohesion and bonding.

On behalf of the Company, I would like to thank Edmund Cheng and Theresa Foo, who retired as Members of the Company on 31 Mar 2022, for their immeasurable support and guidance. With effect from 1 Apr 2022, Goh Swee Chen (Chairman of the National Arts Council) joins Tan Gee Keow (Permanent Secretary of MCCY) and I as Members of the Company.

My personal appreciation goes to my fellow members of the Board of Directors for their tireless dedication and commitment to Esplanade. I thank our outgoing Board Directors Lily Kong, Jennifer Lee, Yap Chee Meng and Andre Yeap for their invaluable counsel and contributions, and warmly welcome Lee Eng Beng, Lee Huay Leng, Lee Tung Jean, Daryl Neo, and Rahayu Buang to our Board.

Many thanks to all Esplanade staff and volunteers who have, under the leadership of CEO Yvonne Tham, responded creatively and with considerable resilience to what were challenging times. As Esplanade celebrates its 20th anniversary in 2022, may we continue to keep the lights on for artists and the diverse communities we serve, so the arts remains a beacon of inspiration for many more years to come.



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**Lee Tzu Yang**  
Chairman

# From the CEO

Yet another year of adapting to life in a pandemic! At Esplanade – Theatres on the Bay, we did become more effective at handling the changing Safe Management Measures (SMMs). We were also better at anticipating the needs and concerns of artists and audiences, and more adept with digital tools and possibilities for the arts. But some of my colleagues, as with many people in Singapore and around the world, also started to feel the strain of these disruptions.

The stresses and anxieties in an extended pandemic were made worse by a certain poverty of community life, the lack of social interaction, and the limited ways in which we could share in experiences and rituals that express love, sorrow, joy, fear, and hope. Isn't this what we are participating in whenever we gather physically in a theatre or performance space? As we do so, we are able to work out our stress and worries in music or dance. We may even find connection or hope in the stories on stage, or simply by being in the same emotional or imaginative space as a stranger.

Realising this made those of us who work at Esplanade even more determined to bring people back together in a physical or "hybrid" arts experience, complemented by our beautiful public spaces or even the Esplanade Mall. Hence, whenever the SMMs eased, we did just that. In FY2021/2022, Esplanade hosted a total of 2,712 paid and free performances and activities, double that of the previous year. We also saw more people eager and confident about coming back to Esplanade for shows or to hang out with friends and family, albeit in smaller groups.

While digital activities were not as intense as the previous year, they remained critical in helping us reach wider audiences. We embraced a "hybrid" programming strategy, combining both live activities and digital content to be presented during our festivals. These included our alternative music festival *Baybeats*, *da:ns festival*, *Kalaa Utsavam – Indian Festival of Arts* and *Huayi – Chinese Festival of Arts*. Digital programmes also enabled



Ms Yvonne Tham  
Chief Executive Officer,  
The Esplanade Co Ltd



the presentation of international artists who could not travel to Singapore. They included *Musical Postcards* presented during *A Tapestry of Sacred Music Festival*; short films commissioned for *Pesta Raya – Malay Festival of Arts*; as well as *Postcards from Now*, a co-commission with Manchester International Festival (UK), Brooklyn Academy of Music (USA) and Théâtre du Châtelet (France). Finally, we launched a new virtual community engagement programme, *When Music Meets Life*, to entertain and inspire vulnerable communities, such as seniors in residential care facilities and hospitals.

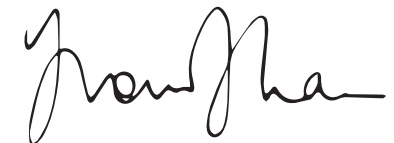
Towards the end of FY2021/2022, we managed to welcome some international artists back at Esplanade. Performances by renowned Chinese pianist Zee Zee, Korean traditional vocal music master Kim Bora, and classical Persian vocalist Sepideh Raissadat brought much joy and respite to many of our audiences. The arts, particularly in the presence and work of foreign artists, reminds us that we live in a complex, diverse and connected world, not an isolated one.

Acknowledging that this second year of the pandemic was even more challenging for the arts community, we continued to step up our artistic development activities. Esplanade supported the creation of 220 new works in FY2021/2022, about 50% more as compared to the previous year. Our developmental programmes involved 358 Singapore artists, about 90% more than last year. In April 2021, we launched the inaugural Contemporary Performing Arts Research Residency, with support from the National Arts Council. By supporting creative research in the performing arts, we provided artists the time and space for inter-disciplinary and transcultural dialogues.

This commitment to support artists and develop new work is at the heart of Esplanade's celebration of our 20th anniversary in 2022. We will commemorate this milestone with *In New Light – A Season of Commissions* where we will present eight new commissions and works by artists from across the Asia-Pacific. Five of these will be presented at our new multi-format venue, Singtel Waterfront Theatre, which will officially open in October 2022! We remain thankful to our construction team of the Singtel Waterfront Theatre who overcame many challenges and disruptions during the pandemic to achieve this project.

My gratitude also goes to Esplanade staff, both full-time and casuals, and our extended "family" of volunteers, artists, contractors and Mall tenants. Thank you for journeying through another challenging year. We would not have the confidence to do so without the unwavering support of donors and sponsors, as well as funders Singapore Totalisator Board and Ministry of Culture, Community and Youth. And so I join Chairman Lee Tzu Yang in also thanking them for giving to, and participating in our mission.

As Esplanade marks its 20-year journey as Singapore's arts centre, I invite you to experience #mydurian in a new light. Come wander along the waterfront; rest in the gardens; ponder the visual artworks; explore [Esplanade Offstage](#) or our on-site tours and exhibitions; enjoy a meal at the Mall...and of course, open your hearts and minds at the many performances and festivals. You may, in the company of friends and strangers at Esplanade, discover through the arts new ways to question, make connections, and encounter the future.



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**Yvonne Tham**  
Chief Executive Officer



# Year in Review

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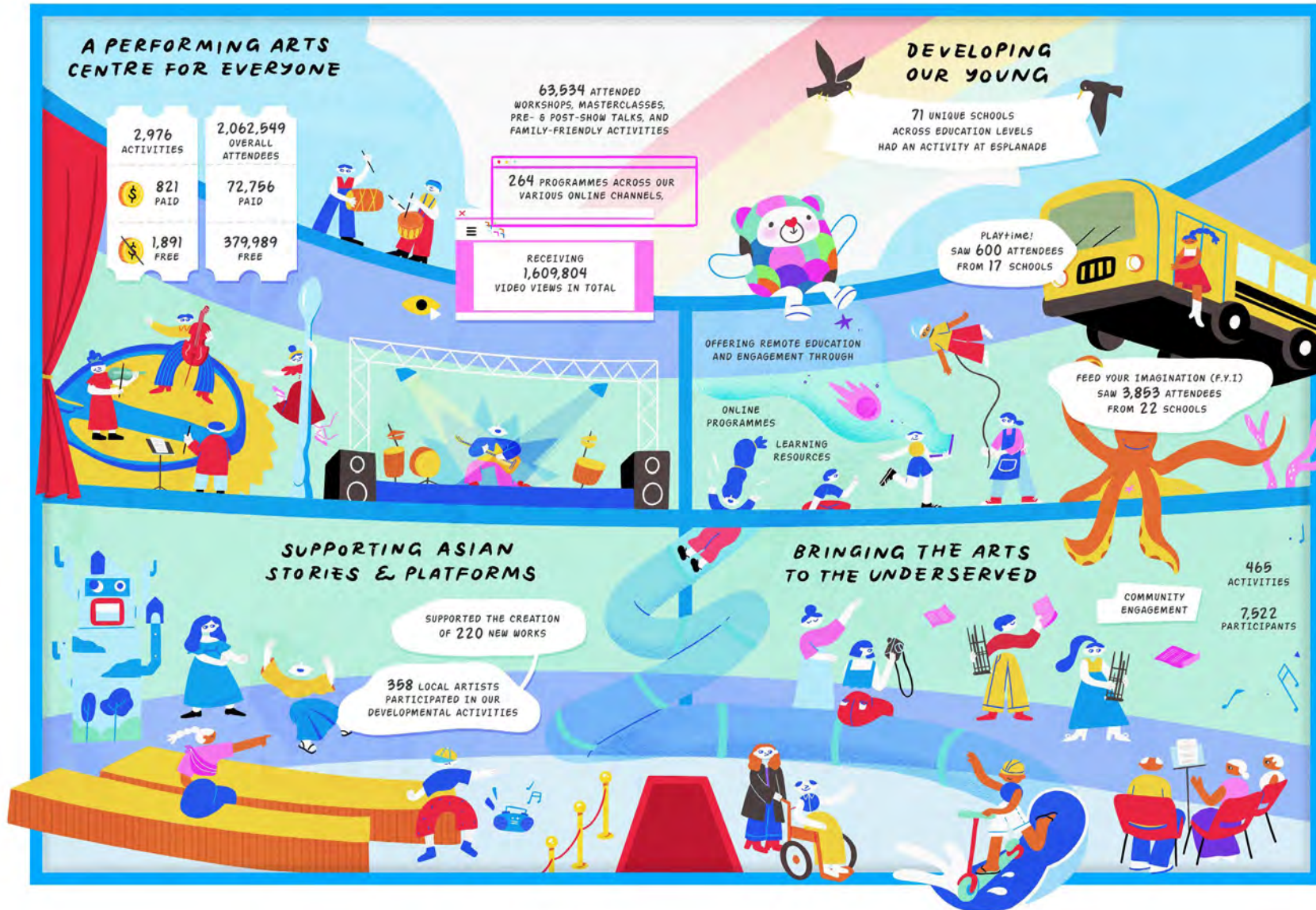
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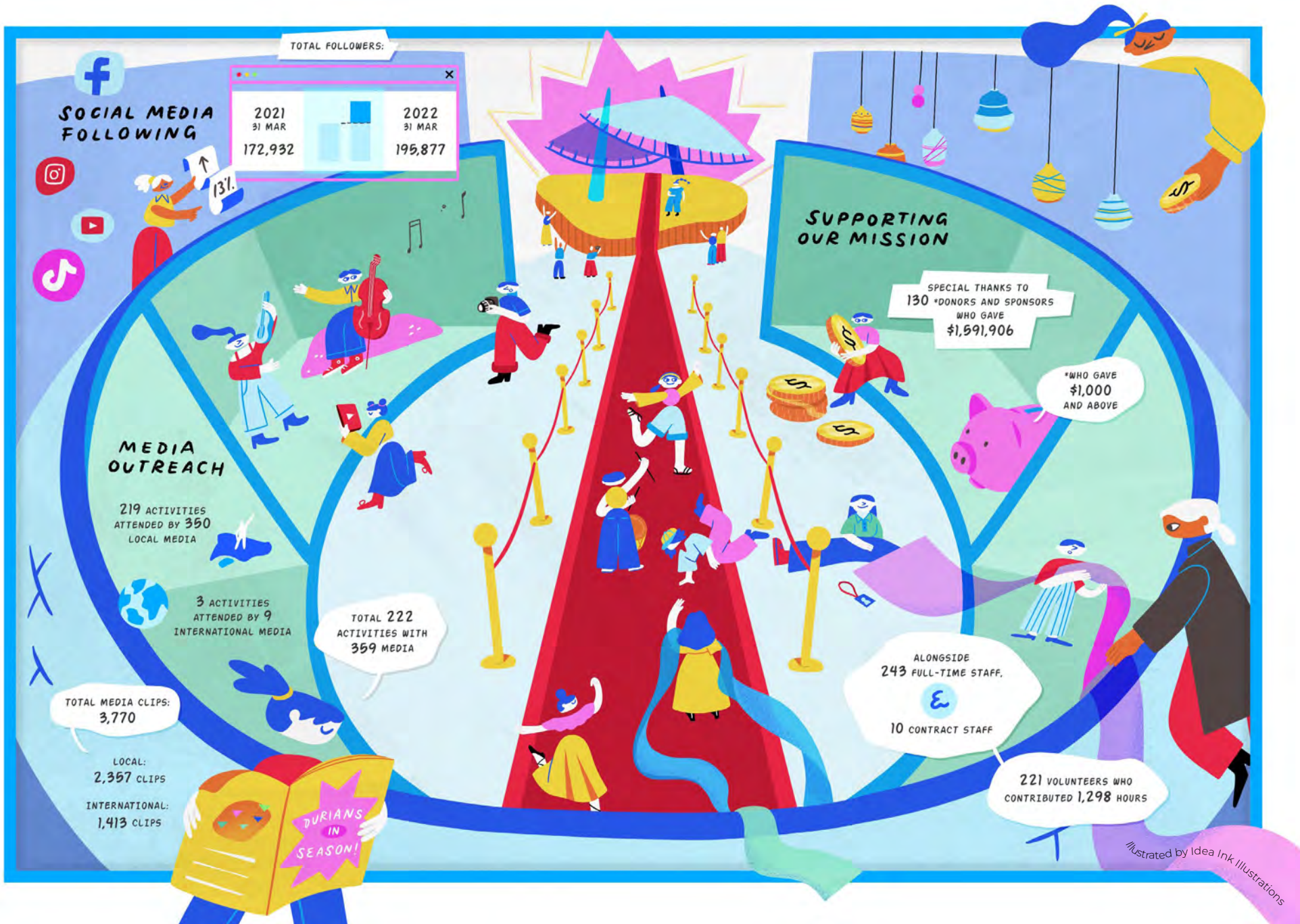
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# The Year At A Glance





# Serving Our Communities

Even as the dark clouds of the pandemic continued to hover over Singapore for a good part of our last financial year, the arts offered illumination and an opportunity to heal. Digital also allowed us to bring the comfort of the arts to many more beyond our four walls, including vulnerable groups such as the elderly and children.

## LEVERAGING ON TECHNOLOGY AND DIGITAL APPLICATIONS

While digitalisation has been a steady process over a few years and accelerated in the first year of the pandemic, for FY2021/2022 we wanted to enable a “hybrid” experience with both live and digital programmes. Even with very limited venue capacities, we started to bring audiences back to the centre as much as possible. At the same time, digital is here to stay and we know we need to use it more creatively and with greater agility. Hence, we built up livestreaming capabilities at our venues, worked on made-for-digital programmes and content that harnessed the dynamic and interactive properties of the media, and diversified into new platforms like TikTok.



Recording and livestreaming setup at the Esplanade Concourse

# SCAN ME AND LISTEN



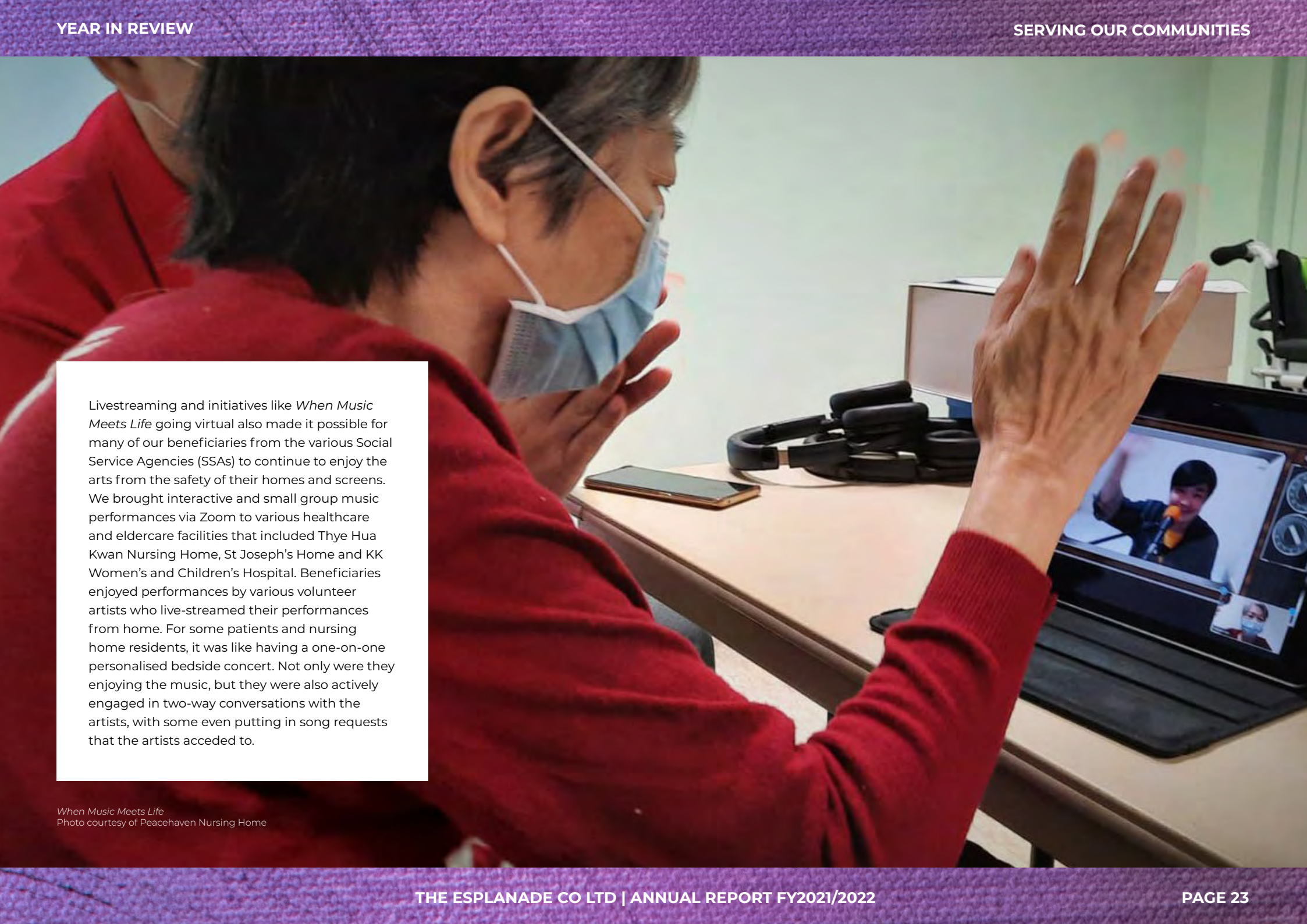
[bit.ly/eye2iaudio](https://bit.ly/eye2iaudio)



*(Like what you are listening? Head upstream and you'll find another.)*

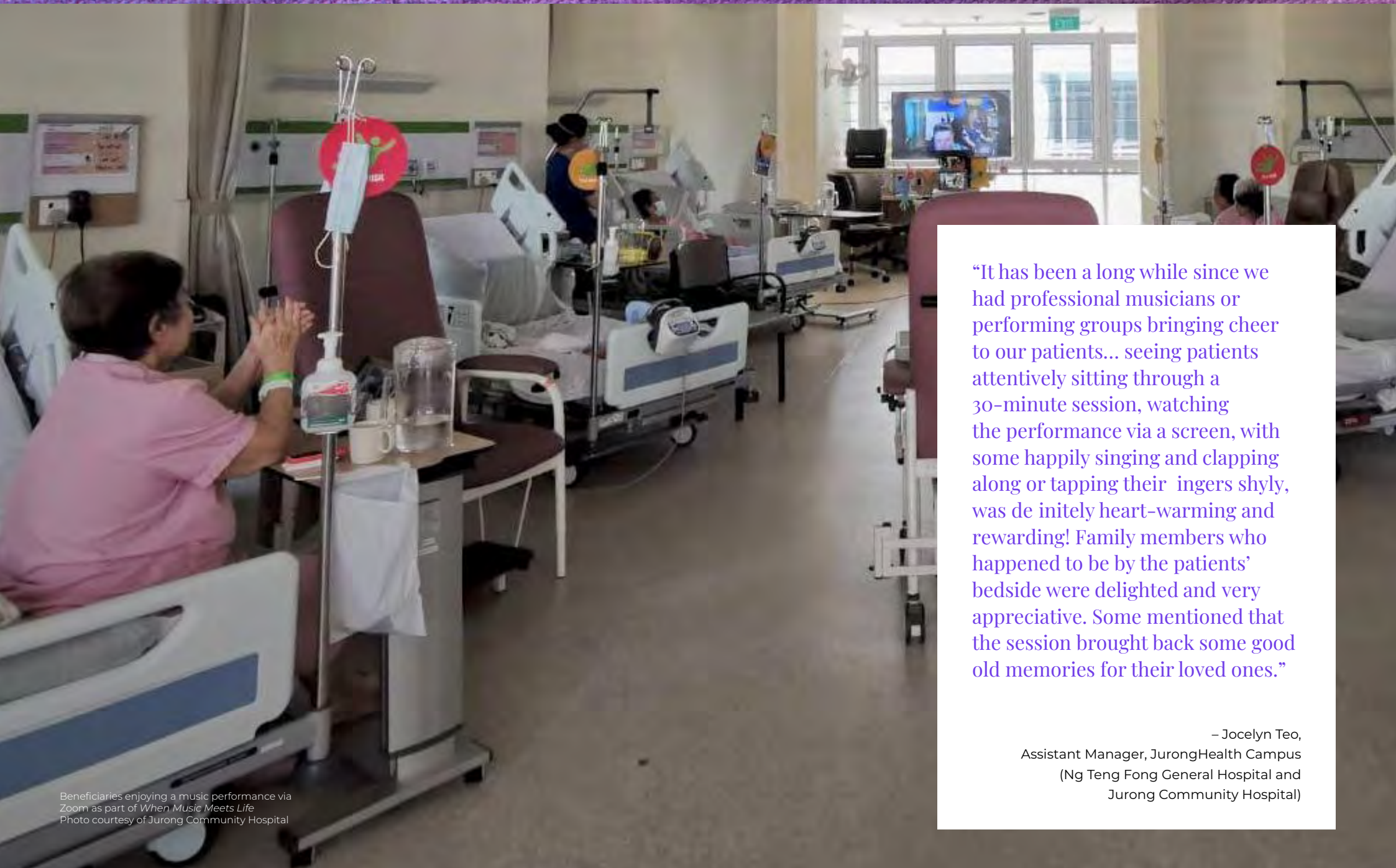
We worked with different digital formats to create more engaging experiences for audiences and artists alike. To ensure that the digital edition of *Feed Your Imagination (F.Y.I) Rumah* would keep young audiences entertained, we worked with P7:ISMA to develop the interactive segments of the programme. A resource guide was also provided to enhance the experience. *Voices – A Festival of Song* presented for the first time a free-to-access self-guided audio tour, *Eye-to-I*, which used spoken word and vocal music inspired by unique locations around Esplanade. Visitors to the centre accessed the sound clips on their personal mobile devices and headsets, via QR codes at each location, creating a unique self-guided experience of the centre. Accessible online through *Esplanade Offstage* and Soundcloud, the tour received over 3,500 listens.

*Eye-to-I: Self-Guided Audio Tour* by Lin Xiangning & Choral Directors Association as part of *Voices – A Festival of Song 2021*



Livestreaming and initiatives like *When Music Meets Life* going virtual also made it possible for many of our beneficiaries from the various Social Service Agencies (SSAs) to continue to enjoy the arts from the safety of their homes and screens. We brought interactive and small group music performances via Zoom to various healthcare and eldercare facilities that included Thye Hua Kwan Nursing Home, St Joseph's Home and KK Women's and Children's Hospital. Beneficiaries enjoyed performances by various volunteer artists who live-streamed their performances from home. For some patients and nursing home residents, it was like having a one-on-one personalised bedside concert. Not only were they enjoying the music, but they were also actively engaged in two-way conversations with the artists, with some even putting in song requests that the artists acceded to.

*When Music Meets Life*  
Photo courtesy of Peacehaven Nursing Home



Beneficiaries enjoying a music performance via Zoom as part of *When Music Meets Life*  
Photo courtesy of Jurong Community Hospital

“It has been a long while since we had professional musicians or performing groups bringing cheer to our patients... seeing patients attentively sitting through a 30-minute session, watching the performance via a screen, with some happily singing and clapping along or tapping their fingers shyly, was definitely heart-warming and rewarding! Family members who happened to be by the patients’ bedside were delighted and very appreciative. Some mentioned that the session brought back some good old memories for their loved ones.”

– Jocelyn Teo,  
Assistant Manager, JurongHealth Campus  
(Ng Teng Fong General Hospital and  
Jurong Community Hospital)



Esplanade Presents | Coffee Morning & Afternoon Tea



An exclusive online screening of 80s Golden Hits by Shuk Fong as part of Coffee Morning & Afternoon Tea for senior beneficiaries

Exclusive Online Screening Sessions of our *Coffee Morning & Afternoon Tea* performances from October 2021 – January 2022 were organised over Zoom for socially-isolated seniors from various SSAs, welfare and nursing homes, hospitals, and support groups. Beneficiaries from these eldercare and welfare facilities logged on to Zoom from their wards, SSA centres or own homes to watch the pre-recorded concerts by Singapore artists Tallin Ang, Syltra Lee, Shuk Fong and Mathilda D’Silva. Special online “meet and greet” sessions with Tallin, Shuk Fong and Mathilda were incorporated into these screenings, providing beneficiaries with a novel online experience to interact with them live.

“In these challenging times, it is important that we continue to bring the arts safely to as many people as possible, to be entertained in the comfort of their homes.”

– Raymundo A Yu JR,  
Donor

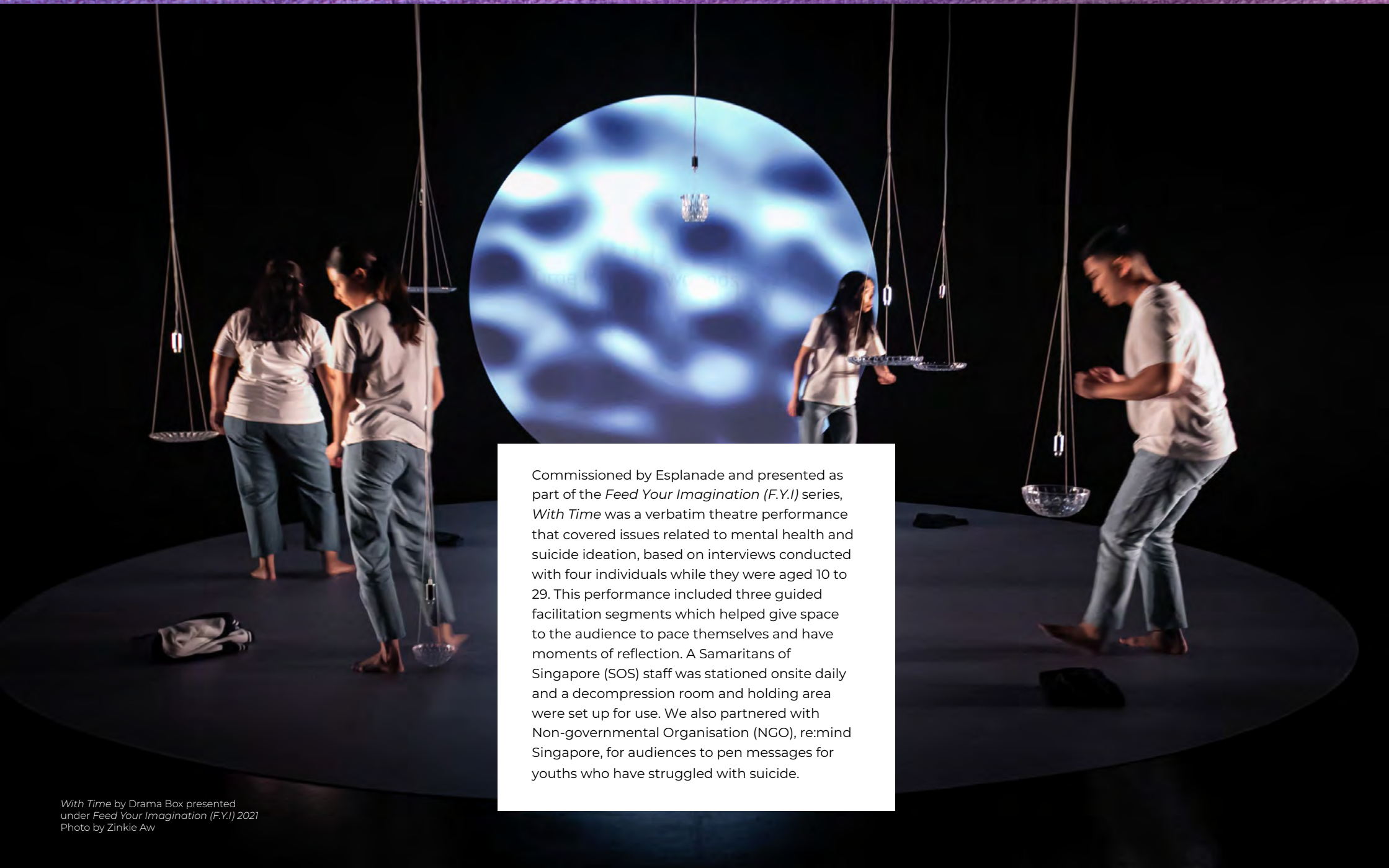


## UNDERSTANDING SOCIAL ISSUES THROUGH THE ARTS

As Esplanade Board Member Ms Janet Ang said during the Parliament Debate, “The arts can offer a safe space for difficult issues to be discussed and for differences to be better understood.” Ms Ang cited our children-centric festival *March On* and *A Tapestry of Sacred Music* as examples of how theatre productions and workshops can offer children, parents and teachers a way to air thorny topics like bullying, and how the arts also provides a space for people of different traditions and communities to understand their respective differences. She told [Channel NewsAsia](#) that creative offerings from both local and international artists were widely available in Singapore before the pandemic and more effort should be made to bring them back.



*I Have Something To Say*  
An Esplanade Production for *March On 2022*  
Photo by Tuckys Photography



Commissioned by Esplanade and presented as part of the *Feed Your Imagination (F.Y.I)* series, *With Time* was a verbatim theatre performance that covered issues related to mental health and suicide ideation, based on interviews conducted with four individuals while they were aged 10 to 29. This performance included three guided facilitation segments which helped give space to the audience to pace themselves and have moments of reflection. A Samaritans of Singapore (SOS) staff was stationed onsite daily and a decompression room and holding area were set up for use. We also partnered with Non-governmental Organisation (NGO), re:mind Singapore, for audiences to pen messages for youths who have struggled with suicide.

*With Time* by Drama Box presented under *Feed Your Imagination (F.Y.I)* 2021  
Photo by Zinkie Aw

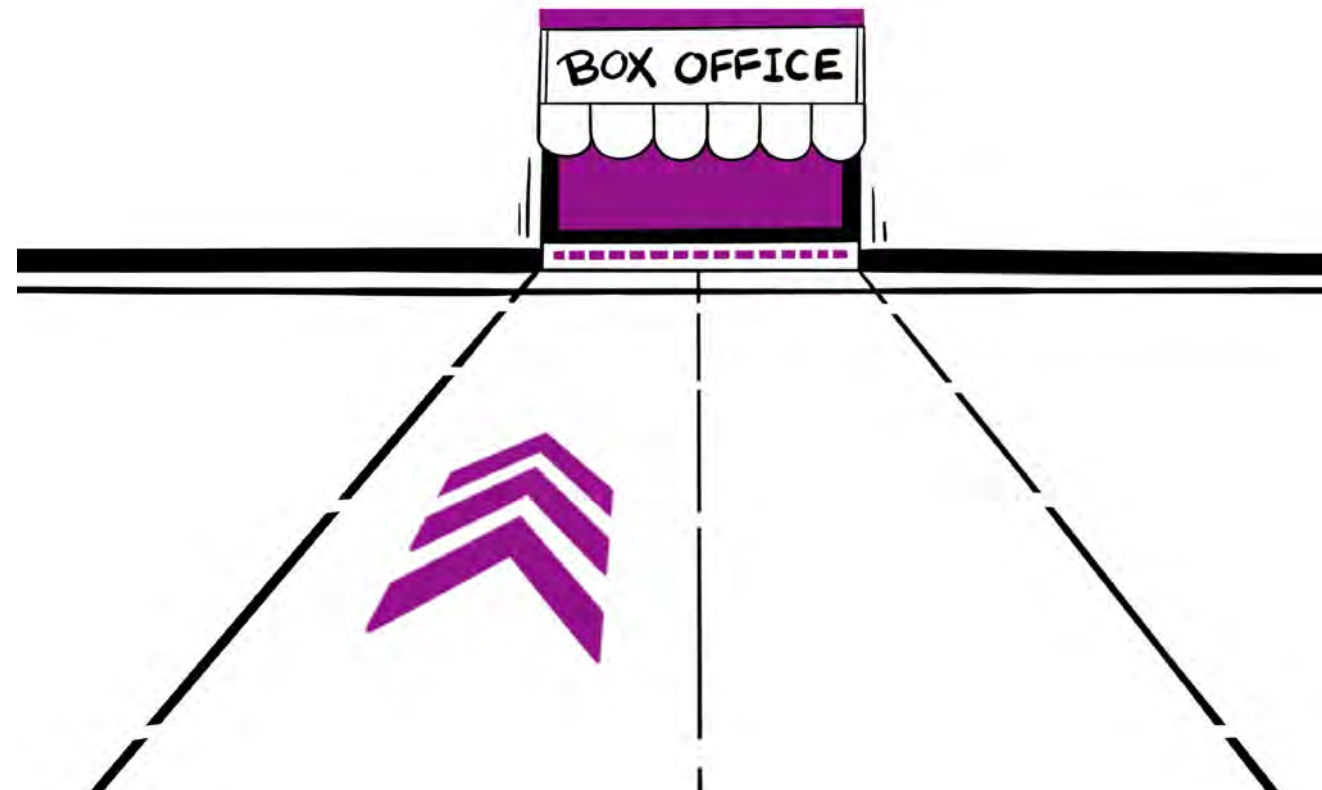
## OUR NEXT BIG STEP FOR ACCESSIBILITY IN THE ARTS

Making sure that the arts is accessible to, and embraced by diverse communities is always at the heart of Esplanade's work. This year, we are proud to kickstart a new phase of our journey to champion accessibility and social inclusion efforts. In an article on The Straits Times, greater inclusivity at Esplanade was featured as one of the 10 trends to look forward to in 2022.



“A spanking new 600-seat flexible theatre, a refreshed waterfront with six new kiosks and a more consciously inclusive approach to programming. These are just some of the things Singaporeans can look forward to at Esplanade – Theatres on the Bay this year as it celebrates its 20th anniversary.”

– Ong Sor Fern, [The Straits Times](#), 1 Jan 2022

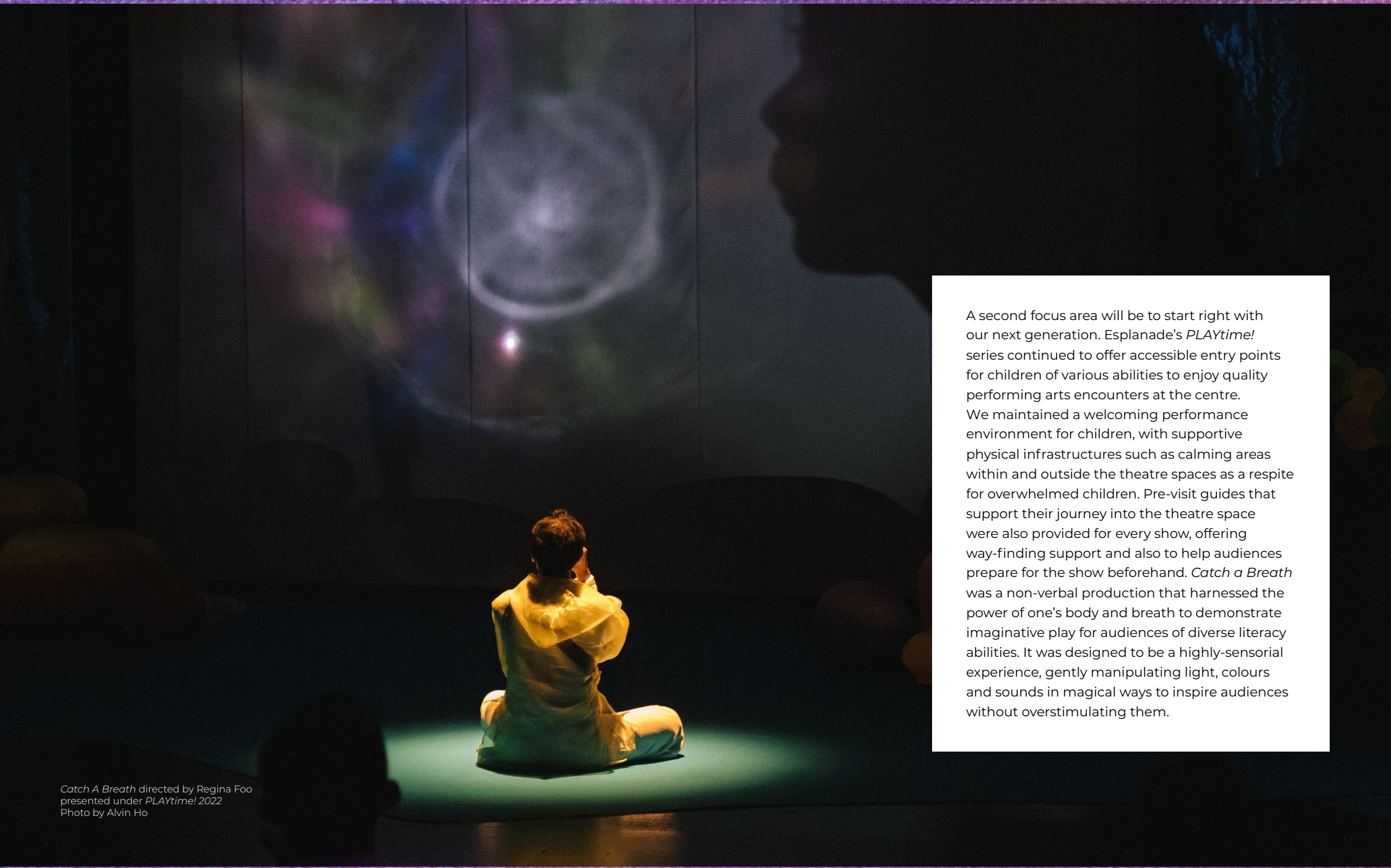




Close collaborations with the social sector will underlie our efforts. This year, in partnership with the Agency for Integrated Care (AIC), Esplanade became Singapore's first Dementia-Friendly Arts Venue and a Dementia Go-To Point. Over 90% of staff completed the AIC's Foundation Dementia Awareness Training online as part of this journey as well. We also introduced a new ticket concession scheme for persons with disabilities (PWDs) for all *Esplanade Presents* programmes.



Giffy the giraffe is the mascot for Dementia-Friendly Singapore



A second focus area will be to start right with our next generation. Esplanade's *PLAYtime!* series continued to offer accessible entry points for children of various abilities to enjoy quality performing arts encounters at the centre. We maintained a welcoming performance environment for children, with supportive physical infrastructures such as calming areas within and outside the theatre spaces as a respite for overwhelmed children. Pre-visit guides that support their journey into the theatre space were also provided for every show, offering way-finding support and also to help audiences prepare for the show beforehand. *Catch a Breath* was a non-verbal production that harnessed the power of one's body and breath to demonstrate imaginative play for audiences of diverse literacy abilities. It was designed to be a highly-sensorial experience, gently manipulating light, colours and sounds in magical ways to inspire audiences without overstimulating them.

*Catch A Breath* directed by Regina Foo  
presented under *PLAYtime!* 2022  
Photo by Alvin Ho



During *Huayi – Chinese Festival of Arts 2022*, veteran Singapore theatre practitioner Tan Beng Tian revived *Karung Guni Boy*, an original production for children first presented in *PLAYtime!*, that aimed to educate all of us to have empathy for the people around us. This production featured a Singapore Sign Language interpreter as an integral member of the cast and was also a relaxed performance adapted to make it more accessible for children, including those who are on the autism spectrum, as well as children with sensory or communication conditions or learning disabilities.

*Karung Guni Boy* directed by Tan Beng Tian  
at *Huayi – Chinese Festival of Arts 2022*  
Photo by Isabelle Lee



Left: Bob Lee  
 Photo courtesy of Bob Lee  
 Right: *Finding What's Next* by Bob Lee

Through Esplanade's *Visual Arts* exhibition *Finding What's Next* by Bob Lee, we worked with the artist to raise awareness on autism and the challenging circumstances surrounding children with autism who leave the sanctuary of special education schools upon turning 18. The event was widely publicised in the media and the key message of inclusion is in line with Esplanade's effort to become more accessible as a performing arts centre.





*Echoes from the Other Side* by MDT -  
Diverse Abilities Dance Collective at  
Red Dot August 2021



A third area of focus will be to more actively profile performers of different abilities. *Red Dot August*, which was an inclusive celebration of all the things that make us Singaporean, ran through the month of the nation's birthday and had performances by homegrown singer-songwriters such as Annette Lee and Benjamin Kheng, Jean Seizure and Tim De Cotta, as well as music groups, such as Intune Music, Varsha and Lorong Boys. There was also participation from the different communities ranging from migrant workers to artists with disabilities, including Maya Dance Theatre – Diverse Abilities Dance Collective, featuring dancers of different disabilities, as well as wheelchair-bound and deaf artists from Access Path. To add to the celebration, there were also film screenings of local movies at the Annexe Studio and Concourse.



*Dance at Dusk at M1 CONTACT  
Contemporary Dance Festival 2021*  
Photo by Malcolm Fu

Fourthly, we continue to introduce or support new tools or services that enable greater access. One example is the 11th edition of *M1 CONTACT's Dance at Dusk* (which was livestreamed from the Outdoor Theatre), performed by T.H.E Second Company and Access Path Productions' Associate Artist, Tung Ka Wai. Presented in collaboration with Esplanade, the performance was equipped with accessibility tools such as live audio description services and audio captioning in an effort to bring contemporary dance to the blind and D/deaf communities.

## HEALING, RESPITE AND SELF-CARE THROUGHOUT THE PANDEMIC

In a pandemic, everyone experiences higher levels of stress, anxiety and social isolation. For individuals who are undergoing even more challenging situations—such as frontline health workers, caregivers, or those with physical and mental health challenges—it is even more critical that the arts introduced new avenues for connection and care.

With the support of President's Challenge, *This is My Song* was brought to cancer survivors from Singapore Cancer Society, engaging participants through the process of personal reflection through music and storytelling. Over the eight-session programme, applied theatre practitioner Peggy Ferroa guided participants to share their personal memories and experiences through songs that bore special meaning for them. These memories and stories were presented through a co-created drama piece that was presented at the final online showcase for invited loved ones, friends of participants, and staff from Singapore Cancer Society.

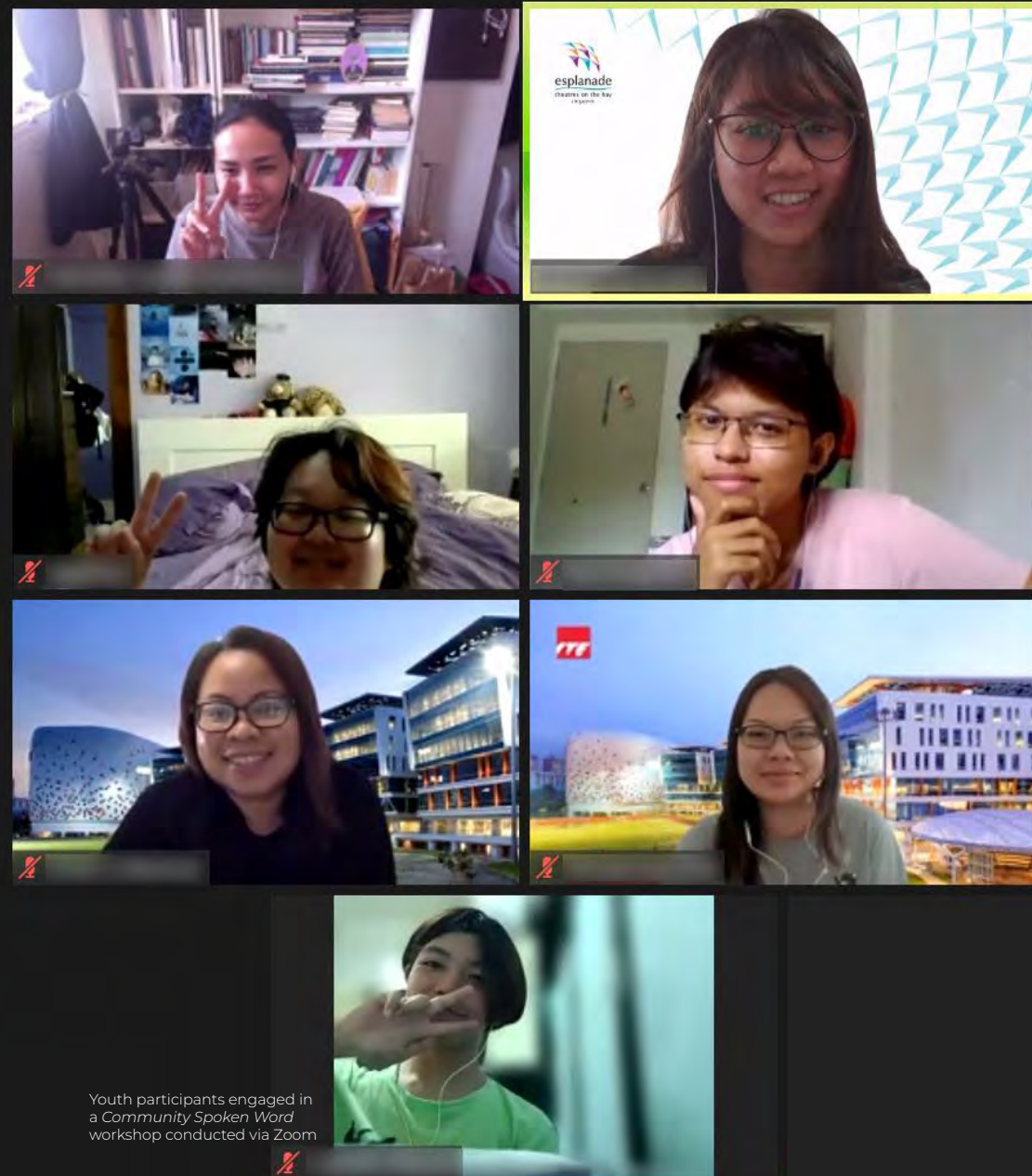


Esplanade's *Sing Out Loud!* programme, that provides opportunities for persons living with dementia and their caregivers to deepen their engagement through singing, continued in its online format to engage groups of elderly. They included socially-isolated seniors at-risk of dementia and depression from Lions Befrienders Service Association, and seniors living with dementia and their caregivers from AWWA Dementia Day Care Centres. Supported by Ming Yi Foundation, this programme culminated in several online showcases that took place over Zoom for invited loved ones, friends of participants, and staff from both Social Service Agencies.

Two new community initiatives were also developed this year, reaching out to more young people facing challenging circumstances, socially-isolated seniors, persons with disabilities and frontline staff in healthcare.



A senior beneficiary enjoying a vocal training session conducted via Zoom as part of *Sing Out Loud! 2021*



We piloted a new *Community Spoken Word* workshop series that aimed to provide psychological well-being through the arts. This series engaged youths from various tertiary institutions and SSAs that included ITE, NTU and Singapore Association for Mental Health. Led by Singapore spoken word artist and educator Jennifer Anne Champion and supported by local spoken word poet Jedidah Huang, these online workshops were thematically tied to mental wellness, allowing participants to process their inner thoughts and feelings through the creation and performance of their own spoken word excerpts.

“Well-paced, well-structured, and engaging, the workshop provided useful exposure and easy access into the world of Spoken Word for the uninitiated. Very helpful exercises in reflecting and assessing on self and situation were provided and served to loosen and open up the participants to share their thoughts and emotions in a powerful, vulnerable way.”

– Mori Toshiyuki,  
Teacher in-charge, ACJC Choir, Anglo-Chinese Junior College

The *Community Songwriting* workshop series was another new programme facilitated by arts collective Diamonds On The Street, with sessions centred on the theme “Being My Own Best Friend”. Participants experienced how the reflective process of lyric-writing could help them unpack and articulate their inner thoughts and emotions, allowing them opportunities to rediscover and reconnect with themselves.

“I was able to relate to what the participants and facilitators (said) when they mentioned that it’s ok not to do well. Writing the lyrics then (making it) concise, and adding this on the mood board does make a difference to the entire song and the feel.”

– Sebastian Lai,  
HR Manager, Sengkang General Hospital

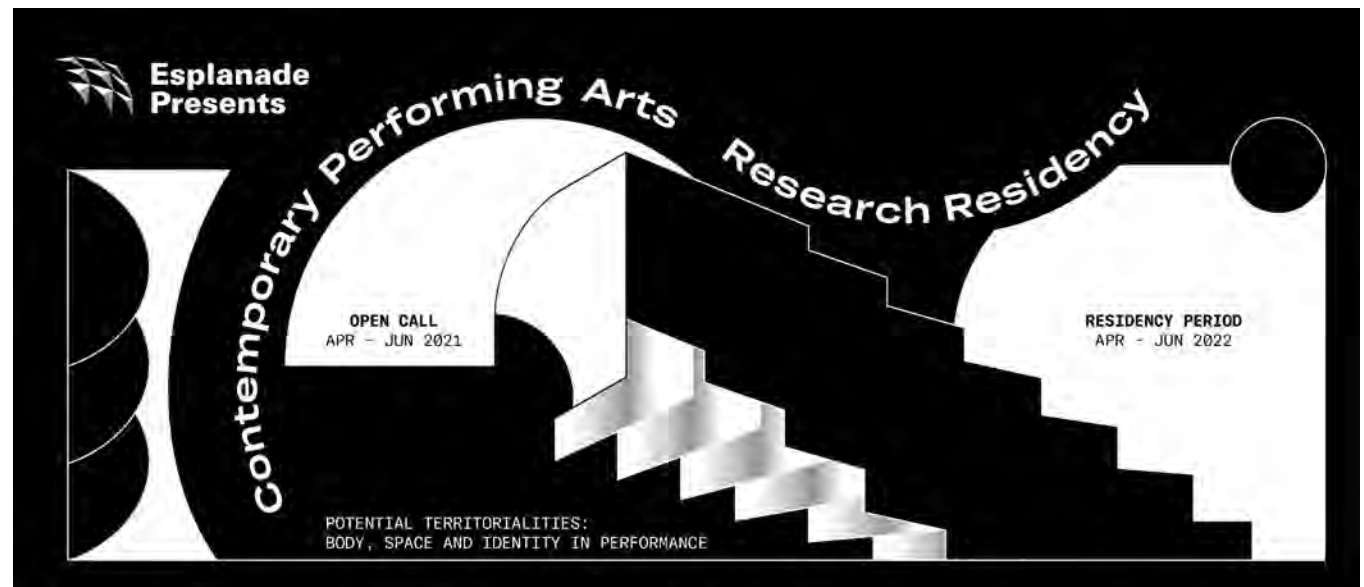
# Supporting Artists & Championing Artistic Creation

We stepped up our development activities with artists with exciting commissions and continued collaborations, supporting the creation of 220 new works. By introducing new incubation, residency and talent development platforms, we supported 358 Singapore artists. For the first time, we launched an international call for a research-based residency programme to support the early stages of the artistic process and create opportunities for dialogue across cultures and disciplines.

New presentation formats and partnerships for programmes allowed us to continue to present high quality works recognised internationally for audiences in Singapore. At the same time, we continued to connect with and maintain relationships with international artists, festivals, venues and performing arts centres.

## A NEW RESEARCH RESIDENCY

As the national performing arts centre, we hope to develop artistic capabilities and push artistic boundaries in Singapore and the region. In April 2021, we launched Esplanade's inaugural Contemporary Performing Arts Research Residency with an open call. Over 300 applications from across disciplines and all over the world



were received. Supported by the National Arts Council, the fully-funded residency aims to support creative research in contemporary performing arts by providing its residents the time and space for artistic inquiry, experimentation, development, research activities and opportunities for interdisciplinary and transcultural dialogues. Each cycle will revolve around a thematic focus conceived to respond to current critical issues in our society. In 2022, the thematic focus is Potential Territorialities: Body, Space and Identity in

Performance. The final group of seven artists-in-residence and three researchers-in-residence were selected by a Selection Panel comprising leading international curators, programmers, artists and managers. The residents shared their research through 10 public programmes with 270 audiences comprising fellow practitioners, presenters and curious members of the public.

## A HYBRID SEASON OF THE STUDIOS

*The Studios 2021* season had the theme 'Press Play' where we brought back two productions—*Dragon Ladies Don't Weep* and *Lost Cinema 20/20*—that were paused due to the pandemic in 2020. The season also wanted to provide a space for artists to 'play' again, giving life to two new works, *#THEATRE* and *By Design*, that explored different ways of creating performance. This was the first fully hybrid season with digital presentations including the documentary *Twinkle Dammit!* on Margaret Leng Tan's process. *#THEAT[RE]framed* and *By Design* were filmed during their rehearsals and live presentation, and broadcast later in the year. A new online work by Belgian group Ontroerend Goed titled *T.M* featuring Singapore actors Ellison Tan and Crispian Chan was co-produced for *The Studios* with 18 other presenting houses and theatres based largely in Europe.



*Dragon Ladies Don't Weep* by Margaret Leng Tan at *The Studios 2021*  
Photo by Crispian Chan

## FINDING NEW WAYS TO DANCE

Due to the earlier travel restrictions and reduced audience capacities in our venues, it was not possible to invite international dance companies to perform live at Esplanade. Instead, a selection of three filmed productions by The Royal Ballet (UK) were screened in the Esplanade Theatre as part of *da:ns series* so audiences could continue to watch internationally-renowned ballet productions. The three titles presented include *The Sleeping Beauty*, *Alice's Adventures in Wonderland* and *Three Ballets: Within the Golden Hour*, *Medusa* and *Flight Pattern*. In addition, two podcasts on the impact of social media on the ballet world and the topic of diversity and inclusion were commissioned with the intent to open new dialogues on important issues in ballet today.

Lauren Cuthbertson as Alice in *Alice's Adventures in Wonderland*, The Royal Ballet © 2017 ROH.  
Photo by Andrej Uspenski





74 by Chen Wu-Kang, Sun Ruey Horng and National Theater & Concert Hall (Taiwan), Centro per la Scena Contemporanea, Lavanderia a Vapore and Spazio Kor (Italy), Chang Theatre (Thailand), National Taichung Theater (Taiwan) and Salihara Arts Center (Indonesia)  
An Esplanade Commission for *da:ns festival 2021*

Addressing present realities from the ongoing pandemic and its impact on movement and physical touch, *da:ns festival* anchored its programme with the tagline “finding new ways to dance”. With four festival commissions and a co-production, the festival featured over 35 new creations by leading Singapore and Asian dance-makers, spotlighted innovations for dance on screen and initiated dialogues on culture and community through dance. Digitally, the festival produced a docuseries, podcasts, articles and dance films, many of which shed light on different aspects of dance and dancemaking.

As a lead up to the festival, we had *74*—an international collaborative livestream project which featured six different venues and 32 artists around the world. Reflecting on time, isolation and spectatorship through 19 solos from empty theatres, it encouraged audiences to ponder how we can find new ways to experience dance, together but apart. It was presented on a specially built digital platform which allowed audiences to toggle between live solo performance and live commentary in different languages, offering insightful perspectives to the solos and further explored new possibilities for online performance and intimate viewing. This Esplanade commission was also co-produced with National Theater & Concert Hall (Taiwan) and co-presented with Centro per la Scena Contemporanea (Italy), Chang Theatre (Thailand), Lavanderia a Vapore (Italy), National Taichung Theater (Taiwan) and Salihara Arts Center (Indonesia).

*In Good Company* featured five new works by leading contemporary dance companies in Singapore, reflecting the diverse development of our dance scene; *FULL OUT! ScRach vs MarcS* brought together 20 leading street dance artists in Singapore and showcased their individual skills, creativity and camaraderie – also a testimony on how the local street dance scene has flourished. *and so we dance* was a special project which engaged 12 migrant workers of different industries in Singapore to share their aspirations, challenges and realities in this pandemic through the language of dance.

*In Good Company* (RAW Moves) at da:ns festival 2021  
Photo by Bernie Ng

## SEEING THINGS ON THE FLIPSIDE

With enhanced live streaming at the Recital Studio by the in-house team with up to four cameras, we piloted the introduction of a live online participating audience, interacting remotely but directly with the performers in the venue. This proved to be a much-needed addition to the performances, particularly the highly interactive and participatory nature of *Flipside* programmes. The interactions and visibility of a live audience injected more energy and fun to the livestreams. The festival also featured a live Zoom backstage tour conducted by artists from Indonesia's Papermoon Puppet Theatre, featuring their studio, set, puppets and technology used in the work *I Know Something That You Don't Know*.



*I Know Something That You Don't Know* by Papermoon Puppet Theatre at *Flipside 2021*



*Big Brown Girl* by How Drama  
An Esplanade Commission for *Flipside 2021*  
Photo by Crispian Chan

*Big Brown Girl*, which marked How Drama's first foray into theatrical productions outside of improvisational comedy, was commissioned as part of *Flipside 2021*. The sold-out onsite run of eight shows over two weekends also played to an online audience via two livestreams on Zoom. During the performance—a one-woman revue on the highs and lows of 21st century dating—audience members actively used Slido, a browser-based interaction app, on their mobile devices to participate in a safe way.

**Esplanade  
Presents****A Tapestry of  
Sacred Music**

## THE RETURN OF INTERNATIONAL ARTISTS

*A Tapestry of Sacred Music* had two editions this financial year, with the first taking place in April 2021. Limited by the restrictions of the pandemic, the festival instead commissioned *Musical Postcards* where five sacred music masters from around the world were invited to film short performances of themselves from Massachusetts to Nepal. These international artists were previously a part of the festival and they sent their hopes and wishes through sacred songs and music of their cultures.

A musical postcard from Buddhist nun Ani Choying Drolma for *A Tapestry of Sacred Music 2021*

When travel could resume safely via Vaccinated Travel Lane, we were able to readily welcome international artists back to our festivals and programme series like *A Tapestry of Sacred Music 2022*, *A Date with Friends*, *Pentas* and *Classics*. International pianist Zee Zee (Zhang Zuo) made her Singapore debut in the Esplanade Concert Hall as part of our *Classics* series on 23 and 24 Jan 2022. It was the first time Esplanade presented an international artist in two years, due to the pandemic. She performed two different solo recital programmes, which were based on themes such as surrealism, fantasy and romantic repertoire.

“In the central movement *Le Gibet*, the ceaselessly tolling bell in B flat cast a hypnotic spell, over which shadowy figures gathered to witness a hanging. The morbid speculation then segued seamlessly into the malevolence of *Scarbo*, whose knock-kneed scampering is the very stuff of Gothic nightmares. [Zee Zee]’s take no prisoners approach served this music to the tee right down to the evil goblin’s final cackle. How did she accomplish such acrobatics with stilettos? Simple, she had taken her left shoe off!”

– Chang Tou Liang, [PIANOMANIA](#), 25 Jan 2022



Zee Zee in Concert presented under *Classics 2022*  
Photo by Aloysius Lim

**AAPPAC VIRTUAL CONFERENCE | 28 - 29 OCT 2021**

# **DIGITAL: UNPACKED!**

**BRINGING THE ARTS TO THE FUTURE AUDIENCE**

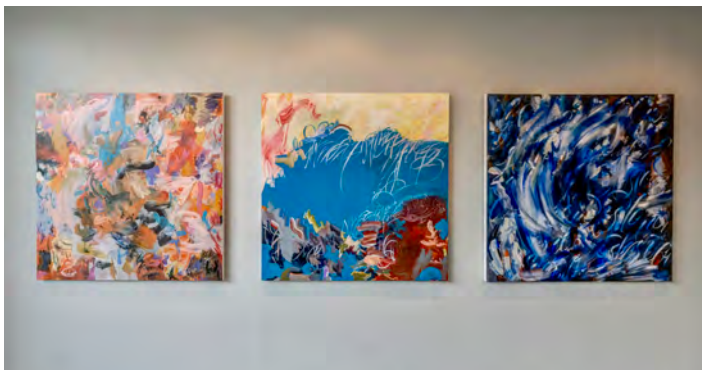
## **A DIGITAL CONFERENCE**

As the Secretariat for the Association of Asia Pacific Performing Arts Centres (AAPPAC), Esplanade organised the AAPPAC annual conference online: "Digital Unpacked". It saw some 210 online attendees from Singapore and the region. AAPPAC members comprising arts venues, artists, arts groups, festival managers and other key players in the arts were brought together online where they shared their insights, achievements and challenges in the adoption of technology and discussed how it has impacted the way they worked, connected and collaborated in the arts. Their generous sharing has provoked conversations and helped to illuminate possible pathways for the way forward.

## VISUAL ARTS AT ESPLANADE

The centre's Visual Arts programming continues to support artists from Singapore and the region by creating space for them to develop their practices and research interests through commissions for new works. Established Singaporean artists with a longstanding relationship with the centre had solo presentations. These include *Microorganisms Landscape* by Han Sai Por, *Candy Garden* by Ahmad Abu Bakar, *A Little Love Story in Singapore* by Chiew Sien Kuan and *Kang Ouw* 《侠客行》 by Boedi Widjaja. Esplanade also presented works by Gatot Indrajati (Indonesia), Joanne Lim, Fazleen Karlan and Ivan David Ng (all Singapore) amongst others for the first time.

Joanne Lim's handwritten words and artwork are spotlighted in this year's Annual Report. Her exhibition *Words Create Worlds* was featured at the Esplanade Community Wall from 16 Apr to 4 Jul 2021.



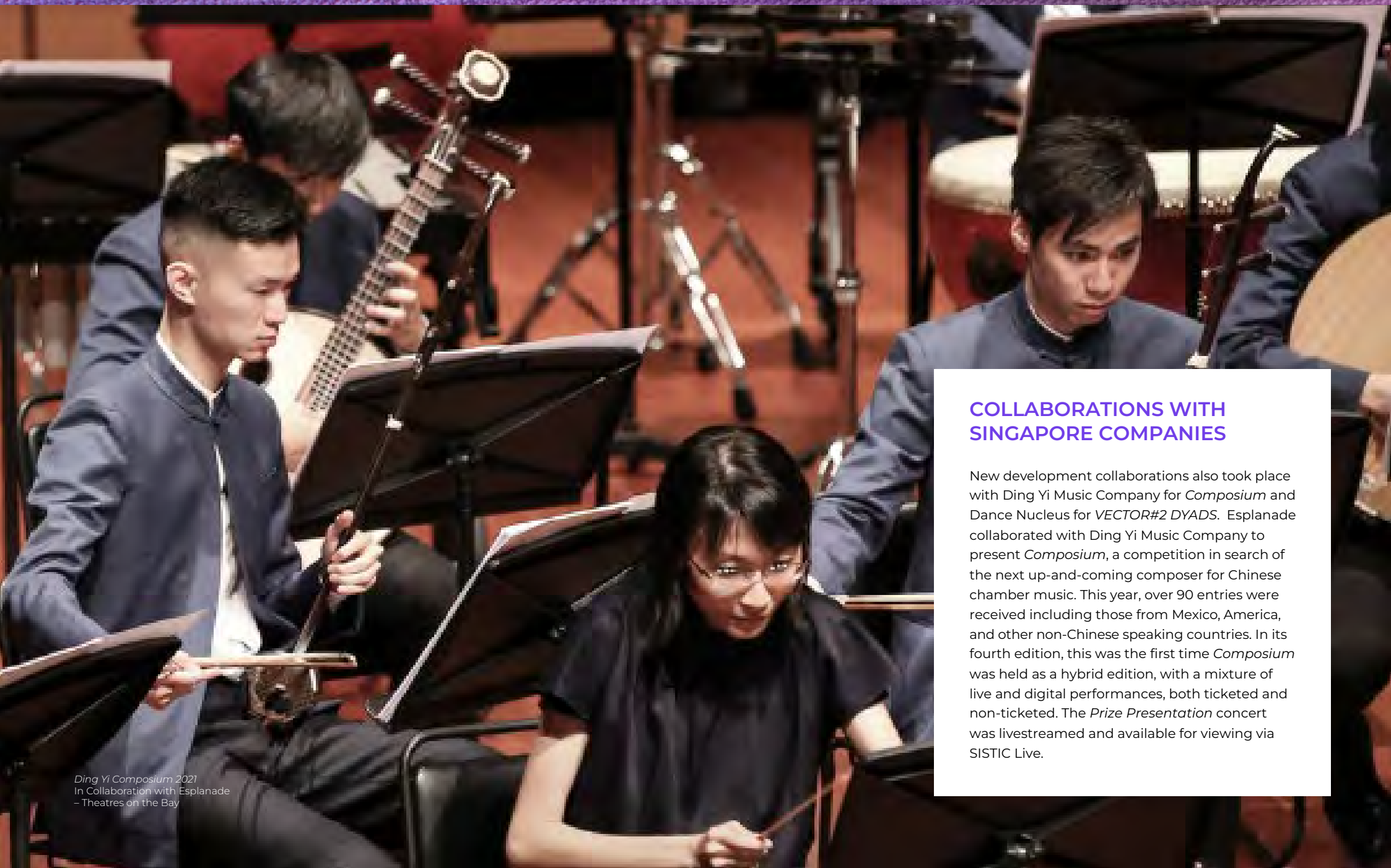
Left:  
*Words Create Worlds* by  
Joanne Lim  
Right:  
Joanne Lim





The curatorial direction endeavours to include a diversity of practices and perspectives, and engage a spectrum of audiences. This year, we collaborated with Sculpture Society Singapore (SSS) to co-curate the group exhibition *Re-THINGing Gesture in Contemporary Sculptural Practice*, as part of SSS' programming for their 20th anniversary. During Singapore Art Week (SAW) 2021, the peak event in Singapore's annual visual arts calendar, Esplanade presented a conversation with representatives from the local arts community as part of the inaugural SAW dialogues, and supported the presentation of the performance art event *North-South Line* by La Tristesse Opera.

*Re-THINGing Gesture in Contemporary Sculptural Practice*  
 by Stephanie Jane Burt, Ezzam Rahman, Micahel Lee, Vincent Leow, Lim Soo Ngee, Ivan David Ng, Chen Sai Hua Kuan, Grace Tan and Wang Ruobing



*Ding Yi Composium 2021*  
In Collaboration with Esplanade  
- Theatres on the Bay

## COLLABORATIONS WITH SINGAPORE COMPANIES

New development collaborations also took place with Ding Yi Music Company for *Composium* and Dance Nucleus for *VECTOR#2 DYADS*. Esplanade collaborated with Ding Yi Music Company to present *Composium*, a competition in search of the next up-and-coming composer for Chinese chamber music. This year, over 90 entries were received including those from Mexico, America, and other non-Chinese speaking countries. In its fourth edition, this was the first time *Composium* was held as a hybrid edition, with a mixture of live and digital performances, both ticketed and non-ticketed. The *Prize Presentation* concert was livestreamed and available for viewing via SISTIC Live.



*VECTOR#2: DYADS* was an exhibition of transdisciplinary performance that took place at the Esplanade Annexe Studio. The programme was a new development collaboration presented by Dance Nucleus, featuring four contemporary performance projects by local and regional (Thailand, Hong Kong, Australia) artists. Exploring a new presentation format and new modes of audienceship, ticket-holders were invited to attend live performances and discussions as well as view research material, essays, costumes and videos that were displayed around the venue.

*YOUNG BODY* by Charmaine Poh from *VECTOR#2: DYADS* by Dance Nucleus  
In Collaboration with Esplanade – Theatres on the Bay

An ASSITEJ engagement session as part of  
*March On 2022*  
Photo by Alvin Ho



Through *March On 2022*, Esplanade has also collaborated with ASSITEJ Singapore (International Association of Theatre for Children and Young People) to present a series of networking sessions, international panel discussions and workshops to drive professional development in pedagogical practices within the Arts for Young Audiences (A4YA) sector. The festival also continued a second year of a creative development collaboration with Polyglot Theatre (Australia), with a work-in-progress showing of *LINK*, co-created by three Australian and three Singaporean artists.

On the home front, we continue to work closely and support regular hirers such as the Singapore Symphony Orchestra and Singapore Ballet, and new hirers such as the Singapore International Film Festival.



Ray Chen plays Sibelius's Symphony No. 5 with the Singapore Symphony Orchestra in 2021.

Ray Chen Plays Sibelius  
Photo by Jack Yam, courtesy of Singapore Symphony Orchestra

# Festivals That Turned 20

Esplanade will officially mark turning 20 in October 2022. While a large part of the programmes for our 20th Anniversary celebrations will take place only in the latter half of next year, festivals that have been around since day one of our opening already turned 20 in late 2021. In January 2022, in conjunction with Esplanade's 20th, we also kicked off *PopLore – A Year of Singapore Popular Music*, a year-long celebration of Singapore popular music via concerts, podcasts, videos and an exhibition.

## TWO DECADES OF CULTURAL FESTIVALS

*Pesta Raya – Malay Festival of Arts* was celebrated online due to safe management measures restrictions. The festival commissioned for the first time, five short films by artists from Singapore and Indonesia, to connect with arts practitioners in the region. Short films, screened on digital channels and free-to-access, are a growing medium of artistic expression for many regional and international arts centres and festivals, allowing venues and artists to reach new audiences from around the world. The films are *Sarung*, a dance film by film auteur, Garin Nugroho, *Warisan (Papassang Tu-riolo)* by renowned Indonesian director Riri Riza and an anthology of three films by local filmmakers Sanif Olek, M. Raihan Halim and Faisal Ishak, that explored the topic of identity, heritage and culture.



*Sarung* by Garin Nugroho presented under *Pesta Raya – Malay Festival of Arts 2021*

*Kalaa Utsavam – Indian Festival of Arts* had several new initiatives which included six short films by Singapore filmmakers as a digital experience, a classical music mentorship by the acclaimed Bombay Jayashri and classical dance mentorship by local senior choreographers Sreedevy Sivarajasingam and Ponnamma Devaiah. The festival produced new works and initiated artistic collaborations which paved the way for artistic dynamism thus establishing its role as a torchbearer for the Indian performing arts.

Rajeswari Ramachandran



*If It's Now* by Singapore Chinese Dance Theatre at *Huayi – Chinese Festival of Arts 2022*  
Photo by Alan Ng

With the resumption of live performances in 2022, *Huayi – Chinese Festival of Arts* was able to feature home grown commissions and film screenings in hybrid form with both on-site and online programmes. This included four new commissions: *Between You and Me* by Nine Years Theatre, *5lements* by Ding Yi Music Company, *Get in Touch – A Theatrical Music Concert* featuring *pipa* artist Gildon Choo and *ruan* musician Leah Lo, and digital work *You're Invited* by Artwave Studio which was presented via online platform Gathertown. We also had two co-productions: *Every Brilliant Thing* with The Finger Players and *If It's Now* with Singapore Chinese Dance Theatre. For the first time at *Huayi*, two film screenings by acclaimed Hong Kong theatre company Zuni Icosahedron were presented.

We continued our collaboration with National Theatre of Taichung (Taiwan), National Kaoshiung Centre for the Arts Weiwuying (Taiwan) and Tai Kwun Centre for Heritage and Arts (Hong Kong) for *Dance en Scene*. This year, we worked with celebrated filmmaker Royston Tan and choreographer Zhuo Zihao to produce the dance film for this edition.



Tiramisu at *Baybeats 2021*  
Photo by Lee Jia Wen



## BAYBEATS IS 20

This year's *Baybeats* saw many firsts. One of which was the collaborations with local indie gig organisers and music labels for performances at the Annexe Studio. These included labels or organisers such as Atmos, Big Duck, Middle Class Cigars and Secret Signals. This 20th edition of the festival took place over four days instead of three – the line-up included veteran bands like Tiramisu, Electrico, Iman's League, Pleasantry, Amateur Takes Control, Caracal and more, who have performed at previous editions, along with newer up-and-coming bands like Woes, Cactus Cactus, RENE, Tranquil, Seavision and ULTRA MEGA CAT ATTACK.

“*Baybeats* is Singapore’s annual alternative music festival and its groundbreaking 20th edition was held over the last weekend at the Esplanade.

Having attended practically all the iterations including the latest, I want to extend my appreciation to all the Esplanade staff involved in organising *Baybeats 2021* for a job well done.

Though not the first indie music festival held at the Esplanade during the pandemic, this felt like a coming-out party because its scale was comparable with those held pre-pandemic, and it ran like clockwork.

And the local bands and acts were such a revelation.

In what was probably the quirkiest moment in the festival, Electrico frontman David Tan asked the audience to put their hands in the air and ‘give thanks to the almighty... Esplanade.’

He was not very far from the truth.”

– Colin Lim, [The Straits Times](#), 11 Nov 2021



Electrico at *Baybeats 2021*  
Photo by Alvin Ho

YOUR CURRENT INFLUENCES? FAVE BANDS?  
So many bands I like and impress me to do music. To say a few: LARM, RYTMHARIO, 7 MON C.F.D.L., INFEST, INFESIONE, DROP DEAD, HERESY CITIZENS, ARREST, PINK TURDS, AGATHOCLES, (MAN) IS THE BASTARD, EARTH CITIZENS, ..... Every Punk/Hc/Grind/Noise with thought provoking lyrics and d.i.y attitude.

TO BELONG  
TO BELONG  
TO FIND  
A VOICE

TO REMEMBER  
A PERSON

TO START A  
MOVEMENT

**ADD TO PLAYLIST**  
WHY DO WE LISTEN TO MUSIC?

AN ESPLANADE COMMISSION PRESENTED BY  
**BAYBEATS**

AN **NSFTV** SERIES

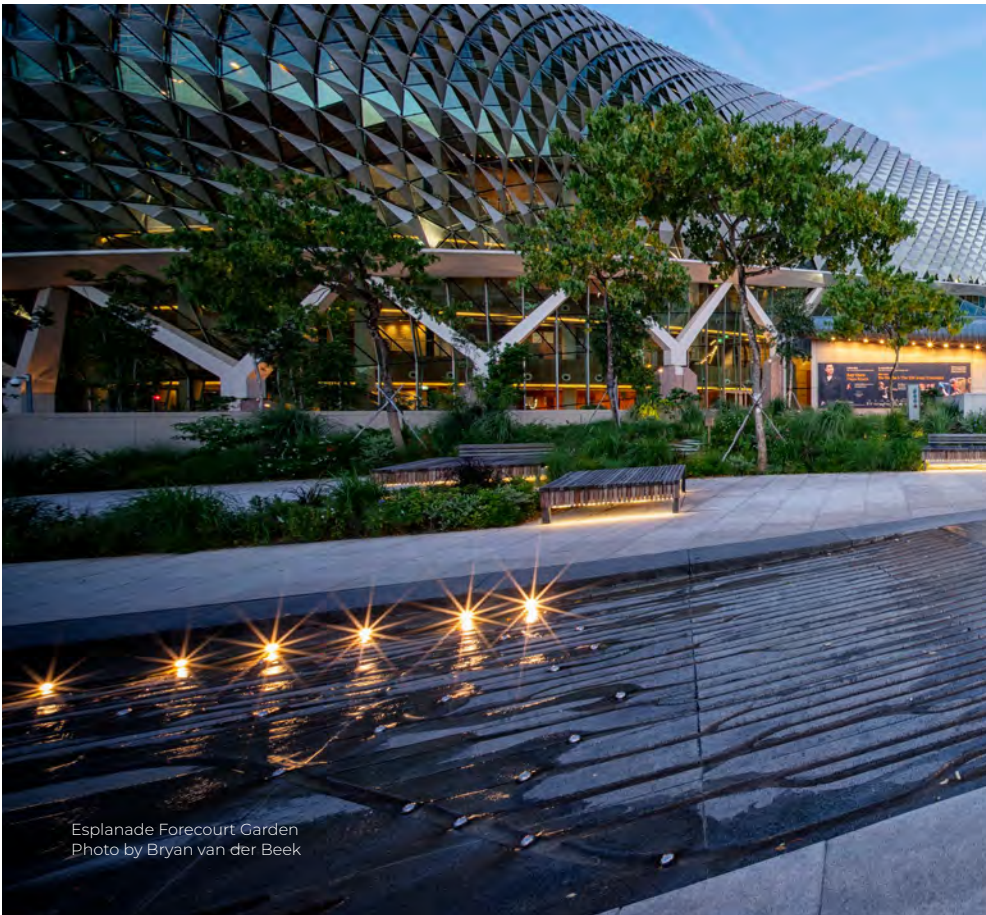
*Baybeats 2021* presented a total of 45 bands and musicians from Singapore, live (with safe distancing measures in place) as well as via livestream. Pre-recorded performances by international artists were also part of the online telecast, which was over Facebook, TikTok, YouTube and *Esplanade Offstage*. It has been part of Esplanade's digital strategy to livestream the festival to build its reach and following locally and regionally. This video-on-demand footage was available on YouTube and *Esplanade Offstage* for a month, garnering some 590,000 total sustained video views, up by over 30% from the previous edition of the festival. In addition, four behind-the-scenes videos on indie music culture, titled *Add To Playlist*, were produced with media partner Not Safe For TV to commemorate the festival's 20th anniversary. These videos explored four universal themes related to the music of *Baybeats*, including subcultures, inclusivity, nostalgia and finding a voice. The total combined digital reach was close to 215,000 views



## POPLORE – A YEAR OF SINGAPORE POPULAR MUSIC

In celebration of Esplanade's 20th anniversary, a year-long exploration of Singapore's popular music, *PopLore*, was launched in January. With a focus on the many popular music forms in English, Chinese, Malay and Tamil, *PopLore* presents a series of live concerts featuring a roster of luminaries such as Dick Lee, Jeremy Monteiro, Najip Ali, Charlie Lim, Shabir and The Freshman as well as the stars of tomorrow; along with podcasts (available on Spotify, Apple Podcasts and MediaCorp's meLISTEN), videos and an exhibition at Esplanade on the various cultural forces, producers and venues which shaped the scene. Produced in consultation with music industry veteran Lim Sek, *PopLore* celebrates the power of music across generations, language and geography, and seeks to spur conversations and reflection on the way forward.

# Building A Cohesive & Sustainable Organisation



Esplanade Forecourt Garden  
Photo by Bryan van der Beek

## A GIFT TO THE ARTS

As a charity and not-for-profit organisation, Esplanade continues to rely on public funding and donations to help fulfil its social mission to bring the arts to everyone. Ongoing fundraising initiatives this year include *Adopt a Tree*, *Mark a Bench* and *Gift a Seat*.

The Esplanade Forecourt Garden is a lush, green oasis in the heart of the city. Trees, plants and flowers—some of which are indigenous to our region—flourish in this relaxing space located at our front door. And at the Esplanade Roof Terrace and along the Esplanade Waterfront, one can take in views of Singapore's striking skyline amidst relaxing greenery. The *Adopt a Tree*, *Mark a Bench* programme is the perfect opportunity for one to remember, honour and celebrate a loved one, or commemorate a special occasion.

“This is the perfect way to remember my father and my grandfathers that is meaningful to both myself and the community.”

– Chandra Mohan Rethnam, Donor

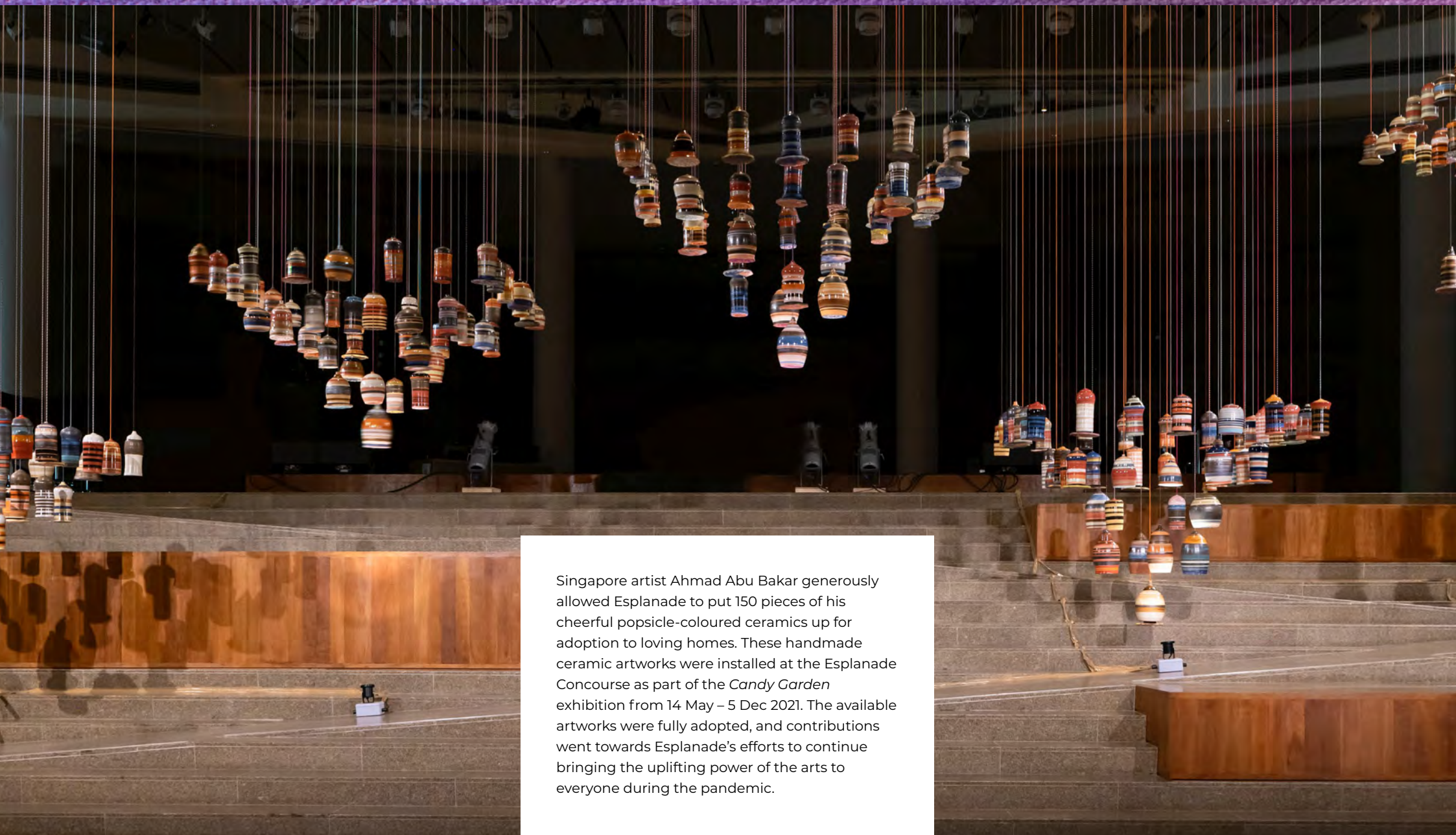


Jeffrey Teo from Expand Construction, the main contractor for the Singtel Waterfront Theatre  
Photo by Bob Lee



Seats at the new Singtel Waterfront Theatre  
Photo by Bryan van der Beek

The relaunched *Gift A Seat* campaign kicked off in October 2021 and has raised more than \$800,000 as at the end of March 2022. With seats ranging from \$3,800 to \$15,000, donors can dedicate a seat in the new Singtel Waterfront Theatre. This initiative will go a long way in helping us build a new theatre space that will enable our diverse communities—including our young, our seniors and people with special needs—to come together, to explore, and to better understand ourselves, our society, and the world through the arts.



Singapore artist Ahmad Abu Bakar generously allowed Esplanade to put 150 pieces of his cheerful popsicle-coloured ceramics up for adoption to loving homes. These handmade ceramic artworks were installed at the Esplanade Concourse as part of the *Candy Garden* exhibition from 14 May – 5 Dec 2021. The available artworks were fully adopted, and contributions went towards Esplanade's efforts to continue bringing the uplifting power of the arts to everyone during the pandemic.

*Candy Garden* by Ahmad Abu Bakar on display at the Esplanade Concourse



*Candy Garden* by Ahmad Abu Bakar on display at the Esplanade Concourse

“The ceramic installation art [*Candy Garden*] by Ahmad Abu Bakar was on display for the public to enjoy free of charge at the Esplanade, and the pieces were available for sale at the end of the exhibition. For less than \$200 per piece, one could not only own an original artwork by a local artist, but also support the Esplanade in its mission to promote the arts to the public.”

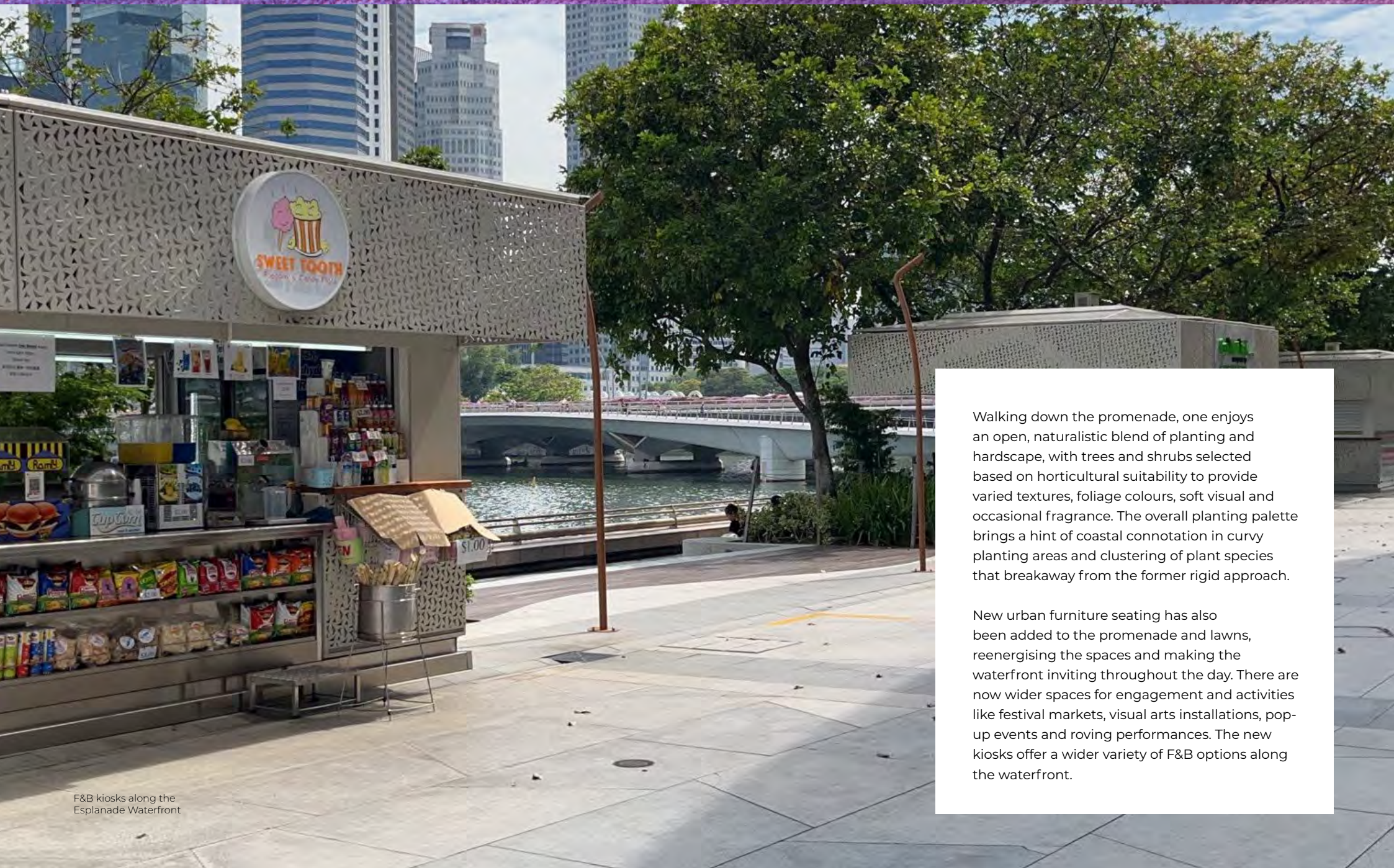
– Dr Deserina Sulaeman,  
[The Straits Times](#), 26 Jun 2022



## A REFRESHED WATERFRONT

This year, the Esplanade Waterfront underwent a refurbishment which started in February 2021 and completed in January 2022. The refreshed waterfront along the promenade brings a new experience with a welcoming sense of arrival as patrons enter from the multiple access points like Jubilee Bridge, Esplanade Park, Esplanade Forecourt Garden, Esplanade Mall and from The Float. The redeveloped lawns which are enjoyed by people along the Esplanade Waterfront, now offers enhanced and seamless accessibility between transport drop-offs, the main building, Annexe and the upcoming Singtel Waterfront Theatre.

A refreshed landscape along the Esplanade Waterfront



F&B kiosks along the Esplanade Waterfront

Walking down the promenade, one enjoys an open, naturalistic blend of planting and hardscape, with trees and shrubs selected based on horticultural suitability to provide varied textures, foliage colours, soft visual and occasional fragrance. The overall planting palette brings a hint of coastal connotation in curvy planting areas and clustering of plant species that breakaway from the former rigid approach.

New urban furniture seating has also been added to the promenade and lawns, reenergising the spaces and making the waterfront inviting throughout the day. There are now wider spaces for engagement and activities like festival markets, visual arts installations, pop-up events and roving performances. The new kiosks offer a wider variety of F&B options along the waterfront.

**DEMYSTIFYING THE ARTS THROUGH ESPLANADE OFFSTAGE**

*Esplanade Offstage*, the centre's arts education and audience development platform, grew its total online audience by 19% to 769,000. *Offstage* continued to produce and screen high-quality videos and other content demystifying the arts for audiences of all ages, including families and schools. Partnerships with the likes of the Ministry of Education and indie video creator NSFTV provided additional distribution channels for its content. To extend its reach, the *Offstage* team also did a physical exhibition, *Generation M: Music Never Dies*, at library@esplanade from April to June 2021. It fleshed out the unique stories of prominent Singapore veteran musicians such as Rahimah Rahim and Mel Ferdinands through soundbites, videos, images and personal artefacts. This year, we also secured a \$50,000 donation from Allen & Overy, *Esplanade Offstage's* Founding Champion. With a special interest in supporting arts in education, Allen & Overy is keen to fuel students' interest in the performing arts through a positive arts education experience and develop their appreciation of the performing arts and culture.

**generation m:  
the music made us**

Singapore veteran musicians featured in *Generation M*

## ENGAGING OUR YOUTH

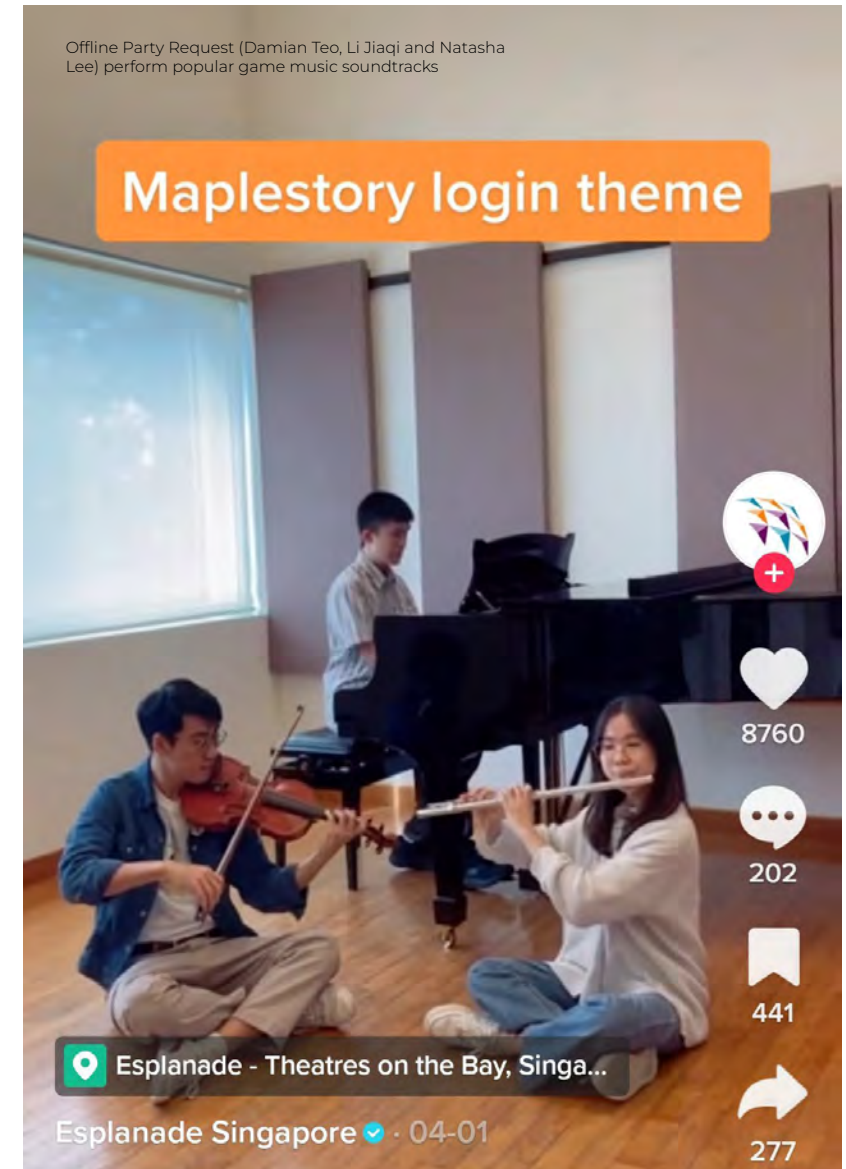
Over the year, we engaged a total of 8,015 youths through the various programmes and initiatives rolled out, where 578 (7%) of them came through our engagements with 13 Institutes of Higher Learnings (IHLs). Due to the ongoing pandemic in 2021, many live engagements with youths were either converted online or halted. One such engagement was the learning journeys conducted for the IHLs where sessions were shifted online using zoom. A total of 22 learning journeys were conducted online which enabled students to have the opportunity to meet and hear from selected Esplanade staff as they shared about Esplanade and their respective areas of work.

With the majority of the programmes pivoting online, engagement efforts were mainly focused online through Esplanade's various social platforms such as Instagram and Tik Tok where certain content were created together with our youth artists.

Continuous efforts were also rolled out to acquire new *Esplanade&Me Under26 (U26)* members as well as to engage existing members. For the year, we had a total of 2,680 *U26* members comprising youths aged 17 – 26 years old. Exclusive member events such as the *Songwriting Workshop* conducted online were well received.

“I like the technique part and the songs sharing session. I learned that songwriting is not magic or very difficult but rather intuitive.”

– *U26* member Ms Fuguo Xue, participant in *Community Songwriting Workshop 2021 – Being Your Own Best Friend*, 18 Sep 2021



Esplanade&Me members enjoying a Nagomi Art workshop



### ESPLANADE&ME SPECIALS

Esplanade&Me members get access to priority booking, ticket savings, member events and promotions at Esplanade Mall and with our partners. This year, we saw a 29% increase to 43,680 members in our base (Discover, White and Black). We continued to acquire new members through key promotions such as the refer-a-friend campaign and 1-for-1 birthday deals at Esplanade Mall in October in celebration of our birthday, and working with partners like Accor hotel group and Grand Park City Hall who offered promotions to members.

**Esplanade &Me**

**1-FOR-1**  
\$19 deals for Esplanade's 19th birthday!

An exclusive promotion for *Esplanade&Me* members only from 12 Oct – 11 Nov 2021.

<p><b>Dopo Teatro #01-11</b> Chicken White, Bacon White or Special Chicken Power U.P. \$27</p>	<p><b>Old School Delights #02-25</b> Fish &amp; Chips U.P. \$22.80 or Grilled Chicken, Chips and U.P. \$19.80</p>
<p><b>Mischief #01-10/12</b> Classic Burger U.P. \$22 or BBQ Spiced Chicken U.P. \$24</p>	<p><b>Straits Chinese Signatures #02-21</b> Selected Nonya A-Ba-Canteen U.P. \$20.85</p>

Scan QR code for redemption details. Not a member? Sign up for free!

Esplanade Mall, Singapore 038911 | Customer Experience Hotline: 6593 8337

**esplanade mall**

*Get into the festive mood at Esplanade Mall!*

Feast to your heart's content with these festive menus and deals.

<p><b>Seasonal special feasts at Teat Baw - Winter Cherry, Winter Cakes, Joy Koft, Biscuits and Snowy Miso Ono.</b> 15 Dec - 22 Dec, 10 AM - 11 PM, Teat Baw, #01-11/12/13</p>	<p><b>Muliga in a seafood galore at The LightHouse Restaurant.</b> 12 Oct - 11 Nov, 12 PM - 10 PM, The LightHouse, #02-21</p>
<p><b>Tuck into a hearty festive fix at Harry's.</b> 12 Oct - 11 Nov, 12 PM - 10 PM, Harry's, #01-11</p>	<p><b>Get together at Straits Chinese Signature "A-B-C" at Teat Baw.</b> 12 Oct - 11 Nov, 12 PM - 10 PM, Teat Baw, #01-11/12/13</p>
<p><b>Games for squid ink has been at Jak Modern Teat Baw.</b> 12 Oct - 11 Nov, 12 PM - 10 PM, Jak Modern, #02-14</p>	<p><b>Holiday fan favorites at The Coffee Bean &amp; Tea Leaf's Red Velvet and Pastry Mochi.</b> 12 Oct - 11 Nov, 12 PM - 10 PM, The Coffee Bean &amp; Tea Leaf, #01-11/12/13</p>

**Make your own eco-friendly gift for family, friends or yourself at these workshops.**  
15 Dec - Wed 18 Dec - Sat & 22 Dec 2021, Wed, 10 AM - 12 PM, #01-11

**Bring home the holiday spirit with Esplanade Mall Online.**  
Choose from an exquisite variety of dining options for an intimate festive party, then add those stockings with gifts from homegrown arts and lifestyle brands.

Enjoy these deals from the ease of your screen. We welcome delivery or selected stores with exclusive \$69 spend. \$100 Minimum. Excludes \$5 off delivery, pick-up and dine-in.

Scan QR code for more information.

Esplanade Mall, Singapore 038911 | Customer Experience Hotline: 6593 8337

**esplanade mall**

**What's Up!**  
Check out what's happening at Esplanade Mall for maximum *huat* this Lunar New Year!

**Get your festive treats here!**

<p><b>Jak Modern Teat Baw #02-14</b></p>	<p><b>Teat Baw #01-11/12/13</b></p>
<p><b>Straits Chinese Signatures #02-21</b></p>	<p><b>Teat Box #01-11/12/13</b></p>

**Huat & Huat**  
Go on a tiger hunt at Esplanade Mall. Find the tigers with the QR code and scan them to receive a \$5 Esplanade e-voucher. Limited to one redemption per email address. Good luck!

**Free Parking**  
Enjoy 3-hour free parking from 12pm - 3pm on weekdays with a minimum spend of \$30.

**Workshop**  
Get into Japanese garden art with Welcoming Spring Kokedama Workshop by Little Big Garden.  
19 Feb, Sat, 2pm  
Fee: \$38 per pax

Esplanade Mall Online is now available online for delivery, pick-up and dine-in orders! Enjoy these special launch promotions, available for a limited time.  
\$5 islandwide delivery with minimum \$50 spend at selected stores.  
Esplanade&Me members' exclusive: \$5 off delivery, pick-up and dine-in.

Scan QR code for more information.

Esplanade Mall, Singapore 038911 | Customer Experience Hotline: 6593 8337

**esplanade mall**

**Holy Crab!**  
Check out some crabivating deals at Esplanade Mall

<p><b>Dopo Teatro #01-11</b> Fisherman's Catch</p>	<p><b>Mischief #01-10/12</b> Crab &amp; Cheese Singapore</p>	<p><b>Teat Baw #01-11/12/13</b> Softest Egg Soft Laska Crab with Classic Seafood &amp; Hot Sauce</p>	<p><b>Teat Baw #01-11/12/13</b> The Legendary Chili Crab</p>
<p><b>Straits Chinese Signatures #02-21</b> Sea Wee Singling Deep</p>	<p><b>Straits Chinese Signatures #02-21</b> Crab &amp; Scallops Singapore</p>	<p><b>The Teat Baw #01-11/12/13</b> Specialty treated Shell</p>	

Enjoy up to 10% savings when you order any crab dish at these restaurants. What's more? Stand a chance to win tickets to Toy Factory Productions' *The Crab River Club*, a drama-opera that is grounded by seven poems from Cao Xueqin's literary masterpiece *Dream of the Red Chamber*—one of the four great classical novels of Chinese literature.  
\*Terms and conditions apply.

Esplanade Mall Online is now available online for delivery, pick-up and dine-in orders! Enjoy these special launch promotions, available for a limited time.  
\$5 islandwide delivery with minimum \$50 spend at selected stores.  
Esplanade&Me members' exclusive: \$5 off delivery, pick-up and dine-in.

Scan QR code for more information.

Esplanade Mall, Singapore 038911 | Customer Experience Hotline: 6593 8337

OFFERINGS AT ESPLANADE MALL

Esplanade Mall embarked on several new initiatives to cater to the growing varied demands from diners and retail consumers as well as disruptions to tenant operations curtailed by the pandemic. Esplanade Mall Online (EMO) was launched in November 2021 with delivery, dine-in and pick-up features to allow tenants to pivot from in-person dining to other modes of dining. Features rolled out on EMO in subsequent months included an "Experience" feature to ticket workshops as well as "Reservations" and "Mix & Match" as restrictions started to ease. New tenants welcomed to the Mall this year included CityScoot, HiArt, Lee Wei Song Academy, LeVaro Hokkaido Ice Cream and Singapore Fashion Runway.

## LIFELONG LEARNING SPEARHEADED BY ESPLANADE ACADEMY

As part of Esplanade Academy's strategy to develop, sustain and build capabilities for the performing arts industry, we worked with key like-minded partners to enhance our existing curriculum and courses.

Esplanade Academy partnered with Lithan Academy and engaged in conversations with Singapore Chinese Cultural Centre, National Gallery, Arts House Limited, Singapore Symphony Orchestra and National Arts Council to develop a programme on digital marketing and digitalisation for the arts sector.

Esplanade Academy signed an agreement with Singapore University of Social Sciences (SUSS) to develop a course for Venue Management in Performing Arts Spaces for their Bachelor of Science in Events Management and a Memorandum of Understanding with Nanyang Academy of Fine Arts to facilitate the students' learning experience through work attachments at Esplanade.



Specialised Stage Lighting  
Programme in session



Trainees learning the ropes at a Working at Height course

Esplanade Academy partnered the National Arts Council (NAC) to help NAC-managed spaces to prepare for live performances within the boundaries of all relevant safe management measures. The partnership leveraged on Esplanade's experience in managing venues and included an audit of the venues operated by the different arts companies. We conducted a total of three one-day workshops on Safe Management for Safe Opening of Spaces for the Performing Arts which were attended by 34 participants. The Esplanade Safe Management team subsequently audited ten companies on adherence to safe management measures. Esplanade Academy was also engaged by Lasalle College of the Arts to conduct a Working at Height training for 22 students from the Diploma in Technical and Production Management programme. The two-and-a-half-day training provided the students with practical skills through hands-on work and assessments.



## SINGAPORE WORKFORCE SKILLS QUALIFICATIONS (WSQ) COURSES

Course Title	No. of Trainees/ Participants
WSQ Contribute to Health & Safety in the Workplace	34
WSQ Demonstrate Knowledge of Production & Technical Theatre Practice	32
WSQ Demonstrate Understanding of Basic Lighting Ops	6
WSQ Demonstrate Understanding of Basic Sound Ops	10
WSQ Erect, Maintain and Dismantle Working Platforms and Accessing Equipment	28
WSQ Higher Certificate in Technical Theatre (1-Year)	6
WSQ Perform Basic Stage Operations	12
WSQ Perform Elementary Stagecraft	6
WSQ Working Safely at Height	50

## NON-WSQ COURSES

Course Title	No. of Trainees/ Participants
Safe Management Training for Arts Venue	34
Sing-Out-Loud! Workshop for Social Service Professionals	8
SkillsFuture Digital Workshop	12
Specialised Stage Lighting Programme	6

## LONG SERVICE AWARDS

We thank our staff for their commitment and loyalty to Esplanade by presenting them with Long Service Awards. In FY2021/2022, the Long Service Award was given to one staff for 20 years and six staff for 15 years of committed service. Another 10 staff marked their 10th anniversary and 15 staff marked their fifth anniversary at Esplanade. We would like to thank them for staying the course with #mydurian.

Employee Name	Department	Years
Lim Ewe Leong	Relationship Management	20
Yvonne Hoo	Finance	15
Teo Swee Shang	Operational Support Services	15
Rajeswari Ramachandran	Programming	15
Immanuel Poh	Technical Production	15
Isis Koh	Technical Production	15
Mandy Tay	Technical Production	15
Charmaine Cruz	Customer Experience	10
Diana Koh	Finance	10
Tan Li Ting	Human Resources	10
Tee Zee Kee	Information Technology	10
Brenda Ong	Marketing	10
Caroline Cheong	Marketing	10

Ng Wee Hua	Marketing	10
Tan Wen Rui	Marketing	10
Jackson Wong	Operational Support Services	10
Rachelle Tan	Venue Partnership	10
Norida Binte Mohd Noh	Administration	5
James Wan	Customer Experience	5
Melissa Ng	Customer Experience	5
Ng Ling Ling	Customer Experience	5
Jeanne Toh	Marketing	5
John Peter Patinalar	Operational Support Services	5
Lynn Yang	Programming	5
Tim Tay	Programming	5
Mumtaz Moiz	Relationship Management	5
Amy Wee	Technical Production	5
Azman Bin Ibrahim	Technical Production	5
Chim Sin Yee	Technical Production	5
Huh Jiwon	Technical Production	5
Musa Bin Sheikh Mahmud	Technical Production	5
Zeng Yingzi	Technical Production	5



Spot a special PIP-coloured curry puff!

## THANKING OUR STAFF

Every year, we take the opportunity to thank all staff for their contribution and support for Esplanade. This year, we had a special snack box specially put together by Old Chang Kee for staff to enjoy when they returned to office. Due to the pandemic, onsite health screening for staff was not possible and an off-site health screening at a clinic was conducted instead where all staff were encouraged to participate.



*Financials*

## Financials

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77

92

95

97

100

# Governance Report

The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 Sep 1992 and is a public company limited by guarantee (CLG), governed by its own Constitution documents. Members of the company are appointed by the Ministry of Culture, Community and Youth (MCCY) that comprise three ex-officio positions, standardised across all CLGs under MCCY's supervision. This new arrangement took effect from 1 Apr 2022 for the Company and the current members include Chairman of the Company (Mr Lee Tzu Yang), Chairman of the National Arts Council (Ms Goh Swee Chen) and Permanent Secretary of MCCY (Ms Tan Gee Keow). With this change, ex-Members of the company, Mr Edmund Cheng Wai Wing and Mrs Theresa Foo-Yo Mie Yoen had retired as Members of the Company after 31 Mar 2022. As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including adoption of accounts and approval of resolutions.

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

Esplanade being a registered Charity and IPC complies with the Code of Governance (the "Code") issued by the Charity Council that was last updated in April 2017. The refined code took effect from 1 Jan 2018 which was applicable to Esplanade's financial year that commenced from 1 Apr 2018. Depending on whether the charity has Institution of

a Public Character ("IPC") status, and its size, the charity will follow guidelines under different tiers. As a large IPC, Esplanade complies with the Basic II, Enhanced and Advanced guidelines of the Code. Companies are required to disclose their corporate governance practices and explain deviations, if any, from the Code.

Esplanade strives to comply fully with the Code and its principles, and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during the financial year ended 31 Mar 2022 with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and will submit the online Governance Evaluation checklist together with the audited accounts for the year. The annual submissions are available for viewing in the Charity Portal at [www.charities.gov.sg](http://www.charities.gov.sg).

## 1 BOARD GOVERNANCE

### 1.1 BOARD ROLES AND COMPOSITION

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

Directors have collective responsibility for the following:

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

The Board comprises 14 directors as at the end of the financial year, one of whom is an executive director and one of whom is a representative from MCCY. The Board reviews the size of the Board on an annual basis and considers the present Board size as appropriate for the current scope and nature of Esplanade's operations. Objectivity is assured given that the majority of the Board are independent. The independent directors help to ensure that strategies proposed by Management are constructively challenged, fully discussed and examined, and also take into account the mission and long-term objectives of Esplanade. The directors do not receive any remuneration for serving on the Esplanade Board.

Mr Lee Tzu Yang has served on the Board since November 2003 and was appointed as Chairman in February 2015. His appointment as Board Chairman is considered a new appointment and is within the 10 years tenure limit recommended by the Code. No other Board member has served on the Board for more than 10 consecutive years as at 31 Mar 2022.

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

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

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

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating & Remuneration Committee (NRC) which spells out the Board's terms of appointments, renewal strategy,

appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each director and the entire Board is carried out annually after the close of each financial year. The term limit for the Audit & Risk Committee (ARC) Chairman is spelt out in the Constitution documents as well as ARC Terms of Reference and is for a period of four years as recommended by the Code.

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

As a group, the directors bring with them a broad range of key competencies in the areas of strategic planning, accounting and finance, business and management, risk management, human resource management, legal and regulatory expertise, marketing, public relations and communications, fundraising, community outreach, digital and social media, the arts, technology 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 13](#) of this Annual Report.

## 1.2 BOARD COMMITTEES

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

### **Nominating & Remuneration Committee (NRC)**

The NRC comprised up to six non-executive and independent directors. The NRC's Terms of Reference aims for the Board to have greater and more cohesive oversight of succession planning for Board members and key management, as well as additional oversight on Esplanade's talent management programme.

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

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

Name	Designation	Date
Mr Suhaimi Zainul Abidin	Chairman	From 24 Nov 2021
Mrs Rosa Daniel	Member	From 24 Nov 2018
Ms Lee Huay Leng	Member	From 24 Nov 2021
Mr Kenny Powar	Member	From 24 Nov 2018
Dr Ming Tan	Member	From 24 Nov 2021

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

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

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

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

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

### Audit & Risk Committee (ARC)

The ARC comprises up to six non-executive and independent directors. Committee members in office as at the date of this report are as follows:

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

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

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

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

In its review of the audited financial statements for the financial year ended 31 Mar 2022, the ARC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the ARC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

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

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

Esplanade has always taken an active approach towards risk management. It established an enterprise risk management framework in 2008 that comprises:

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

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

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

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

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



### **Digital & Technology Advisory Panel (DTAP)**

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

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

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

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

### **Matters Requiring Board Approval (Nominated Board Members)**

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

The Board has also nominated five Board members to specifically approve expenditure relating to the Waterfront Theatre construction project. Board members who were involved in the project's initial design phase, as well as members of the Board's Audit and Risk Committee, are excluded. The five Board members who are nominated to be part of the construction expenditure approval panel includes Ms Lee Huay Leng, Mr Daryl Neo, Mr Kenny Powar, Mr Suhaimi Zainul Abidin and Dr Ming Tan.

### **1.3 BOARD MEETINGS**

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

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

As a general rule, papers for Board meetings are circulated to members of the Board a week prior to meeting dates, allowing sufficient time for the directors to obtain further explanation and to prepare for the meeting. The Management team, as well as staff members who prepared the Board papers, or who can provide additional insight into the matters to be discussed, are invited to present the paper or attend the Board meeting.

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

	Date of First Appointment	Date of Last Re-Appointment	Term Expiring	Board of Directors		Audit & Risk Committee		Nominating & Remuneration Committee		Digital & Technology Advisory Panel	
				Number of Meetings							
				Held	Attended	Held	Attended	Held	Attended	Held	Attended
<b>Mr Lee Tzu Yang (Chairman)</b>	24 Nov 2003	24 Nov 2020	23 Nov 2023	4	4	-	-	-	-	-	-
<b>Ms Janet Ang</b>	15 Jul 2019	24 Nov 2021	23 Nov 2024	4	3	4	2	-	-	-	-
<b>Mrs Rosa Daniel</b>	24 Nov 2012	24 Nov 2021	23 Nov 2024	4	4	-	-	2	2	-	-
<b>Mr Lee Eng Beng</b>	24 Nov 2021	-	23 Nov 2024	2	2	1	1	-	-	-	-
<b>Ms Lee Huay Leng</b>	24 Nov 2021	-	23 Nov 2024	2	2	-	-	0	0	-	-
<b>Dr Lee Tung Jean</b>	24 Feb 2022	-	23 Nov 2024	1	1	-	-	-	-	-	-
<b>Prof Lily Kong <sup>[1]</sup></b>	24 Nov 2018	-	23 Nov 2021	2	0	-	-	2	2	-	-
<b>Dr Jennifer Lee <sup>[1]</sup></b>	1 Jun 2014	24 Nov 2018	23 Nov 2021	2	2	-	-	2	2	-	-
<b>Mrs Clara Lim-Tan</b>	30 Nov 2020	-	23 Nov 2023	4	4	4	4	-	-	-	-
<b>Mr Daryl Neo</b>	24 Nov 2021	-	23 Nov 2024	2	1	-	-	-	-	1	1
<b>Mr Kenny Powar</b>	24 Nov 2015	24 Nov 2020	23 Nov 2023	4	4	-	-	2	2	1	1
<b>Ms Rahayu Buang</b>	24 Nov 2021	-	23 Nov 2024	2	2	1	1	-	-	-	-
<b>Mr Sim Hwee Cher</b>	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	4	4	4	-	-	-	-
<b>Mr Suhaimi Zainul Abidin</b>	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	3	-	-	2	2	-	-
<b>Dr Ming Tan</b>	24 Nov 2015	24 Nov 2020	23 Nov 2023	4	4	3	3	0	0	1	1
<b>Ms Yvonne Tham</b>	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	4	-	-	-	-	-	-
<b>Mr Yap Chee Meng <sup>[1]</sup></b>	24 Nov 2013	24 Nov 2018	23 Nov 2021	2	2	-	-	2	2	-	-
<b>Mr Andre Yeap <sup>[1]</sup></b>	24 Nov 2014	24 Nov 2019	23 Nov 2021	2	2	3	3	-	-	-	-

<sup>[1]</sup> Stepped down on 23 Nov 2021

## 2 CONFLICT OF INTEREST

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

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

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

The Board has adopted a Related Party Transaction policy which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the ARC while transactions above a threshold will require immediate ARC approval and disclosure to the Board. This is to ensure that the transactions were executed at normal commercial terms and did not prejudice the interests of the Company. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in Note 31 of the Financial Statements.

The company holds 51% majority interest in SISTIC.com Pte Ltd ("SISTIC") with Sport Singapore holding the remaining 49% stake. Esplanade has effective control over the SISTIC Board with six nominees on the 11-member Board during the year, including the position of Board Chairman held by Ms Janet Ang who is a Director of Esplanade. CEO Ms Yvonne Tham is a nominated director on SISTIC Board during the financial year and a member of SISTIC's Executive Committee. SISTIC was consolidated in the company's financial statements and the accounting treatment of the investment in subsidiary company is explained in Note 2.4(a) of the Financial Statements.

Esplanade has engaged the professional services of Rajah & Tann LLP where one of our Directors is a Senior Partner of that firm. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann LLP in Note 31. The Board considers the Director as independent and the Director was not involved in Esplanade's decision to engage Rajah & Tann.

## 3 STRATEGIC PLANNING

### 3.1 OBJECTIVES

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

MCCY and the Singapore Totalisator Board that provides funding for Esplanade's community programmes.

### 3.2 LONG-TERM PLANNING

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

## 4 PROGRAMME MANAGEMENT

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

## 5 HUMAN RESOURCE AND VOLUNTEER MANAGEMENT

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from pages [71-75](#) of the Annual Report.

In addition to the average 253 full time staff for FY2021/2022, Esplanade has a pool of 460 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fund raising.

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

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

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

## 6 FINANCIAL MANAGEMENT AND CONTROLS

### 6.1 OPERATIONAL CONTROLS

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitments, operating expenditure, purchase and write-off of fixed assets, and approval of contracts. Under the financial authorisation and approval limits, approval sub-limits are provided at Management levels to facilitate operational efficiency. These approval limits are approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section above. Esplanade did not donate to any party internally or externally during the year. Esplanade has extended a loan to the Subsidiary Company that was severely affected by COVID-19 and needed operational

cashflow assistance. Details of the loan have been disclosed in Note 16 of the Financial Statements.

### 6.2 BUDGET PLANNING AND MONITORING

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

### 6.3 CAPITAL ASSET MANAGEMENT

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

### 6.4 RESERVES MANAGEMENT

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

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

Governance procedures are in place to ensure that there is internal discipline in the maintenance and utilisation of reserves. The Board has to approve the utilisation of reserves and designation for special projects. The Board will be updated periodically on the status of each project. Reserves are invested in Singapore dollar fixed deposits with banks approved by the Board.

## 7 FUNDRAISING PRACTICES

Esplanade works with corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. Donations are also received from the public to support the various programmes presented by the company through donation boxes placed at specified locations. Esplanade has also organised several new fund-raising programmes during the year. Permits were sought from the relevant authorities for all public fund-raising and donation-seeking projects. All donations and sponsorships are channelled through the Relationship Management Department which have key principles and a fundraising policy in place. Esplanade ensures that our sponsorship practices preserve the independence, integrity and transparency of Esplanade and are in line with best practices promoted by the office of the Commissioner of Charities. We are careful that our sponsorship arrangements are not seen as endorsements of our sponsors' products or organisation. More details on Donations and Programme Sponsorships can be found on pages [61 to 64](#) of the Annual Report.

## 8 DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at [www.esplanade.com](http://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 32 of the Financial Statements. Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code. During the year, there was no staff employed by Esplanade who are close family members of the CEO and/or Directors of the company.

## 9 PUBLIC IMAGE

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

A Community Engagement team looks after the engagement with community groups, educator and student relations, grassroots organisations and social service agencies.

## 10 GOVERNANCE EVALUATION CHECKLIST

The Governance Evaluation Checklist (GEC) covers the key guidelines in the Code of Governance for Charities and IPCs ("the Code"). Below is Esplanade's GEC (Advanced Tier) for the year ended 31 Mar 2022.

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

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

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

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
<b>CONFLICT OF INTEREST</b>				
10	Governing board members <b>do not vote or participate</b> in decision making on matters where they have a conflict of interest.	2.4	Complied	
<b>STRATEGIC PLANNING</b>				
11	The Board <b>periodically reviews and approves the strategic plan</b> for the charity to ensure that the charity's activities are in line with the charity's objectives.	3.2.2	Complied	
12	There is a documented plan to <b>develop the capacity and capability</b> of the charity and the Board monitors the progress of the plan.	3.2.4	Complied	
<b>HUMAN RESOURCE AND VOLUNTEER<sup>2</sup> MANAGEMENT</b>				
13	The Board approves <b>documented human resource policies</b> for staff.	5.1	Complied	
14	There is a <b>documented Code of Conduct</b> for governing board members, staff and volunteers (where applicable) which is approved by the Board.	5.3	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
<b>HUMAN RESOURCE AND VOLUNTEER<sup>2</sup> MANAGEMENT</b>				
15	There are processes for regular supervision, appraisal and professional development of staff.	5.5	Complied	
	<b>Are there volunteers serving in the charity? (skip item 16 if "No")</b>		Yes	
16	There are <b>volunteer management policies</b> in place for volunteers.	5.7	Complied	
<b>FINANCIAL MANAGEMENT AND INTERNAL CONTROLS</b>				
17	There is a documented policy to seek the Board's approval for any loans, donations, grants or financial assistance provided by the charity which are not part of the charity's core charitable programmes.	6.1.1	Complied	
18	The Board ensures that <b>internal controls for financial matters</b> in key areas are in place with <b>documented procedures</b> .	6.1.2	Complied	
19	The Board ensures that reviews on the charity's internal controls, processes, key programmes and events are regularly conducted.	6.1.3	Complied	

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



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

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

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

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
<b>DISCLOSURE AND TRANSPARENCY</b>				
30	<p>The charity discloses the number of paid staff who satisfies all of the following criteria:</p> <p>(a) the staff is a close member of the family<sup>3</sup> belonging to the Executive Head<sup>4</sup> or a governing board member of the charity;</p> <p>(b) the staff has received remuneration exceeding \$50,000 during the financial year.</p> <p>The information relating to the remuneration of the staff must be presented in bands of \$100,000. <u>OR</u> The charity discloses that there is <b>no</b> paid staff, being a close member of the family<sup>3</sup> belonging to the Executive Head<sup>4</sup> or a governing board member of the charity, who has received remuneration exceeding \$50,000 during the financial year.</p>	8.5	Complied	

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

**Notes:**

- 1 **Staff:** Paid or unpaid individual who is involved in the day to day operations of the charity, e.g. an Executive Director
- 2 **Volunteer:** A person who willingly serves the charity without expectation of any remuneration.
- 3 **Close member of the family:** A family member belonging to the Executive Head or a governing board member of a charity —
  - (a) who may be expected to influence the Executive Head's or governing board member's (as the case may be) dealings with the charity; or
  - (b) who may be influenced by the Executive Head or governing board member (as the case may be) in the family member's dealings with the charity.

A close member of the family may include the following:

- (a) the child or spouse of the Executive Head or governing board member;
  - (b) the stepchild of the Executive Head or governing board member;
  - (c) the dependant of the Executive Head or governing board member.
  - (d) the dependant of the Executive Head's or governing board member's spouse.
- 4 **Executive Head:** The most senior staff member in charge of the charity's staff.

# Esplanade at a Glance

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

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

Adapting to a second year marked by COVID-19, Esplanade responded swiftly to the multiple phases of restrictions that limited venue capacities, group sizes, footfall in the city and overall operations. Esplanade constantly calibrated our programmes and operations, both physically and digitally, in order to serve our communities and fulfil our outcomes under "Engagement" and "Leadership". The Company exceeded 12 out of 15 corporate targets that were earlier set with the assumption of a gradual recovery from COVID-19. We could not overcome COVID-19 limitations to

meet the remaining three targets despite our best efforts. In the report below, we would explain what Esplanade nonetheless did to innovate amidst COVID-19, as well as to set ourselves on course to meet the future challenges and needs of the arts scene and Singapore society in mind.

## ENGAGEMENT PERSPECTIVE – DIVERSITY & ACCESS

Esplanade has developed a diverse calendar of Esplanade Presents festivals and activities throughout the year to serve and bring together different communities in

Singapore. This includes seniors, families and children, schools and students, as well as vulnerable communities and social service organisations. Esplanade's non-ticketed programmes allow access from a cross-section of society and enliven the city. Esplanade's programmes, including digital programmes on Esplanade Offstage, also encourage audiences to go beyond popular works to learn more about the arts and enjoy more in-depth participation. In addition to Esplanade Presents programmes, we also provide support for hirers' shows and programmes developed in collaboration with local arts groups. Through this, we ensure a diverse mix of artistic and commercial presentations.

		FY 21/22	FY 20/21	FY 19/20
a)	Number of Activities	2,976	1,276	3,915
b)	Number of Attendances	2,062,549	223,399	1,920,590
c)	Participation	63,534	5,459	80,780
d)	Number of Community Engagement Activities	465	185	597
e)	Number of Participants in Community Engagement Activities	7,522	4,357	14,476
f)	Number of Schools Engaged	71	87	330

The number of activities and attendances is a sum total of all events held physically at the centre and through our digital platforms, consisting of both Esplanade Presents and hired shows, and both paid and free programmes. Participation refers to attendances for activities that require audience involvement and engagement, usually through workshops, talks and masterclasses. Esplanade's digital programmes were delivered online via Esplanade's social media and our digital platform Esplanade Offstage with some 1.6 million sustained views recorded.

With more easing of COVID-19 restrictions in FY2021/2022, we managed to support more arts activities both in-person and digitally compared to FY2020/2021, with the exception of programmes for seniors and the young, which had to be cancelled and school excursions were not allowed. As such, to bring the arts to families support the arts in schools, we continued developing hybrid programmes as well as online engagement or learning resources. Our community engagement activities for more vulnerable communities also continued online, and we created a new digital programme that was successfully expanded for hospitals and care facilities. Of note in FY2021/2022 is Esplanade's renewed commitment to Accessibility and Inclusion, which was announced together with the launch of Esplanade's new concession tickets for people with disabilities, as well as Esplanade's inauguration as the first dementia-friendly cultural venue.

## ENGAGEMENT PERSPECTIVE – OWNERSHIP

As society's economic, ethnic, religious and other fissures become more pronounced, Esplanade has an even greater role to play as a common civic and cultural space. Esplanade cannot rely on government resources alone to

do so. Community ownership is key, and Esplanade focuses on cultivating more people to participate in and give their time or resources to support the life of the arts centre. In so doing, Esplanade will be embraced as "My Durian" for both social impact and people's sense of ownership of the national arts centre. In FY2021/2022, we saw a tenfold increase in public giving compared to FY2020/2021, helped by a new fundraising campaign for the new Singtel

Waterfront Theatre. We continued with volunteer activities linked to our digital programmes, and slowly brought back in-person volunteering opportunities at the centre. We are grateful that even amidst the challenges faced by many businesses and individuals throughout COVID-19, we continued to receive support from companies, foundations and donors who believed in the value and power of the arts to comfort and connect people in such times.

	FY 21/22	FY 20/21	FY 19/20
a) Number of Sponsors & Donors (≥\$1,000)	130	31	86
b) Number of Volunteers	221	62	252
c) Total Volunteer Hours	1,298	167	2,523

## LEADERSHIP PERSPECTIVE

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

Particularly as COVID-19 continues to disrupt the professional lives and practice of many who worked in the arts, Esplanade stepped up our development activities with artists. As part of our longer-term goals in this area, we introduced new incubation, residency and talent development platforms despite COVID-19, and continued training under Esplanade Academy. We also stepped up the commissioning of Singapore artists to create and present new works.

	FY 21/22	FY 20/21	FY 19/20
a) Number of Singaporean/PR Artists Involved in Developmental Activities	358	191	298
b) Number of New Works Enabled	220	146	126

## ORGANISATION PERSPECTIVE

These indicators track the health and sustainability of Esplanade as an organisation, in terms of its people and financial resources. .

	FY 21/22	FY 20/21	FY 19/20
a) Organisational Cost Recovery Rate (CRR)	<b>35.4%</b>	23.5%	41.6%
b) Cost Recovery Rate (CRR) of Ticketed Programmes	<b>20.0%</b>	10.0%	53.0%
c) Training Hours per staff	<b>84</b>	N.A.	N.A.
Training (% of annual basic salaries)	<b>N.A.</b>	1.2%	2.6%
d) Staff Turnover	<b>1.2%</b>	0.5%	1.2%

The organisational and ticketed programmes' CRRs essentially measure the income 'recovered' for each dollar of expenditure, excluding rental and depreciation. It reflects the organisation's ability to balance between income and expenditure, and continues to be relevant to ensure good governance, financial health and organisational sustainability. Our ability to earn an income from ticket sales and venue hire were affected by the COVID-19 restrictions, as is our mall rental income as we sought to also support mall tenants to ride through their business difficulties. While we are on a recovery from FY2020/2021, the pandemic continued to hold us back from pre-COVID levels.

We started measuring "Training hours per staff" from FY2021/2022 to better reflect Esplanade's emphasis on training, in place of "Training as a percentage of staff salaries". As COVID-19 accelerated the transition to online,

in-house and self-directed online learning programmes, some of which come at no or lower cost. Time spent on training instead of money, may be a better measure of Esplanade's commitment to investing in our people's capabilities.

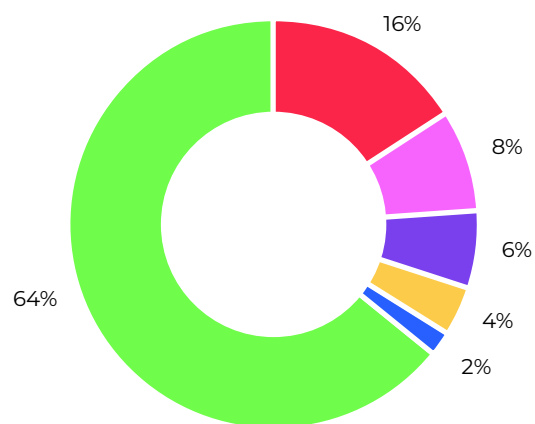
With the economy recovering, we saw a higher staff turnover compared with last year, but it has remained consistently below the national average regardless of the buoyancy of the job market.

# Financial Highlights

	FY 21/22	FY 20/21
<b>COMPANY</b>	<b>\$'000</b>	<b>\$'000</b>
TOTAL INCOME	26,310	14,375
TOTAL OPERATING EXPENDITURE	(87,149)	(62,012)
DEFICIT BEFORE GRANTS	(60,839)	(47,637)
GRANTS FOR THE YEAR	35,120	32,701
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	17,719	18,040
RESULTS FOR THE YEAR	(8,000)	3,104
COST RECOVERY RATE	40%	34%
CAPITAL EXPENDITURE	2,810	570
TOTAL ASSETS	106,071	116,373

### INCOME

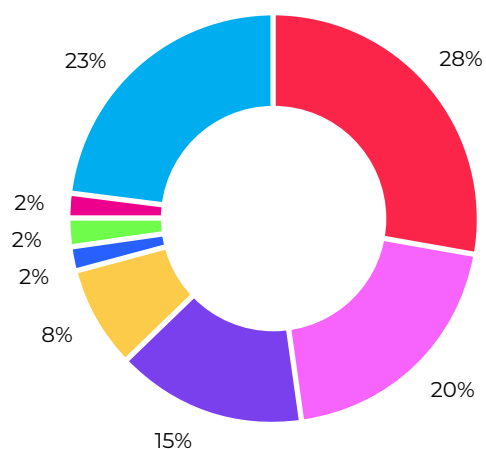
for the financial year ended 31 Mar 2022



	FY 21/22		FY 20/21	
	\$'000	%	\$'000	%
● Mall and other rentals	4,254	16	3,884	27
● Venue hire and event services	2,078	8	756	5
● Sponsorships and donations	1,592	6	4,389	31
● Ticketing	954	4	358	2
● Car parking	570	2	386	3
● Other Income	16,862	64	4,602	32
<b>Total</b>	<b>26,310</b>	<b>100</b>	<b>14,375</b>	<b>100</b>

### EXPENDITURE

for the financial year ended 31 Mar 2022



	FY 21/22		FY 20/21	
	\$'000	%	\$'000	%
● Employee compensation	24,152	28	22,552	36
● Rental of property	17,719	20	18,040	29
● Property maintenance and utilities	13,093	15	9,351	15
● Programming costs	7,467	8	3,806	6
● Marketing and communications	1,723	2	1,469	3
● Depreciation	1,666	2	1,712	3
● Presentation services and relations	1,533	2	612	1
● Others	19,796	23	4,470	7
<b>Total</b>	<b>87,149</b>	<b>100</b>	<b>62,012</b>	<b>100</b>



# Operating & Financial Review

For the Financial Year ended 31 Mar 2022

## PHASE OF RECOVERY AND RESILIENCE

Esplanade – Theatres on the Bay entered its 20th year of operations in 2022 with Singapore still battling the different waves of COVID infection. Restrictions to group sizes, venue capacities and entry requirements had significant impact on the Company's overall financial position, as it negatively affected all key sources of revenue, such as ticketing, venue hire and mall rental. Operationally, the Company responded as nimbly and creatively as possible to engage and uplift the public by enabling arts programmes and enjoyable public spaces within safe management guidelines.

As this was the second year living with the pandemic, the Company could refine its strategies for delivering a rigorous calendar of "hybrid" programmes, combining live and digital components. The latter included Esplanade Offstage an online platform that hosts a wide range of arts content, and Esplanade's various social media channels. At various points in the year, particularly in March 2022 as Singapore began to recover from the Omicron variant, Esplanade saw more "live" activities taking place onsite, and the Esplanade Mall could receive larger groups of diners and visitors.

All through FY2021/2022, Esplanade pressed on with various initiatives to:

- uplift spirits and support the mental well-being of our public through the arts;
- enable artists to create new works, and to reach audiences, including via digital platforms;
- develop skills and new capabilities for the sector via training programmes;
- ensure Singapore is connected with artists and cultural institutions on the world stage;
- support our Mall tenants to sustain their businesses and to innovate; and
- maintain and improve our facilities and infrastructure for the long-term needs of Singapore's arts and culture.

As such, notwithstanding COVID restrictions that were beyond the Management's control, the Company exceeded targets for 12 out of the 15 key performance indicators in its Balanced Score Card. This includes the number of audiences reached both onsite and online, the number of new works supported, and the number of Singapore artists involved in our various development programmes. For the three key performance indicators whose targets we could not meet, the reasons can be directly attributed to protracted COVID-related restrictions. We failed to deliver the targeted number of activities, as some programmes—especially those for students, families and seniors—had to be cancelled at the last minute. With the venue capacity limitations that restricted ticketing income, we also could not achieve the targeted Cost Recovery Rate for programmes that had paying audiences.

In preparation for the sector's recovery from COVID, the Company continued to invest in capabilities for the future. Besides supporting the artistic creation and development of Singapore artists, Esplanade maintained and deepened connections with international counterparts and artists. We launched a new Contemporary Performing Arts Research Residency and continued secretariat support to the Association of Asia Pacific Performing Arts Centres. We also carried out infrastructural projects and improvements, so that our public spaces are ready to welcome returning visitors and audiences with an improved experience, and we can better leverage new digital technologies.

## OPERATING REVIEW

*Esplanade Presents* events accounted for most of the activities presented at the centre once performances with live audiences were able to resume. Although safe management measures were progressively lifted, venue capacities still averaged 30% throughout most of the year. While costs to present programmes stayed the same, ticketing income was negatively impacted. Cost recovery was affected in the same magnitude, averaging 20% of costs versus 50% in normal years. Nonetheless, we focused on developing Singapore artists, new works, and audiences. The *Esplanade&Me* subscription and membership grew, and our digital programmes reached audiences new to Esplanade, including those in underserved communities. In line with our social role, Esplanade became Singapore's first Dementia-friendly cultural venue during the year.

Venue hire activities were contributed mostly by regular hirers with established seasons, such as the Singapore Symphony Orchestra, and hirers for digital recording purposes. Many hirers with activities involving seniors and the young, as well as performances with foreign artists, had to postpone or cancel their activities. The Ministry of Culture, Community & Youth (MCCY) continued to extend a subsidy scheme to venue hirers in the second year of COVID. This helped to cushion the impact of the venue capacity limitations, as hirers' ticketing income was affected.

With prolonged restrictions on the number of dine-in patrons, as well as low footfall in the city centre with work-from-home measures persisting, Esplanade Mall tenants continued to struggle with poor sales. The Company therefore extended rental assistance to tenants in need, while supporting tenants to innovate with various Mall promotions and the launch of Esplanade Mall Online.

The Relationship Management team continued to engage regular supporters and created new fund-raising initiatives that reached out to new donors. This includes the *Gift a Seat* initiative for the new Singtel Waterfront Theatre that garnered more than \$800K in donation during the year. We wrapped up the year with a total of 130 sponsors and donors who gave more than \$1K, a four-fold increase compared to last year. However, programme sponsorship continued to be challenging as larger-scale events and "blockbuster" international performances that are more attractive to sponsors could not take place.

Esplanade continued to exercise disciplined cost management and accountability. Employee compensation forms the largest component of Esplanade's expenditure, and recruitment of all non-essential positions were put on hold during the year to help lower manpower costs amidst our revenue challenges. And while we sought cost savings in our operations given lower activity levels, we had to spend on the necessary safe management measures, such as procuring COVID test kits and ensuring safe entry checks. The Company also had to absorb a hefty increase in electricity bill as tariff rates went up four-fold in the final quarter of the financial year. This added more than \$800K in energy costs, despite efforts to reduce energy consumption. This unexpected cost increase gave Management even greater impetus to step up our "Go Green" efforts to be more environmentally responsible.

Esplanade also continued to upkeep and refresh our property and key infrastructural assets. We completed our Waterfront Landscape Refurbishment project, which saw a refreshed public space and new waterfront kiosks that would yield rental income as we recover from COVID. The Company also edged closer to completing the Singtel Waterfront Theatre construction project (which is due to receive its Temporary Occupational Permit in August 2022).

Financially, we embarked on a study to replace the key technical infrastructure for our venues in light of new digital technologies. These technical infrastructure comprise stage lighting, sound, staging, and visual media needs.

Beyond Esplanade's core operations, COVID adversely affect the earnings of Esplanade's subsidiary company SISTIC.com Pte Ltd ("SISTIC"), whose clients are largely events promoters and performing venues. For FY2021/2022, SISTIC recorded a higher net loss after tax of \$7.3M before consolidation, after last year's loss of \$6.5M.

Including SISTIC, the total Group income amounted to \$31.5M, of which \$5.2M was SISTIC's contribution of core ticketing services revenue and royalty fees earned on licensing its ticketing platform STIX. The increase of \$12.0M in Group income compared to last year's \$19.5M was attributed to the progressive resumption of business activities as COVID restrictions eased with Singapore transitioning to the endemic phase.

## FINANCIAL REVIEW

Despite the challenging operational backdrop, the Group continued to maintain a healthy cash position. Management continued to stay vigilant in managing cash flow needs to respond to the fluid and protracted circumstances of COVID. The Group recorded \$0.7M in Jobs Support Scheme Grant during the year, of which \$0.4M was received by SISTIC. The Group closed FY2021/2022 with a higher deficit before grant of \$68.2M compared to \$54.1M last year. The deficit was addressed via a total operating grant of \$35.1M and government rental subvention of \$17.7M, resulting in a net deficit balance of \$15.3M. This higher loss of \$15.3M (FY2020/2021: \$3.4M) is largely

attributed to the \$6.6M in net cost contribution to the construction of the Singtel Waterfront Theatre during the year and \$7.3M operating loss recorded by SISTIC.

Esplanade's reserve policy is explained in the Governance Report. The Company's accumulated funds to date stand at \$70.7M, or \$58.5M which excludes SISTIC (\$7.8M) and the amounts designated for the waterfront theatre project (\$4.4M). Not including SISTIC, this is equivalent to eight months of the company's annual operating expenditure. To have sufficient reserves is essential for the company to undertake more projects to pursue our strategic objectives and to improve the sustainability of our business, especially with the changed norms brought about by the pandemic.

Esplanade's earned income alone will never be sufficient to sustain the breadth and depth of our programming and the cost of maintenance and operations as an arts centre for everyone. Besides our corporate and private donors and supporters, we are grateful to Singapore Totalisator Board and MCCY for their strong support during this challenging year, without which we would not be able to fulfill our national, social and arts development objectives. Grants from Singapore Totalisator Board and MCCY are awarded under strict conditions with continued emphasis on Esplanade's ability to optimise operations and generate earned and raised income. Singapore Totalisator Board's funding to Esplanade is targeted at programmes for the community. MCCY provided funding for the net overhead cost in operating the centre and cost of developmental programmes. MCCY also provided additional capital funding for Esplanade to refresh the centre's facilities and amenities, which belong to the Government of Singapore.

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

## GOING FORWARD

With major easing of COVID restrictions from 26 Apr 2022, Esplanade would swing back to its full scale of activities. Most of Esplanade's core revenue streams would gradually revert to pre-COVID levels in the coming year. One exception is mall rental that would continue to lag those norms in the near term as multi-year leases renewed in the last two years were lower, in view of the uncertainty in recovery.

Amidst the economic, social and emotional hardships brought about by COVID over the last two year, the role of the arts to ensure the well-being of society has become more apparent. The performing arts scene has also taken on a new norm where the arts thrive in both physical and digital spaces. Esplanade will work closely with our arts workers to create performances and content, be it online or live, that can engage and provide comfort, relief and inspiration to all segments of society. The young, seniors, and other more vulnerable communities require our extra care and outreach. This calls for courage, imagination and innovation, as Esplanade charts the future as a leading "live + digital" performing arts centre.

With the progressive opening up of international borders, Esplanade will bring back presentations and collaborations with foreign artists. Connecting people to the world's diverse arts and culture is part of Esplanade's mission to educate and inspire. It also fulfills Esplanade's role in Singapore's overall positioning as a global city. Esplanade will also continue to expand its "Leadership" role in the performing arts by stepping up our producing and commissioning role in Singapore and Asia, creating new conversations between Singapore and the region's artists via residencies and other exchanges.

In FY2022/2023, we look forward to:

- Expanding our work as an accessible and inclusive arts centre, working in particular with underserved communities and embarking on new initiatives together with people with disabilities.
- Opening the new Singtel Waterfront Theatre, and welcoming artists, hirers, supporters, partners and audiences to the new venue.
- Celebrating Esplanade's 20th year of operations with a series of specially commissioned works in our Concert Hall, Singtel Waterfront Theatre, and in our open-air, public spaces; as well as exhibitions, digital content and fundraising initiatives that explore both the past and future of the arts for Singapore.
- Commencing work on the performance venues' overall technical infrastructure upgrade to prepare the centre's adoption of digital technology to realise our vision of transiting to a Digital-enabled Performing Arts Centre.

Despite the uncertain global landscape mired with war, inflation, digital disruptions, energy price surge and global supply chain disruption, we remain cautiously optimistic about the local performing arts scene in 2022. With the support of our patrons, volunteers, funders, donors and sponsors, we are committed to help inspire our next generation's sense of self and community, and the nation's social fabric through the arts.

# Financial Statements

## DIRECTORS' STATEMENT

For the financial year ended 31 March 2022

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2022 and the balance sheet of the Company as at 31 March 2022.

In the opinion of the directors,

- (a) the balance sheet of the Company and the consolidated financial statements of the Group as set out on pages [104 to 139](#) are drawn up so as to give a true and fair view of the financial position of the Company and of the Group as at 31 March 2022 and the financial performance, changes in accumulated funds and cash flows of the Group for the financial year covered by the consolidated financial statements; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

## DIRECTORS

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

Lee Tzu Yang (Chairman)  
 Yvonne Tham (Chief Executive Officer)  
 Janet Ang  
 Rosa Daniel  
 Lee Eng Beng (appointed on 24 November 2021)  
 Lee Huay Leng (appointed on 24 November 2021)  
 Lee Tung Jean (appointed on 24 February 2022)  
 Clara Lim-Tan  
 Daryl Neo (appointed on 24 November 2021)  
 Kenny Powar  
 Rahayu Buang (appointed on 24 November 2021)  
 Sim Hwee Cher  
 Suhaimi Zainul Abidin  
 Ming Tan

## ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

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

## DIRECTORS' INTERESTS IN DEBENTURES

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

## DIVIDENDS

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

## INDEPENDENT AUDITOR

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

On behalf of the directors



LEE TZU YANG  
Chairman



YVONNE THAM  
Director

28 July 2022

## INDEPENDENT AUDITOR'S REPORT

To the Members of The Esplanade Co Ltd

### REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

#### Our Opinion

In our opinion, the accompanying consolidated financial statements of The Esplanade Co Ltd (the "Company") and its subsidiary (the "Group") and the balance sheet of the Company are properly drawn up in accordance with the provisions of the Companies Act 1967 ("the Act"), the Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Financial Reporting Standards in Singapore ("FRSs"), so as to give a true and fair view of the consolidated financial position of the Group and the financial position of the Company as at 31 March 2022 and of the consolidated financial performance, consolidated changes in accumulated funds and consolidated cash flows of the Group for the financial year ended on that date.

#### What we have audited

The financial statements of the Group and the Company comprise:

- the consolidated statement of comprehensive income of the Group for the financial year ended 31 March 2022;
- the balance sheets of the Group and the Company as at 31 March 2022;
- the consolidated statement of changes in accumulated funds of the Group for the financial year then ended;

- the consolidated statement of cash flows of the Group for the financial year then ended; and
- the notes to the financial statements, including a summary of significant accounting policies.

#### Basis for Opinion

We conducted our audit in accordance with Singapore Standards on Auditing ("SSAs"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report.

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

#### Independence

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

#### Other Information

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

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

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

If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

#### Responsibilities of Management and Directors for the Financial Statements

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

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

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

### **Auditor's Responsibilities for the Audit of the Financial Statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with SSAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from

fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business

activities within the Group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

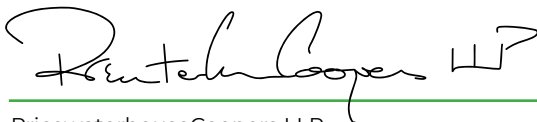
We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

### Report on Other Legal and Regulatory Requirements

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

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

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



PricewaterhouseCoopers LLP  
Public Accountants and Chartered Accountants

Singapore, 28 July 2022

## CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2022

	Note	2022 \$	2021 \$
Revenue	4	8,322,751	4,136,041
Other income	5	23,210,430	15,378,418
Expenditure	7	(99,699,444)	(73,924,444)
Deficit before grants		(68,166,263)	(54,409,985)
Release of grants			
Operating grants	13	33,454,619	30,979,126
Deferred capital grants	28	1,665,079	1,721,580
		35,119,698	32,700,706
Government subvention - rental of property	9	17,719,200	18,040,200
<b>Deficit before income tax</b>		<b>(15,327,365)</b>	<b>(3,669,079)</b>
Income tax credit	10	-	297,381
<b>Total comprehensive loss</b>		<b>(15,327,365)</b>	<b>(3,371,698)</b>
<b>Total comprehensive loss attributable to:</b>			
Members of the Company		(11,736,932)	(198,433)
Non-controlling interests		(3,590,433)	(3,173,265)
		(15,327,365)	(3,371,698)



## BALANCE SHEET – GROUP AND COMPANY

As at 31 March 2022

	Note	Group		Company	
		2022	2021	2022	2021
		\$	\$	\$	\$
<b>ASSETS</b>					
<b>Current assets</b>					
Cash and bank balances	11	74,148,665	91,510,033	67,336,112	86,926,021
Trade receivables	12	753,914	374,123	525,733	378,818
Grants receivable	13	14,090,510	13,196,320	14,090,510	13,196,320
Merchandise		13,795	10,338	13,795	10,338
Inventories		106,704	109,249	-	-
Contract assets	4(b)	49,090	3,619	49,090	3,619
Other assets	14	5,288,156	2,949,218	3,063,473	1,475,164
		<b>94,450,834</b>	<b>108,152,900</b>	<b>85,078,713</b>	<b>101,990,280</b>
<b>Non-current assets</b>					
Investment in a subsidiary	15	-	-	11,154,783	6,529,246
Amount due from a subsidiary	16	-	-	2,114,831	1,275,000
Other assets	14	365,467	124,843	-	-
Property, plant and equipment	17	10,301,756	6,961,640	7,723,248	6,578,677
Intangible assets	20	7,174,332	5,998,641	-	-
		<b>17,841,555</b>	<b>13,085,124</b>	<b>20,992,862</b>	<b>14,382,923</b>
<b>Total assets</b>		<b>112,292,389</b>	<b>121,238,024</b>	<b>106,071,575</b>	<b>116,373,203</b>

	Note	Group		Company	
		2022	2021	2022	2021
		\$	\$	\$	\$
<b>LIABILITIES</b>					
<b>Current liabilities</b>					
Trade and other payables	21	25,223,680	29,589,991	20,413,254	26,228,425
Specific funds - programmes		72,153	110,220	72,153	110,220
Borrowings	24	454,055	323,592	-	-
Provision	23	-	1,283,663	-	1,283,663
Contract liabilities	4(b)	804,467	1,427,571	622,351	1,012,540
		<b>26,554,355</b>	<b>32,735,037</b>	<b>21,107,758</b>	<b>28,634,848</b>
<b>Non-current liabilities</b>					
Deferred income tax liabilities	22	-	-	-	-
Borrowings	24	4,092,856	1,225,000	-	-
Provision	23	65,000	40,000	-	-
		<b>4,157,856</b>	<b>1,265,000</b>	<b>-</b>	<b>-</b>
<b>Total liabilities</b>		<b>30,712,211</b>	<b>34,000,037</b>	<b>21,107,758</b>	<b>28,634,848</b>
<b>NET ASSETS</b>		<b>81,580,178</b>	<b>87,237,987</b>	<b>84,963,817</b>	<b>87,738,355</b>

**BALANCE SHEET – GROUP AND COMPANY (CONTINUED)**

As at 31 March 2022

	Note	Group		Company	
		2022	2021	2022	2021
		\$	\$	\$	\$
<b>ACCUMULATED FUNDS</b>					
Accumulated funds attributable to members of the Company	25	<b>60,365,498</b>	72,102,430	<b>70,657,169</b>	78,657,119
Non-controlling interests		<b>6,908,032</b>	6,054,321	-	-
		<b>67,273,530</b>	78,156,751	<b>70,657,169</b>	78,657,119
<b>DEFERRED GRANTS</b>					
Investment grants	27	<b>6,585,007</b>	2,505,007	<b>6,585,007</b>	2,505,007
Deferred capital grants	28	<b>7,721,641</b>	6,576,229	<b>7,721,641</b>	6,576,229
		<b>14,306,648</b>	9,081,236	<b>14,306,648</b>	9,081,236
		<b>81,580,178</b>	87,237,987	<b>84,963,817</b>	87,738,355

## CONSOLIDATED STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the financial year ended 31 March 2022

	Note	Accumulated funds \$	Non-controlling interests \$	Total \$
<b>2022</b>				
<b>Beginning of financial year</b>		72,102,430	6,054,321	78,156,751
Total comprehensive loss		(11,736,932)	(3,590,433)	(15,327,365)
Issue of new shares		-	3,920,000	3,920,000
Fair valuation of loan to subsidiary	24	-	524,144	524,144
<b>End of financial year</b>		<b>60,365,498</b>	<b>6,908,032</b>	<b>67,273,530</b>
<b>2021</b>				
<b>Beginning of financial year</b>		72,300,863	9,227,586	81,528,449
Total comprehensive loss		(198,433)	(3,173,265)	(3,371,698)
<b>End of financial year</b>		<b>72,102,430</b>	<b>6,054,321</b>	<b>78,156,751</b>

## CONSOLIDATED STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2022

	2022	2021
Note	\$	\$
<b>Cash flows from operating activities</b>	<b>(15,327,365)</b>	(3,371,698)
<b>Net deficit</b>		
Adjustments for:		
- Income tax credit	-	(297,381)
- Depreciation of property, plant and equipment	<b>2,331,095</b>	2,336,786
- Amortisation of system software	<b>997,722</b>	4,428,444
- (Gain)/Loss on disposal of property, plant and equipment	<b>(26,420)</b>	9,880
- Interest income	<b>(104,527)</b>	(222,834)
- Interest expense	<b>48,033</b>	18,360
- Operating grants	<b>(33,454,619)</b>	(30,979,126)
- Deferred capital grants	<b>(1,665,079)</b>	(1,721,580)
- Specific funds - programmes	<b>(38,067)</b>	(1,668)
	<b>(47,239,227)</b>	(29,800,817)
Change in working capital:		
- Trade receivables	<b>(379,791)</b>	85,254
- Other assets	<b>(2,699,759)</b>	2,873,301
- Inventories	<b>2,545</b>	(48,852)
- Merchandise	<b>(3,457)</b>	(2,261)
- Contract assets and liabilities	<b>(530,246)</b>	(29,958)
- Trade and other payables	<b>(5,624,974)</b>	3,639,820
<b>Net cash used in operating activities</b>	<b>(56,474,909)</b>	(23,283,513)

	2022	2021
Note	\$	\$
<b>Cash flows from investing activities</b>		
Additions to property, plant and equipment	<b>(3,033,415)</b>	(600,852)
Proceeds from disposal of property, plant and equipment	<b>26,420</b>	735
Additions to intangible assets	<b>(2,173,413)</b>	(2,515,595)
Interest received	<b>86,395</b>	749,712
<b>Net cash used in investing activities</b>	<b>(5,094,013)</b>	(2,366,000)
<b>Cash flows from financing activities</b>		
Proceeds from issuance of new shares	<b>3,920,000</b>	-
Principal repayment of lease liabilities	<b>(446,373)</b>	(510,557)
Interest paid	<b>(48,033)</b>	(18,360)
Loan from a related party	<b>806,896</b>	1,225,000
Equity component of loan	<b>524,144</b>	-
Grants received from the Government of Singapore	<b>35,370,920</b>	37,399,965
Grants received for investment in Subsidiary	<b>4,080,000</b>	-
Cash held in trust	<b>(2,379)</b>	6,118
<b>Net cash provided by financing activities</b>	<b>44,205,175</b>	38,102,166
<b>Net (decrease)/increase in cash and cash equivalents</b>	<b>(17,363,747)</b>	12,452,653
Cash and cash equivalents at beginning of financial year	<b>11 91,098,517</b>	78,645,864
<b>Cash and cash equivalents at end of financial year</b>	<b>11 73,734,770</b>	91,098,517

# NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2022

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

## 1 GENERAL INFORMATION

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

The principal activities of the Company are:

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

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

## 2 SIGNIFICANT ACCOUNTING POLICIES

### 2.1 Basis of preparation

These financial statements have been prepared in

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

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

### **Impact of COVID-19**

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

Set out below is the impact of COVID-19 on the Group's financial performance reflected in this set of financial statements for the year ended 31 March 2022:

- The Group has assessed that the going concern basis of preparation for this set of financial statements remains appropriate.
- Multiple phases of COVID-19 measures had continued to affect the Group's operations during

the year. These have negatively impacted business production and volume, and the Group's financial performance during the year.

- The Group has received government grants during the year mainly from the Singapore Government as part of the relief measures to help businesses deal with the impact from COVID-19. The effects of such government grants received are disclosed in Note 5.
- The Company has considered the market conditions (including the impact of COVID-19) as at the balance sheet date, in making estimates and judgements on the recoverable amount of brand name as at 31 March 2022. The significant estimates and judgement applied on the recoverable amount of brand name is disclosed in Note 3.

As the COVID-19 pandemic continues to evolve, the Group continues to be impacted by the measures taken by governments to combat the spread of the pandemic. If the situation persists beyond management's current expectations, the Group's assets may be subject to further write downs in the subsequent financial periods.

### **Interpretations and amendments to published standards effective in 2021**

On 1 April 2021, the Group adopted the new or amended FRS and Interpretations of FRS ("INT FRS") that are mandatory for application for the financial year. Changes

to the Group's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

The adoption of these new or amended FRS and INT FRS did not result in substantial changes to the Group's accounting policies and had no material effect on the amounts reported for the current or prior financial years.

## 2.2 Revenue recognition

### (a) *Venue hire and event services*

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

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

### (b) *Mall and other rentals*

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

### (c) *Ticketing*

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

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

### (d) *Sponsorships*

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

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

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

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

### (e) *Donations*

Donations are recognised on a receipt basis.

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

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

### (f) *Car park revenue*

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

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

### (g) *Interest income*

Interest income is recognised using the effective interest method.

### (h) *Commissions and fees from ticketing sales*

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

### (i) *Rendering of services*

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

### (j) *Advertising revenue*

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

### (k) *Royalty revenue*

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

### 2.3 Grants

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

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

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

- (a) *Grants for operating and capital expenditure*  
Grants received from the Government (administered through the Ministry of Culture, Community and Youth ("MCCY")), and its related agencies are for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.
- (b) *Grants for depreciable assets*  
Grants for depreciable assets recorded in the Group's financial statements are taken to the deferred capital grants account, and recognised in profit or loss on a straight-line basis over the periods necessary to match the depreciation of the corresponding depreciable assets.
- (c) *Grants for cyclical improvement works*  
Grants received for cyclical improvement works and replacement of assets owned by MCCY are taken to offset expenditures incurred by the Group.

- (d) *Grants for investments*  
Grants for investments are taken to the investment grants account and will be credited to the profit or loss upon disposal of the investment.
- (e) *Grants for recurrent and programme expenditure*  
Grants for recurrent and programme expenditure are recognised in profit or loss on an accrual basis to match the related expenses when incurred.

### 2.4 Group accounting

- (a) *Subsidiary*  
(i) *Consolidation*  
Subsidiary is an entity over which the Group has control. The Group controls an entity when the Group is exposed to, or has rights to, variable returns from its involvement with the entity and has the ability to affect those returns through its power over the entity. Subsidiary is fully consolidated from the date on which control is transferred to the Group. It is de-consolidated from the date on which control ceases.
- In preparing the consolidated financial statements, transactions, balances and unrealised gains on transactions between group entities are eliminated. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment indicator of the transferred asset. Accounting policies of subsidiaries have been changed where necessary to ensure consistency with the policies adopted by the Group.
- Non-controlling interests comprise the portion of a subsidiary's net results of operations and its net assets, which is attributable to the interests that

are not owned directly or indirectly by the Company. They are shown separately in the consolidated statement of comprehensive income, consolidated statement of changes in accumulated funds and balance sheet. Total comprehensive income is attributed to the non-controlling interests based on their respective interests in a subsidiary, even if this results in the non-controlling interests having a deficit balance.

#### (ii) *Acquisitions*

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

The consideration transferred for the business acquisition of a subsidiary comprises the fair value of the assets transferred, the liabilities incurred and the equity interests issued by the Group. The consideration transferred also includes any contingent consideration arrangement and any pre-existing equity interest in the subsidiary measured at their fair values at the acquisition date.

Acquisition-related costs are expensed as incurred.

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

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

(iii) *Disposals*

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

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

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

(b) *Transactions with non-controlling interests*

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

2.5 Property, plant and equipment(a) *Measurement*(i) *Property, plant and equipment*

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

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

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

(ii) *Components of costs*

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

(b) *Depreciation*

Depreciation of property, plant and equipment is calculated using the straight-line method to allocate their depreciable amounts over their estimated useful lives as follows:

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

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

(c) *Subsequent expenditure*

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



- (d) *Disposal*  
On disposal of an item of property, plant and equipment, the difference between the net disposal proceeds and its carrying amount is recognised in profit or loss, within “Expenditure”.
- 2.6 Intangible assets
- (a) *Acquired brand name*  
Acquired brand name is initially recognised at cost and is subsequently carried at cost less accumulated impairment losses. The useful life of acquired brand name is estimated to be indefinite because based on the current market share of the brand, management believes there is no foreseeable limit to the period over which the brand name is expected to generate net cash inflows for the Group. The indefinite useful life is reviewed annually to determine whether it continues to be supportable.
- (b) *Acquired system software*  
Acquired system software are initially capitalised at cost which includes the purchase price (net of any discounts and rebates) and other directly attributable cost of preparing the asset for its intended use. Direct expenditure including employee costs, which enhances or extends the performance of system software beyond its original specifications and which can be reliably measured, is added to the original cost of the software. Costs associated with maintaining the system software are expensed off when incurred.
- System software are subsequently carried at cost less accumulated amortisation and accumulated impairment losses. These costs are amortised to profit or loss using the straight-line method over its estimated useful life of 5 years.
- The amortisation period and amortisation method of intangible assets are reviewed at least at each balance sheet date. The effects of any revision are recognised in profit or loss when the change arises.
- 2.7 Investment in a subsidiary
- Investment in a subsidiary is carried at cost less accumulated impairment losses in the Company’s balance sheet. On disposal of such investments, the difference between disposal proceeds and the carrying amounts of the investments are recognised in profit or loss.
- 2.8 Impairment of non-financial assets
- (a) *Intangible assets*  
*Property, plant and equipment*  
*Investment in a subsidiary*  
System software (in intangible assets), property, plant and equipment and investment in a subsidiary are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired.
- Brand name (in intangible assets) is tested for impairment annually and whenever there is indication that the brand name may be impaired.
- For the purpose of impairment testing, the recoverable amount (i.e. the higher of the fair value less costs to sell and the value-in-use) is determined on an individual asset basis unless the asset does not generate cash inflows that are largely independent of those from other assets. If this is the case, the recoverable amount is determined for the CGU to which the asset belongs.
- If the recoverable amount of the asset (or CGU) is estimated to be less than its carrying amount, the carrying amount of the asset (or CGU) is reduced to its recoverable amount. The difference between the carrying amount and recoverable amount is recognised as an impairment loss in profit or loss.
- An impairment loss for an asset is reversed if, and only if, there has been a change in the estimates used to determine the asset’s recoverable amount since the last impairment loss was recognised. The carrying amount of this asset is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of any accumulated amortisation or depreciation) had no impairment loss been recognised for the asset in prior years.
- A reversal of impairment loss for an asset is recognised in profit or loss.
- 2.9 Financial assets
- (a) *Classification and measurement*  
The Group classifies its financial assets at amortised costs. The classification depends on the Group’s business model for managing the financial assets as well as the contractual terms of the cash flows of the financial asset.
- The Group reclassifies debt instruments when and only when its business model for managing those assets changes.

At initial recognition

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

At subsequent measurement

Debt instruments of the Group mainly comprise of cash and bank deposits, trade receivable, grant receivables and amount due from a subsidiary.

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

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

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

(b) Impairment

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

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

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

2.10 Trade and other payables

Trade and other payables represent liabilities for goods and services provided to the Group prior to the end of financial year which are unpaid. They are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the business, if longer). Otherwise, they are presented as non-current liabilities.

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

2.11 Borrowings

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

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

2.12 Leases*When the Group is the lessee*

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

• *Right-of-use ("ROU") assets*

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

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

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

• *Lease liabilities*

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

- There is a change in future lease payments arising from changes in an index or rate;

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

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

- *Short term and low value leases*

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

- *Lease with MCCY*

The Company leases the premises of Esplanade – Theatres on the Bay from MCCY, who has committed to provide rental subvention to the Company for the full lease amount. Accordingly the Company does not expect any future lease payments required to be made to MCCY and therefore the lease liability and corresponding ROU asset recognised as at adoption of FRS116 is nil. For the purpose of disclosure in the financial statements, both the rental expense and rental subvention are presented on a gross basis in the profit or loss, to reflect more accurately the existence of the lease with MCCY and the rental subvention provided.

*When the Group is the lessor*

In classifying a sublease, the Group as an intermediate lessor classifies the sublease as a finance or operating lease

with reference to the ROU asset arising from the head lease, rather than the underlying asset.

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

### 2.13 Merchandise and inventories

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

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

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

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

### 2.14 Income taxes

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

Deferred income tax is recognised for all temporary differences arising between the tax bases of assets and liabilities and their carrying amounts in the financial statements except when the deferred income tax arises

from the initial recognition of an asset or liability that affects neither accounting nor taxable profit or loss at the time of the transaction.

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

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

### 2.15 Provision

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

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

Changes in the estimated timing or amount of the expenditure or discount rate of asset dismantlement, removal and restoration costs are adjusted against the cost of the related plant and equipment unless the decrease in the liability exceeds the carrying amount of the asset or the asset has reached the end of its useful life. In such cases, the excess of the decrease over the carrying amount of the

asset or the changes in the liability is recognised in profit or loss immediately.

#### 2.16 Employee compensation

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

##### (a) *Defined contribution plans*

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

##### (b) *Employee leave entitlement*

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

#### 2.17 Currency translation

##### (a) *Functional and presentation currency*

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

##### (b) *Transactions and balances*

Transactions in a currency other than the functional currency ("foreign currency") are translated into the functional currency using the exchange rates at the dates of the transactions. Currency exchange differences resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies at the closing rates at the balance sheet date are recognised in profit or loss.

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

#### 2.18 Cash and cash equivalents

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

### 3 CRITICAL ACCOUNTING ESTIMATES, ASSUMPTIONS AND JUDGEMENTS

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

#### Impairment assessment of brand name

Brand name is determined to belong to SISTIC. Brand name is carried at cost less accumulated impairment losses and is tested for impairment on an annual basis.

The recoverable amount of brand name is derived from the fair value less costs to sell of SISTIC CGU. The fair value less costs to sell is computed using the discounted cash flow methodology. The key assumptions pertaining to this methodology are disclosed in Note 20(a).

Based on the annual brand name assessment performed by management, no impairment (2021: Nil) on brand name is needed as the fair value less costs to sell exceeded the carrying value of the SISTIC CGU.

#### 4 REVENUE FROM CONTRACTS WITH CUSTOMERS

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

##### (a) Disaggregation of revenue from contracts with customers

	At a point in time \$	Over time \$	Total \$
<b>2022</b>			
Commissions and fees from ticketing sales	2,830,160	-	2,830,160
Ticketing	954,293	-	954,293
Venue hire and event services	-	2,077,857	2,077,857
Sponsorships (Note 6)	-	177,112	177,112
Car park revenue:			
- Ad hoc parking	436,787	-	436,787
- Season parking	-	133,659	133,659
Service revenue	-	520,315	520,315
Royalty revenue	-	990,390	990,390
Advertising revenue	-	202,178	202,178
	<b>4,221,240</b>	<b>4,101,511</b>	<b>8,322,751</b>
<b>2021</b>			
Commissions and fees from ticketing sales	1,065,834	-	1,065,834
Ticketing	358,001	-	358,001
Venue hire and event services	-	756,366	756,366
Sponsorships (Note 6)	-	208,000	208,000
Car park revenue:			
- Ad hoc parking	257,141	-	257,141
- Season parking	-	128,887	128,887
Service revenue	-	289,638	289,638
Royalty revenue	-	948,120	948,120
Advertising revenue	-	124,054	124,054
	1,680,976	2,455,065	4,136,041

##### (b) Contract assets and liabilities

	31 March 2022 \$	31 March 2021 \$	1 April 2020 \$
<b>Group</b>			
<b>Contract assets</b>			
- Unbilled debtors	49,090	3,619	152,340
- Unbilled receivables arising from royalty revenue and rendering of services	-	-	83,141
	<b>49,090</b>	3,619	235,481
<b>Contract liabilities</b>			
- Ticketing	-	10,000	10,000
- Venue hire and event services	332,730	375,010	763,603
- Sponsorships	230,003	504,753	448,753
- Car park revenue (season parking)	45,240	41,050	86,820
- Deferred income (membership)	2,873	5,761	8,920
- Deferred income arising from advertising revenue, sponsorships and rendering of services	193,621	490,997	232,967
	<b>804,467</b>	1,427,571	1,551,063

	31 March 2022 \$	31 March 2021 \$	1 April 2020 \$
<b>Company</b>			
<b>Contract assets</b>			
- Unbilled debtors	<b>49,090</b>	3,619	152,340
<b>Contract liabilities</b>			
- Ticketing	<b>11,505</b>	23,466	36,635
- Venue hire and event services	<b>332,730</b>	375,010	763,603
- Sponsorships	<b>230,003</b>	504,753	448,753
- Car park revenue (season parking)	<b>45,240</b>	41,050	86,820
- Deferred income (membership)	<b>2,873</b>	5,761	8,920
- Deferred income arising from advertising revenue, sponsorships and rendering of services	-	62,500	18,750
	<b>622,351</b>	1,012,540	1,363,481

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 2022 \$	2021 \$
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period		
- Ticketing	<b>10,000</b>	-
- Venue hire and event services	<b>154,219</b>	14,810
- Sponsorships	<b>309,750</b>	15,000
- Car park revenue (season parking)	<b>35,200</b>	78,530
- Deferred income (membership)	<b>5,110</b>	5,714
- Deferred income arising from advertising revenue, sponsorships and rendering of services	<b>490,997</b>	219,967
	<b>1,005,276</b>	334,021

## (ii) Unsatisfied performance obligations

	Group 2022 \$	2021 \$
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March	<b>230,003</b>	567,253

Management expects that the transaction price allocated to unsatisfied performance obligations as at 31 March 2022 and 2021 may be recognised as revenue in the next reporting periods as follows:

	2022 \$	2023 \$	Total \$
Partial and fully unsatisfied performance obligations as at:			
<b>31 March 2022</b>	-	<b>230,003</b>	<b>230,003</b>
31 March 2021	201,170	366,083	567,253

## 5 OTHER INCOME

	Group	
	2022 \$	2021 \$
Cultural Matching Fund (Note 5(a))	<b>12,392,462</b>	287,010
Mall and other rentals	<b>4,254,271</b>	3,884,058
Other programme grants	<b>2,244,373</b>	440,179
Donations (Note 6)	<b>1,461,461</b>	4,251,347
Rental waivers (Note 5(b))	<b>531,826</b>	1,058,061
Training grant (Note 5(c))	<b>285,307</b>	187,872
Wage Credit Scheme (Note 5(d))	<b>181,218</b>	427,841
Interest income on deposits	<b>104,527</b>	222,834
Gains on disposal of property, plant and equipment	<b>26,420</b>	-
Employment credits (Note 5(e))	<b>21,440</b>	15,939
Miscellaneous income (Note 5(f))	<b>1,707,125</b>	4,603,277
	<b>23,210,430</b>	15,378,418

- (a) Cultural Matching Fund ("CMF") is a fund set up by MCCY to provide dollar-for-dollar matching grants for eligible cash donations to arts and heritage charities and Institutions of a Public Character ("IPCs"). The CMF are to be used for projects and initiatives that will contribute to the long-term sustainability of the organisation or the cultural sector, with prior approval from the CMF Secretariat.
- (b) Rental waivers are cash grants received from the Singapore Government to help businesses deal with the impact from COVID-19. The cash grants enabled the Group to waive rental of eligible tenants.
- (c) Training grant refers to funding received from the Workforce Singapore and NAC that enables the Company to train workers in the Technical Theatre (Creative) Industry under the Creative Industries Workforce Skills Qualifications framework.
- (d) Wage Credit Scheme was introduced by the Government in 2013 to help businesses cope with rising wage costs. The Government co-funds 20% of wage increases from 2016-2020, and 15% of wage increases in 2021 given to Singaporean employees earning a gross monthly wage of \$4,000 and below (2016-2018) and a gross monthly wage of \$5,000 and below (2019-2021) respectively.
- (e) Employment credits are annual budget initiatives by the Government to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.
- (f) Included within "Miscellaneous Income" are grant income of \$683,768 (2021: \$4,013,834) recognised during the financial year under the Jobs Support Scheme (the "JSS"). The JSS is a temporary scheme introduced in the Singapore Budget 2021 to help enterprises retain local employees. Under the JSS, employers will receive cash grants in relation to the gross monthly wages of eligible employees.

## 6 SPONSORSHIPS AND DONATIONS

	Group	
	2022	2021
	\$	\$
<u>RECEIVED BY THE COMPANY</u>		
Non-tax deductible sponsorships and donations:		
- Cash	78,112	86,992
- In-kind	50,660	10,485
Tax deductible sponsorships and donations	1,463,134	4,291,870
	<b>1,591,906</b>	4,389,347
<u>RECEIVED BY A SUBSIDIARY</u>		
Non-tax deductible sponsorships for card promotions	46,667	70,000
	<b>1,638,573</b>	4,459,347
Sponsorships (Note 4(a))	177,112	208,000
Donations (Note 5)	1,461,461	4,251,347
	<b>1,638,573</b>	4,459,347

Donations received by the Company are unrestricted and are given to support the presentation and development of artistic productions and activities. The use of donations is in accordance with the objectives of the Company. Unrestricted donations received during the financial year ended 31 March 2022 included \$895,759 (2021: \$3,439,104) that is designated for the construction of a new Waterfront Theatre (Note 26).

## 7 EXPENDITURE

	Group	
	2022	2021
	\$	\$
Employee compensation (Note 8)	30,160,017	27,344,157
Rental of property (Note 9)	17,719,200	18,040,200
Property maintenance and utilities	13,343,291	9,534,917
Programming costs	7,466,817	3,806,141
Depreciation of property, plant and equipment (Note 17)	2,331,095	2,336,786
Marketing and communications	1,946,194	1,502,647
Presentation services and relations	1,438,078	575,765
Amortisation of system software (Note 20(b))	997,722	4,428,444
Allowance made for impairment of trade receivables	50,864	10,734
Bad debts written off	9,323	2,887
Net currency translation losses	7,824	20,813
Loss on disposal of property, plant and equipment	-	9,880
Contribution to the construction costs of the Waterfront Theatre (Note 25)	15,846,572	1,748,505
Other expenditure	8,382,447	4,562,568
	<b>99,699,444</b>	73,924,444

## 8 EMPLOYEE CONTRIBUTION

	Group	
	2022	2021
	\$	\$
Wages and salaries	26,640,079	24,410,093
Employer's contribution to Central Provident Fund	3,804,344	3,440,434
Other benefits	947,621	1,139,612
	<b>31,392,044</b>	28,990,139
Less: Staff cost capitalised in intangible assets	(1,232,027)	(1,645,982)
	<b>30,160,017</b>	27,344,157



## 9 RENTAL OF PROPERTY

The Government has charged the Company rental of \$17,719,200 (2021: \$18,040,200) for the use of Esplanade ~ Theatres on the Bay. MCCY has committed to provide rental subvention to the Company for the full lease amount and lease period. Accordingly, the Company does not expect any future lease payments required to be made to MCCY and therefore the lease liability and corresponding ROU asset recognised as at 1 April 2019 was nil, upon adoption of FRS116.

## 10 INCOME TAXES

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption under section 13(1)(zm) of the Income Tax Act. They do not need to file income tax returns. Hence, the Company is not required to make provision for Singapore income tax for the financial years ended 31 March 2022 and 31 March 2021. Its subsidiary is subject to local income tax legislation.

(a) <u>Income tax credit</u>	<u>Group</u>	
	2022 \$	2021 \$
Tax credit attributable to deficit is made up of:		
- Deferred income tax (Note 22)	-	(182,708)
Over provision in preceding financial years		
- Deferred income tax (Note 22)	-	(114,673)
	-	(297,381)

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

	<u>Group</u>	
	2022 \$	2021 \$
Deficit before income tax	<b>(15,327,365)</b>	(3,669,079)
Tax calculated at a tax rate of 17% (2021: 17%)	<b>(2,605,652)</b>	(623,743)
Effects of:		
- Expenses not deductible for tax purposes	<b>1,415,956</b>	29,860
- Income not subject to tax	<b>(69,377)</b>	(970,925)
- Deferred tax asset not recognised	<b>1,259,073</b>	1,382,100
- Over provision of deferred tax in preceding financial years	-	(114,673)
Tax credit	-	(297,381)

### (b) Unrecognised deferred tax assets

As at 31 March 2022, the Group has unrecognised deferred tax assets arising from:

	<u>Group</u>	
	2022 \$	2021 \$
Unabsorbed tax losses	<b>11,583,000</b>	5,381,000
Unutilised capital allowances	<b>392,000</b>	392,000
Difference in depreciation of property, plant and equipment for accounting and income tax purposes	<b>2,421,000</b>	1,204,000
	<b>14,396,000</b>	6,977,000

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.

## 11 CASH AND BANK BALANCES

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
Cash at bank and on hand	<b>34,148,665</b>	67,510,033	<b>27,336,112</b>	62,926,021
Fixed deposits	<b>40,000,000</b>	24,000,000	<b>40,000,000</b>	24,000,000
	<b>74,148,665</b>	91,510,033	<b>67,336,112</b>	86,926,021

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

	Group	
	2022	2021
	\$	\$
Cash and bank balances (as above)	<b>74,148,665</b>	91,510,033
Less: Cash held in trust	<b>(413,895)</b>	(411,516)
Cash and cash equivalents per consolidated statement of cash flows	<b>73,734,770</b>	91,098,517

The fixed deposits placed with various financial institutions mature on varying dates within 12 months (2021: 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 2022 was 0.42% (2021: 0.29%) 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\$305,819 (\$413,895) (2021: US\$305,903 (\$411,516)) is held in trust by the Company for that association.

## 12 TRADE RECEIVABLES

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
Trade receivables from:				
- a subsidiary	-	-	<b>369,407</b>	217,218
- non-related parties	<b>813,633</b>	384,857	<b>216,045</b>	172,334
	<b>813,633</b>	384,857	<b>585,452</b>	389,552
Less: Allowance for impairment of receivables	<b>(59,719)</b>	(10,734)	<b>(59,719)</b>	(10,734)
Trade receivables – net	<b>753,914</b>	374,123	<b>525,733</b>	378,818

## 13 GRANTS RECEIVABLE

	Group and Company	
	2022	2021
	\$	\$
Beginning of financial year	<b>13,196,320</b>	19,047,047
Grants received from Government	<b>(35,370,920)</b>	(37,399,965)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 28)	<b>2,810,491</b>	570,112
- Released to profit or loss	<b>33,454,619</b>	30,979,126
End of financial year	<b>14,090,510</b>	13,196,320

Grants receivable are denominated in Singapore Dollar. These funds are non-restricted in nature and are given for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

Grants for additions and replacement of assets owned by MCCY received and receivable in the financial year ended 31 March 2022 amounted to \$5,490,605 (2021: \$9,950,582) and \$1,993,063 (2021: Nil) respectively.

## 14 OTHER ASSETS

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
<b>CURRENT</b>				
Recoverable expenditure and receivables	3,375,419	1,570,129	2,220,417	556,023
Other receivables from a subsidiary	-	-	7,617	6,324
Prepayments	1,295,868	1,241,246	741,579	902,367
Deposits	125,464	137,843	93,860	10,450
Other	491,405	-	-	-
	<b>5,288,156</b>	<b>2,949,218</b>	<b>3,063,473</b>	<b>1,475,164</b>
<b>NON-CURRENT</b>				
Prepayments	9,308	-	-	-
Deposits	356,159	124,843	-	-
	<b>365,467</b>	<b>124,843</b>	<b>-</b>	<b>-</b>

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

## 15 INVESTMENT IN A SUBSIDIARY

	Company	
	2022	2021
	\$	\$
<b>EQUITY INVESTMENT</b>		
Beginning of financial year	6,529,246	6,529,246
Additions (Note 27)	4,080,000	-
Fair valuation of loan to subsidiary (Note 16)	545,537	-
End of financial year	<b>11,154,783</b>	<b>6,529,246</b>

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

During the financial year, the Company has made an assessment that no impairment (2021: Nil) is needed on its investment in a subsidiary company as the recoverable amount of the subsidiary company exceeded its carrying value.

The recoverable amount of the subsidiary was determined based on fair value less costs to sell calculation. The key assumptions for the fair value less costs to sell calculation are those regarding the discount rate, projected revenue and terminal growth rate.

The Company had the following subsidiary as at 31 March 2022 and 2021:

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	
			2022	2021	2022	2021	2022	2021
			%	%	%	%	%	%
SISTIC.com Pte. Ltd.	Ticketing and ticketing related services	Singapore	51	51	51	51	49	49

Carrying value of non-controlling interests

	2022	2021
	\$	\$
SISTIC.com Pte. Ltd.	6,908,032	6,054,321

**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

2022	2021
\$	\$

**CURRENT**

Assets	<b>9,768,461</b>	6,399,818
Liabilities	<b>(5,842,938)</b>	(4,337,388)
Total current net assets	<b>3,925,523</b>	2,062,430

**NON-CURRENT**

Assets	<b>7,264,303</b>	3,652,445
Liabilities	<b>(6,272,687)</b>	(2,540,000)
Total non-current net assets	<b>991,616</b>	1,112,445

**NET ASSETS**

<b>4,917,141</b>	3,174,875
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*Summarised income statement*

SISTIC.com Pte. Ltd.

For the year ended 31 March

2022	2021
\$	\$

Revenue	<b>4,910,159</b>	2,689,978
Loss before income tax	<b>(7,327,415)</b>	(6,773,433)
Income tax credit	-	297,381
Post-tax loss and total comprehensive loss	<b>(7,327,415)</b>	(6,476,052)
Total comprehensive loss allocated to non-controlling interests	<b>(3,590,433)</b>	(3,173,265)

*Summarised cash flows*SISTIC.com Pte. Ltd.  
For the year ended 31 March

2022	2021
\$	\$

Cash flows from operating activities

<b>Net cash used in operating activities</b>	<b>(5,445,716)</b>	(5,041,694)
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**Net cash used in investing activities**

<b>(2,331,337)</b>	(2,522,316)
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**Net cash generated from financing activity**

<b>10,005,594</b>	1,971,083
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**Net increase/(decrease) in cash and cash equivalents**

<b>2,228,541</b>	(5,592,927)
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Cash and cash equivalents at beginning of financial year

<b>4,584,012</b>	10,176,939
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**Cash and cash equivalents at end of financial year**

<b>6,812,553</b>	4,584,012
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**16 AMOUNT DUE FROM A SUBSIDIARY**

Company

2022	2021
\$	\$

*NON-CURRENT**Amount due from a subsidiary*

Beginning of financial year	<b>1,275,000</b>	-
Additions	<b>1,275,000</b>	1,275,000
Fair valuation on loan to subsidiary transferred to investment cost (Note 15)	<b>(545,537)</b>	-
Amortisation of fair valuation gain on loan to subsidiary	<b>110,368</b>	-
End of financial year	<b>2,114,831</b>	1,275,000

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

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

## 17 PROPERTY, PLANT AND EQUIPMENT

	Leased properties \$	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Computer software \$	Capital projects in progress \$	Total \$
<b>GROUP</b>									
<b>2022</b>									
<i>Cost</i>									
Beginning of financial year	1,294,126	3,027,809	2,501,419	10,687,618	519,616	12,212,696	2,690,430	432,658	33,366,372
Additions	2,702,796	128,000	5,580	-	-	42,774	30,224	2,761,837	5,671,211
Disposals	(1,169,014)	(2,283,058)	(36,970)	(540,207)	-	(184,490)	(298,495)	-	(4,512,234)
Transfers from capital projects in progress	-	-	-	2,274,962	-	145,288	36,850	(2,457,100)	-
End of financial year	2,827,908	872,751	2,470,029	12,422,373	519,616	12,216,268	2,459,009	737,395	34,525,349
<i>Accumulated depreciation</i>									
Beginning of financial year	992,236	3,005,989	2,031,357	9,888,331	511,083	7,641,055	2,334,681	-	26,404,732
Depreciation (Note 7)	590,530	26,574	94,057	468,233	6,044	972,452	173,205	-	2,331,095
Disposals	(1,169,014)	(2,283,058)	(36,970)	(540,207)	-	(184,490)	(298,495)	-	(4,512,234)
End of financial year	413,752	749,505	2,088,444	9,816,357	517,127	8,429,017	2,209,391	-	24,223,593
<b>Net book value</b>									
End of financial year	2,414,156	123,246	381,585	2,606,016	2,489	3,787,251	249,618	737,395	10,301,756

## 17 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	Leased properties \$	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Computer software \$	Capital projects in progress \$	Total \$
<b>GROUP</b>									
<b>2021</b>									
<i>Cost</i>									
Beginning of financial year	1,236,303	3,072,589	2,603,319	10,738,369	519,616	14,607,294	2,548,029	474,803	35,800,322
Additions	57,823	-	-	-	-	207,911	23,060	369,881	658,675
Disposals	-	(44,780)	(101,900)	(98,334)	-	(2,823,264)	(24,347)	-	(3,092,625)
Transfers from capital projects in progress	-	-	-	47,583	-	220,755	143,688	(412,026)	-
End of financial year	1,294,126	3,027,809	2,501,419	10,687,618	519,616	12,212,696	2,690,430	432,658	33,366,372
<i>Accumulated depreciation</i>									
Beginning of financial year	496,057	3,020,281	2,015,556	9,712,501	504,683	9,316,522	2,084,356	-	27,149,956
Depreciation (Note 7)	496,179	30,488	107,086	274,164	6,400	1,147,797	274,672	-	2,336,786
Disposals	-	(44,780)	(91,285)	(98,334)	-	(2,823,264)	(24,347)	-	(3,082,010)
End of financial year	992,236	3,005,989	2,031,357	9,888,331	511,083	7,641,055	2,334,681	-	26,404,732
<b>Net book value</b>									
End of financial year	<b>301,890</b>	<b>21,820</b>	<b>470,062</b>	<b>799,287</b>	<b>8,533</b>	<b>4,571,641</b>	<b>355,749</b>	<b>432,658</b>	<b>6,961,640</b>

## 17 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Computer software \$	Capital projects in progress \$	Total \$
<b>COMPANY</b>								
<b>2022</b>								
<i>Cost</i>								
Beginning of financial year	2,684,869	2,501,418	10,687,618	519,616	13,172,724	2,499,467	432,658	32,498,370
Additions	-	5,580	-	-	42,774	300	2,761,837	2,810,491
Disposals	(1,752,443)	(36,970)	(540,207)	-	(184,490)	(298,495)	-	(2,812,605)
Transfers from capital projects in progress	-	-	2,274,962	-	145,288	36,850	(2,457,100)	-
End of financial year	932,426	2,470,028	12,422,373	519,616	13,176,296	2,238,122	737,395	32,496,256
<i>Accumulated depreciation</i>								
Beginning of financial year	2,671,616	2,031,357	9,888,331	511,083	8,652,504	2,164,802	-	25,919,693
Depreciation	12,380	94,057	468,233	6,044	935,384	149,822	-	1,665,920
Disposals	(1,752,443)	(36,970)	(540,207)	-	(184,490)	(298,495)	-	(2,812,605)
End of financial year	931,553	2,088,444	9,816,357	517,127	9,403,398	2,016,129	-	24,773,008
<b>Net book value</b>								
End of financial year	<b>873</b>	<b>381,584</b>	<b>2,606,016</b>	<b>2,489</b>	<b>3,772,898</b>	<b>221,993</b>	<b>737,395</b>	<b>7,723,248</b>

## 17 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Computer software \$	Capital projects in progress \$	Total \$
<b>COMPANY</b>								
<b>2021</b>								
<i>Cost</i>								
Beginning of financial year	2,729,649	2,603,318	10,738,369	519,616	12,915,214	2,368,733	474,803	32,349,702
Additions	-	-	-	-	200,231	-	369,881	570,112
Disposals	(44,780)	(101,900)	(98,334)	-	(163,476)	(12,954)	-	(421,444)
Transfers from capital projects in progress	-	-	47,583	-	220,755	143,688	(412,026)	-
End of financial year	2,684,869	2,501,418	10,687,618	519,616	13,172,724	2,499,467	432,658	32,498,370
<i>Accumulated depreciation</i>								
Beginning of financial year	2,698,757	2,015,556	9,712,501	504,683	7,760,379	1,926,817	-	24,618,693
Depreciation	17,639	107,086	274,164	6,400	1,055,601	250,939	-	1,711,829
Disposals	(44,780)	(91,285)	(98,334)	-	(163,476)	(12,954)	-	(410,829)
End of financial year	2,671,616	2,031,357	9,888,331	511,083	8,652,504	2,164,802	-	25,919,693
<b>Net book value</b>								
End of financial year	<b>13,253</b>	<b>470,061</b>	<b>799,287</b>	<b>8,533</b>	<b>4,520,220</b>	<b>334,665</b>	<b>432,658</b>	<b>6,578,677</b>

During the financial year, \$1,434,167 (2021: \$8,715,725) of assets were transferred at zero net book value from MCCY to the Company under a directive issued by the Ministry during the financial year ended 31 March 2020.

During the financial year, \$252,670 (2021: Nil) of assets relating to the purchase of technical theatre equipment for the Waterfront Theatre were capitalised in accordance with the directive issued by the Ministry. (Note 25)



**18 LEASES – THE GROUP AS A LESSEE**Nature of the Group's leasing activities**Leasehold properties**

The Group leases various leasehold properties from non-related parties under non-cancellable lease agreements. These leasehold properties are recognised within property, plant and equipment (Note 17).

There are no externally imposed covenant on these lease arrangements.

(a) *Carrying amounts*ROU assets classified within Property, plant and equipment

	<u>Group</u>	
	2022	2021
	\$	\$
Leased properties	<b>2,414,156</b>	301,890

(b) *Depreciation charge during the year*

	<u>Group</u>	
	2022	2021
	\$	\$
Leased properties	<b>590,530</b>	496,179

(c) *Interest expense*

	<u>Group</u>	
	2022	2021
	\$	\$
Interest expense on lease liabilities	<b>48,033</b>	18,360

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

	<u>Group</u>	
	2022	2021
	\$	\$
Lease expense – low-value leases	<b>21,564</b>	21,564
Lease expense – short-term leases	<b>8,459</b>	68,800
<b>Total</b>	<b>30,023</b>	90,364

(e) Total income from subleasing ROU assets during the financial year was \$4,254,271 (2021: \$3,884,058).

(f) Total cash outflow for all the leases during the financial year was \$524,429 (2021: \$619,281).

## 19 LEASES – THE GROUP AS A LESSOR

Nature of the Group's leasing activities – Group as an intermediate lessor

*Subleases – classified as operating leases*

The Group and the Company act as an intermediate lessor under arrangement in which it subleases out retail space to non-related parties for monthly lease payments. The sublease periods do not form a major part of the remaining lease terms under the head leases and accordingly, the sub-leases are classified as an operating leases.

Income from subleasing the retail stores recognised during the financial year was \$4,254,271 (2021: \$3,884,058), of which \$210,758 (2021: \$183,120) relates to variable lease payments that do not depend on an index or rate.

The future minimum lease receivables under non-cancellable operating leases contracted for at the balance sheet date but not recognised as receivables, are as follows:

	<u>Group and Company</u>	
	<u>2022</u>	<u>2021</u>
	\$	\$
Not later than one year	<b>5,304,589</b>	5,427,300
Between one and five years	<b>5,727,044</b>	4,496,150
	<b>11,031,633</b>	9,923,450

## 20 INTANGIBLE ASSETS

	<u>Group</u>	
	<u>2022</u>	<u>2021</u>
	\$	\$
<u>Composition:</u>		
Brand name (Note (a))	<b>2,854,000</b>	2,854,000
System software (Note (b))	<b>4,320,332</b>	3,144,641
	<b>7,174,332</b>	5,998,641

(a) <u>Brand Name</u>	<u>Group</u>	
	<u>2022</u>	<u>2021</u>
	\$	\$
Beginning and end of financial year	<b>2,854,000</b>	2,854,000

### Impairment test for brand name

Brand name is carried at cost less accumulated impairment losses and is tested for impairment on an annual basis. Brand name is determined to belong to SISTIC.

The recoverable amount of brand name is derived from the fair value less costs to sell of SISTIC CGU. The fair value less costs to sell is computed using the discounted cash flow methodology. The key assumptions pertaining to this methodology are the discount rate, projected revenue and terminal growth rate. The discount rate used was post-tax and reflected specific risks relating to the SISTIC CGU. Projected revenue is based on historical trends and expectations of future changes in the market, including impact from the COVID-19 outbreak. The terminal growth rate is based on industry growth forecasts.

The Group used cash flow projections of 9 years (2021: 10 years) discounted to present value applying the discount rate of 13.6% (2021: 13.6%) per annum. The terminal value was derived assuming terminal growth rate of 0.6% (2021: 0.8%).

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

As of 31 March 2022, any reasonably possible change to the key assumptions applied are not likely to cause the recoverable amount to be below the carrying amount of brand name.

(b) <u>System software</u>	Group	
	2022	2021
	\$	\$
<hr/>		
<i>Cost</i>		
Beginning of financial year	18,825,652	16,611,531
Additions	2,173,413	2,515,595
Disposals	-	(301,474)
End of financial year	20,999,065	18,825,652
<hr/>		
<i>Accumulated amortisation</i>		
Beginning of financial year	15,055,635	10,928,665
Amortisation charge (Note 7)	997,722	4,428,444
Disposals	-	(301,474)
End of financial year	16,053,357	15,055,635
<hr/>		
<i>Accumulated impairment</i>		
Beginning and end of financial year	625,376	625,376
<hr/>		
<b>Net book value</b>	<b>4,320,332</b>	<b>3,144,641</b>

## 21 TRADE AND OTHER PAYABLES

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
<hr/>				
Trade payables to:				
- a subsidiary	-	-	136,357	44,637
- non-related parties	5,940,450	6,191,611	2,604,920	4,143,266
	5,940,450	6,191,611	2,741,277	4,187,903
<hr/>				
Goods and service tax payable	230,615	40,478	158,783	38,896
Accrued operating expenses	9,290,344	4,495,363	8,449,909	3,882,283
Deposits received	1,991,610	1,683,886	1,796,271	1,469,444
Deferred income	5,080,049	10,093,897	5,080,049	9,838,341
Recoverable expenditure claimed				
in advance	1,764,583	6,371,724	1,764,583	6,371,724
Sundry payables	926,029	713,032	422,382	439,834
	25,223,680	29,589,991	20,413,254	26,228,425

Included within "Deferred income" is grant income of \$3,209,662 (2021: \$3,064,039) received under the JSS and Jobs Growth Incentive whereby the Company will recognise as income when funds are utilised to carry out conditional activities during the recovery phase of COVID-19 to bring society to normalcy, and such activities are subject to Government's approval.

**22 DEFERRED INCOME TAX LIABILITIES**

	<u>Group</u>	
	2022	2021
	\$	\$
Beginning of financial year	-	297,381
Tax credited to profit or loss (Note 10(a))	-	(297,381)
End of financial year	-	-

The movement in deferred income tax assets and liabilities during the financial year is as follows:

Group

<i>Deferred income tax liabilities</i>	Accelerated tax depreciation	Others	Total
	\$	\$	\$
<b>2022</b>			
Beginning and end of financial year	-	-	-
2021			
Beginning of financial year	944,754	12,288	957,042
Credited to profit or loss	(944,754)	(12,288)	(957,042)
End of financial year	-	-	-

*Deferred income tax assets*

	Unutilised capital allowances	Others	Total
	\$	\$	\$
<b>2022</b>			
Beginning and end of financial year	-	-	-
2021			
Beginning of financial year	(466,354)	(193,307)	(659,661)
Credited to profit or loss	466,354	193,307	659,661
End of financial year	-	-	-

**23 PROVISION***Current*

During the financial year, CMF Trustee's has granted the waiver for the clawback of Cultural Matching Fund (CMF) received in prior years of which CMF criteria may not have been fully met, and the full provision made in FY2021 was reversed and recognised to income.

*Non-current*

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

Movement in provision is as follows:

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
<i>Current</i>				
Beginning of financial year	1,283,663	-	1,283,663	-
Provision made	-	1,283,663	-	1,283,663
Reversal of provision made	(1,283,663)	-	(1,283,663)	-
End of financial year	-	1,283,663	-	1,283,663
<i>Non-current</i>				
Beginning of financial year	40,000	40,000	-	-
Provision made	25,000	-	-	-
End of financial year	65,000	40,000	-	-
Total	65,000	1,323,663	-	1,283,663

## 24 BORROWINGS

	Group	
	2022	2021
	\$	\$
<i>Current</i>		
Lease liabilities	454,055	323,592
	454,055	323,592
<i>Non-Current</i>		
Related party borrowing	2,031,896	1,225,000
Lease liabilities	2,060,960	-
	4,092,856	1,225,000
Total borrowings	4,546,911	1,548,592

The related party borrowing is an unsecured convertible loan.

It is interest free for the first 2 years from 6 October 2020 when the loan was called upon, of which interest of 1.8% per annum is chargeable from Year 3 in accordance with the terms of the loan agreement.

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

The carrying amounts of related party borrowing was recognised at fair value with the loan discounted at market borrowing rate of 4% per annum. The accumulated difference of \$524,144 (2021: Nil) is recognised as a fair value gain accordingly in equity contributions.

### Reconciliation of liabilities arising from financing activities

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

	1 April 2020	Principal and interest payments	Cash	Non-cash changes				31 March 2021
			Addition during the year	Addition during the year	Lease modification	Interest expense	Fair value movement	
	\$	\$	\$	\$	\$	\$	\$	\$
Related party borrowing	-	-	1,225,000	-	-	-	-	1,225,000
Lease liabilities	776,326	(528,917)	-	-	57,823	18,360	-	323,592

## 25 ACCUMULATED FUNDS

	<u>Group</u>		<u>Company</u>	
	2022	2021	2022	2021
	\$	\$	\$	\$
Designated funds for construction of the Waterfront Theatre	<b>4,399,482</b>	11,034,295	<b>4,399,482</b>	11,034,295
Undesignated funds	<b>55,966,016</b>	61,068,135	<b>66,257,687</b>	67,622,824
	<b>60,365,498</b>	72,102,430	<b>70,657,169</b>	78,657,119
<u>Designated funds for construction of the Waterfront Theatre</u>				
Beginning of financial year	<b>11,034,295</b>	7,890,839	<b>11,034,295</b>	7,890,839
Additions to designated funds	<b>9,464,429</b>	4,891,961	<b>9,464,429</b>	4,891,961
Utilisation of designated funds (Note 7 and 17)	<b>(16,099,242)</b>	(1,748,505)	<b>(16,099,242)</b>	(1,748,505)
End of financial year	<b>4,399,482</b>	11,034,295	<b>4,399,482</b>	11,034,295
<u>Undesignated funds</u>				
Beginning of financial year (Deficit) for the year	<b>61,068,135</b>	64,410,024	<b>67,622,824</b>	67,661,927
	<b>(5,102,119)</b>	(3,341,889)	<b>(1,365,137)</b>	(39,103)
End of financial year	<b>55,966,016</b>	61,068,135	<b>66,257,687</b>	67,622,824

## 26 CONSTRUCTION OF A NEW WATERFRONT THEATRE

The construction of a new Waterfront Theatre, an asset fully owned by MCCY, was approved by MCCY in 2017 and was scheduled to complete in May 2021. However, due to the COVID-19 outbreak, construction of the Waterfront Theatre was delayed by more than a year. At balance sheet date, management has ascertained the completion date to be in August 2022. The Theatre has an estimated construction cost of \$36,000,000. In accordance with the agreement with MCCY, \$10,000,000 of the initial costs and a productivity grant of \$1,772,608 granted by the Building & Construction Authority to MCCY for the project, will be provided by MCCY. The remaining balance is to be provided by the Company from its designated accumulated funds as a contribution to the construction costs of the Waterfront Theatre.

Funds provided by MCCY received for the construction of the new Waterfront Theatre are taken to offset recoverable recorded by the Group when the expenditures are incurred in advance of fund receipt.

	<u>Company</u>	
	2022	2021
	\$	\$
Total cumulative costs paid to date	<b>29,620,355</b>	13,521,113
Payment for construction costs out of funds provided by:		
- Funds recovered from MCCY	<b>11,772,608</b>	11,772,608
- Utilisation of accumulated funds designated for Waterfront Theatre (Note 25)	<b>17,847,747</b>	1,748,505
	<b>29,620,355</b>	13,521,113

## 27 INVESTMENT GRANTS

	<u>Group and Company</u>	
	2022	2021
	\$	\$
Beginning of financial year	<b>2,505,007</b>	2,505,007
Additions (Note 15)	<b>4,080,000</b>	-
End of financial year	<b>6,585,007</b>	2,505,007

Funding for the Company's additional investment in Subsidiary SISTIC.com Pte. Ltd. during the year for 2,414,201 ordinary shares at a total value of \$4,080,000 was provided by Ministry of Culture, Community and Youth.

**28 DEFERRED CAPITAL GRANTS**

	<u>Group and Company</u>	
	<b>2022</b>	2021
	\$	\$
Beginning of financial year	<b>6,576,229</b>	7,727,697
Transferred from operating grants (Note 13)	<b>2,810,491</b>	570,112
Released to profit or loss	<b>(1,665,079)</b>	(1,721,580)
End of financial year	<b>7,721,641</b>	6,576,229

**29 COMMITMENTS**

## Capital commitments

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

	<u>Group</u>		<u>Company</u>	
	<b>2022</b>	2021	<b>2022</b>	2021
	\$	\$	\$	\$
Leasehold improvements and equipment	<b>420,259</b>	180,348	<b>344,278</b>	48,440
Works and services	<b>263,337</b>	138,492	<b>263,337</b>	138,492
	<b>683,596</b>	318,840	<b>607,615</b>	186,932

**30 FINANCIAL RISK MANAGEMENT***Financial risk factors*

The Group's activities expose it to market risk (including currency risk and interest rate risk), credit risk and liquidity risk. The Group has insignificant exposure to equity price risk.

The Board of Directors is responsible for setting the objectives and underlying principles of financial risk management for the Group. The management team then establishes detailed policies such as risk identification and measurement.

(a) *Market risk*(i) *Currency risk*

The Group's business is exposed to the United States Dollar ("USD") 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:

	<b>USD</b>	<b>HKD</b>
	\$	\$
<b>AT 31 MARCH 2022</b>		
<b>Financial assets</b>		
Cash and bank balances	424,999	150,412
Trade receivables	2,065	114,353
Other assets	-	119,471
	427,064	384,236
<b>Financial liabilities</b>		
Trade and other payables	(57,346)	-
<b>Net financial assets and currency exposure</b>	<b>369,718</b>	<b>384,236</b>
<b>AT 31 MARCH 2021</b>		
<b>Financial assets</b>		
Cash and bank balances	411,516	135,120
Trade receivables	6,366	6,826
	417,882	141,946
<b>Financial liabilities</b>		
Trade and other payables	(14,011)	-
<b>Net financial assets and currency exposure</b>	<b>403,871</b>	<b>141,946</b>

At 31 March 2022, if the USD and HKD had strengthened/weakened against the SGD by 3% (2021: 7%) and 3% (2021: 7%) respectively with all other variables including tax rate being held constant, the Group's total comprehensive loss for the financial year would have been \$12,766 (2021: \$27,770) and \$9,407 (2021: \$8,090) lower/higher as a result of currency translation gains/losses on the USD and HKD denominated financial assets and liabilities respectively.

The Company's business operations are not exposed to significant foreign currency risks as it has no significant balances or transactions denominated in foreign currencies.

(ii) *Interest rate risk*

The Group's business is not exposed to significant interest rate risk. All interest bearing assets and liabilities are fixed rate instruments.

The Group monitors the interest rates closely to ensure that the interest bearing assets and liabilities are maintained at favourable rates.

(b) *Credit Risk*

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Group. The major classes of financial assets of the Group and of the Company are cash and bank balances, trade receivables, grants receivable and deposits.

(i) *Risk management*

The Group adopts the following policy to mitigate credit risk.

For banks and financial institutions, the Group mitigates its credit risks by transacting only with counterparties with high credit ratings.

For trade receivables, the Group adopts the policy of dealing only with customers of appropriate credit history and obtaining sufficient security where appropriate to mitigate credit risk. Such securities are normally in the form of bankers' guarantee or advance booking deposits. For other financial assets, the Group adopts the policy of dealing with financial institutions and other counterparties with high credit ratings.

Credit exposure to an individual customer is limited by the securities held and is continuously monitored by the Finance department and reported to management

on regular intervals. The maximum exposure to credit risk for each class of financial assets is the carrying amount of that class of financial instruments presented on the balance sheet.

(ii) *Credit rating*

The Group uses the following categories of internal credit risk rating for financial assets which are subject to expected credit losses under the 3-stage general approach. These four categories reflect the respective credit risk and how the loss provision is determined for each of those categories.

Category of internal credit rating	Definition of category	Basis for recognition of expected credit losses
Performing	Debtors that have a low risk of default and a strong capacity to meet contractual cash flows	12-month expected credit losses
Under-performing	Debtors negotiating for new credit terms, default in repayment and other relevant indicators that showed debtors' increased credit risk	Lifetime expected credit losses
Non-performing	Debtors with prolonged default in repayment and it is becoming probable that the debtor will enter bankruptcy or other financial reorganisation	Lifetime expected credit losses
Write-off	Debtors with no reasonable expectation of recovery	Asset is written off

Cash and bank deposits, grants receivable, recoverable expenditure and receivables, and deposits are subject to immaterial credit loss.



(iii) *Impairment of financial assets*

The Group does not have financial assets that are subject to more than immaterial credit losses where the expected credit loss model has been applied.

Receivables are written off when there is no reasonable expectation of recovery. The Group categorises a receivable for write off when a debtor fails to make contractual payment after an extended period of time past due based on historical collection trend. Where receivables have been written off, the Group continues to engage in enforcement activity to attempt to recover the receivables due. Where recoveries are made, these are recognised in profit or loss.

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

	Trade receivables (a)
<b>Group and Company</b>	
<b>2022</b>	
<b>Balances at 1 April 2021</b>	10,734
Loss allowances recognised in profit or loss during the year:	
- Asset acquired	59,719
- Reversal of unutilised amount	(10,734)
<b>Balances at 31 March 2022</b>	59,719
<b>2021</b>	
<b>Balances at 1 April 2020</b>	-
Loss allowances recognised in profit or loss during the year:	
- Asset acquired	10,734
<b>Balances at 31 March 2021</b>	10,734
<small>(a) Loss allowance measured at lifetime ECL</small>	

(c) *Liquidity Risk*

The Group and the Company manages liquidity risk by maintaining sufficient cash and available funding through grants from the Government. The Group aims to obtain

annual funding in advance as well as working capital from the Government and its related agencies.

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

	Less than 1 year \$	Between 1 and 5 years \$	Over 5 years \$
<b>Group</b>			
<b>At 31 March 2022</b>			
Trade and other payables	20,143,631	-	-
Lease liabilities	454,055	2,060,960	-
Related party borrowings	-	-	2,031,896
<b>At 31 March 2021</b>			
Trade and other payables	19,496,094	-	-
Lease liabilities	323,592	-	-
Related party borrowings	-	-	1,225,000
<b>Company</b>			
<b>At 31 March 2022</b>			
Trade and other payables	15,333,205	-	-
<b>At 31 March 2021</b>			
Trade and other payables	16,390,084	-	-

(d) *Capital Risk*

The Group's objectives when managing capital are to safeguard the Group's ability to continue as a going concern and to maintain an optimal capital structure.

Management monitors its capital based on net cash and total capital. Net cash is calculated as cash and cash equivalents less trade and other payables. Total capital is calculated as accumulated funds less net cash.

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
Accumulated funds	<b>60,365,498</b>	72,102,430	<b>70,657,169</b>	78,657,119
Less: Net cash	<b>(48,511,090)</b>	(61,508,526)	<b>(46,508,963)</b>	(60,286,080)
Total capital	<b>11,854,408</b>	10,593,904	<b>24,148,206</b>	18,371,039

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2022 and 31 March 2021.

(e) *Fair value measurements*

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

(f) *Financial instruments by category*

The aggregate carrying amounts of loans and receivables and financial assets and liabilities at amortised cost are as follows:

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
Financial assets at amortised cost	<b>93,341,535</b>	106,913,291	<b>86,389,080</b>	102,348,956
Financial liabilities at amortised cost	<b>24,762,696</b>	22,438,569	<b>15,405,358</b>	17,783,967

## 31 RELATED PARTY TRANSACTIONS

In addition to the information disclosed elsewhere in the financial statements, the following transactions took place between the Group and its related parties at terms agreed between the parties:

	Group	
	2022	2021
	\$	\$
Legal and other fees paid to other related party	<b>54,488</b>	52,118

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

## 32 KEY MANAGEMENT PERSONNEL COMPENSATION

Key management personnel compensation is as follows:

	Group		Company	
	2022	2021	2022	2021
	\$	\$	\$	\$
Salaries and other short-term benefits	<b>2,630,990</b>	2,901,768	<b>1,530,583</b>	1,747,915
Employer's contribution to Central Provident Fund	<b>206,924</b>	220,756	<b>115,913</b>	114,842
	<b>2,837,914</b>	3,122,524	<b>1,646,496</b>	1,862,757

Number of key management in remuneration bands is as follows:

	<u>Group</u>		<u>Company</u>	
	<b>2022</b>	2021	<b>2022</b>	2021
\$300,000 to below \$400,000	<b>1</b>	1	<b>1</b>	1
\$200,000 to below \$300,000	<b>4</b>	7	<b>3</b>	6
\$100,000 to below \$200,000	<b>8</b>	6	<b>3</b>	-
\$100,000 and below	<b>2</b>	4	-	-
	<b>15</b>	18	<b>7</b>	7

### 33 NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

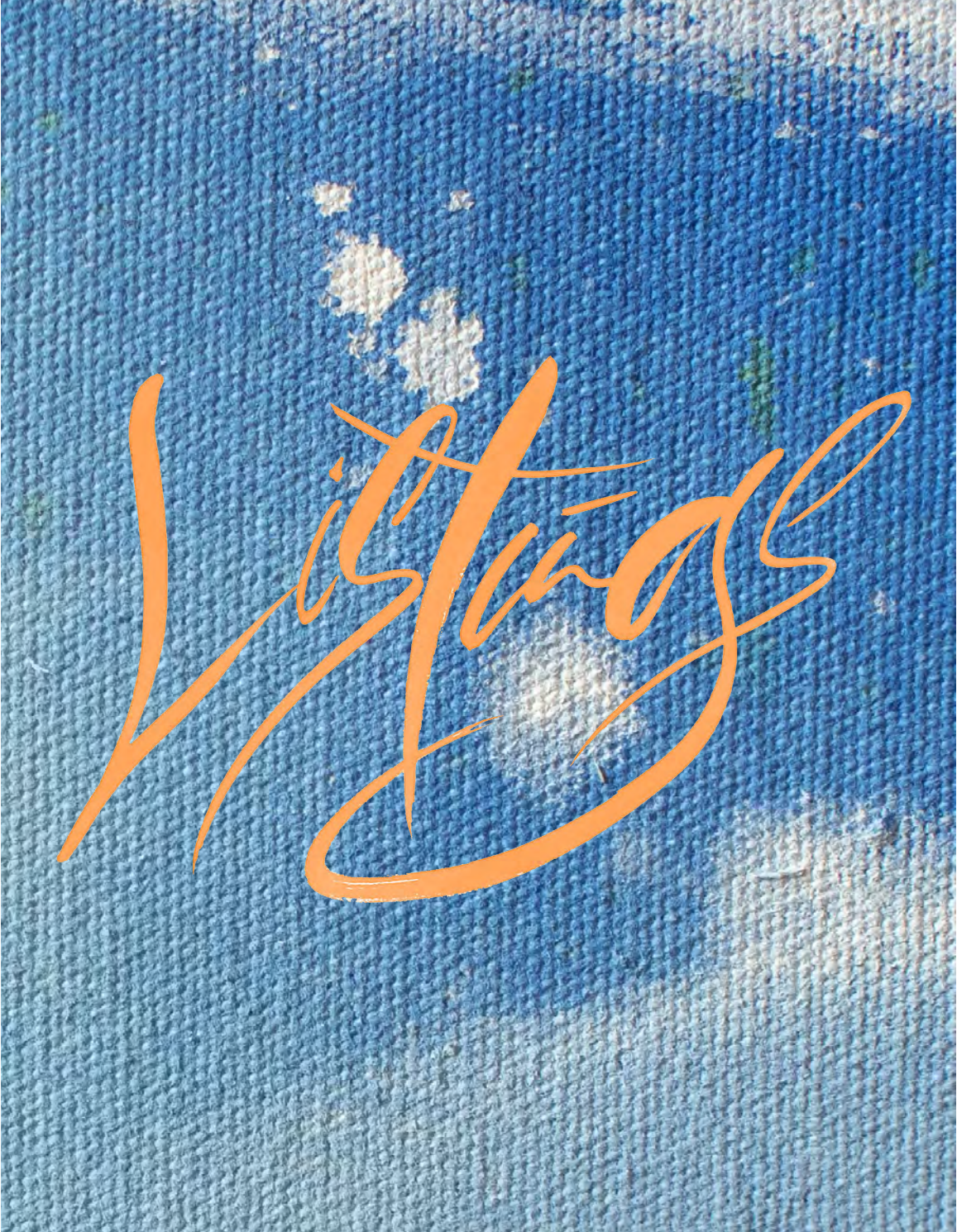
The Group has not early adopted any mandatory standards, amendments and interpretations to existing standards that have been published but are only effective for the Group's accounting periods beginning on or after 1 April 2022. However, management anticipates that the adoption of these standards, amendments and interpretations will not have a material impact on the consolidated financial statements of the Group in the period of their initial adoption.

### 34 EVENTS OCCURRING AFTER THE BALANCE SHEET DATE

On 14 June 2022, the Board of Directors of the Company has approved the subscription of additional shares in SISTIC.com Pte Ltd. The additional share subscription includes 2,112,426 ordinary shares valued at \$3,570,000 in the share capital of SISTIC.com Pte. Ltd., representing 51% of 4,142,012 total new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

### 35 AUTHORISATION OF FINANCIAL STATEMENTS

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of The Esplanade Co Ltd on 28 July 2022.



## Listings

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# Donors & Sponsors

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

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey and helped us to bring the joy and positive impact of the arts to Singaporeans from all walks of life.

Our heartfelt appreciation goes out especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us from 1 Apr 2021 to 31 Mar 2022.

AETOS Holdings Pte Ltd	Atek Engineering Pte Ltd	Chua Sock Koong
Alice Koh	BinjaiTree	Chye Thiam Maintenance Pte Ltd
Allen & Overy LLP	BNP Paribas	CLS International (1993) Pte Ltd
Alvin De Souza	Carl Zeiss Pte Ltd	Cynthia Chee
Anastasia Tjendri Liew	Cheah Shu Kheem	Delicia Tan
Andre Yeap	Chiang Family	Donald Ng Cheng San
Andrew Lee	Christel Hon	Duncan William Kauffman
Anthony Goh	Christine Gan	EFG Bank AG
Asec Security Events Command Pte Ltd	Chua Sock Hwang	Embassy of the Republic of Indonesia in Singapore

Esmond Loon	Kris Foundation	Paul Tseng and Elyn Wong	William and Mavis Tok
Eunice Yap	Lam Soon Singapore Pte Ltd	Preetha Pillai	Wing Tai Foundation
Fabian Lua	LCH Lockton Pte Ltd	Raymond Quah	Winson Lay Chee Loong
Francis Chin Kuok Choon	Lee Woon Shiu	Raymundo A Yu JR	Wong Hong Ching
Geraldine Kan	Liaw Sze Keong	Rosa Daniel	Yeow Chee Keong
Goh Ka-Sin	Liu Thai Ker	Rush-Me-Not Art Studio Pte Ltd	Yong Kon Yoon
Goldman Sachs Gives	Loo Tze Kian	Sanjeev Namath Kurungodan	Yoosuf Moiz
Hanif Nomanbhoy	Lucinda Seah	Second Chance Properties Ltd	Yvonne Tham
High Commission of India, Singapore	Lu Yeow Chor	Sharlene Low	Zhang Xinyue
Hilary Miles Sixtus Kevin	Manu George	Sim Gim Guan	Zoher S.Motiwalla
Hong Leong Foundation	Moonira d/o Saleh Motiwalla	Suhaimi Zainul Abidin	
Janet Ang	Musa Bin Fazalur Karim	T.E Engineering & Trading	
Jeann Low	Myrna Susan Thomas	Tang Chek Keng	
Jessie Chen	Ng Siew Eng	Terence Lim	
Juzar S. Motiwalla	Ng Wei Xiang	Theresa Foo	
Khor Li Yan	Noel Hon Chia Chun	The Silent Foundation Limited	
Khor Teik Heng	Ong Hwee Suan	Toh Bao En	
Koh Choon Fah	OUE Limited	Tommy Koh	
Koh Lin-Net	Patrick Ang	Viju Chakarapany	

We are grateful to these donors and sponsors for their support of \$1,000 and above.

The Esplanade Co Ltd is funded by Ministry of Culture, Community and Youth and our Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

# Esplanade Presents Performances

April 2021 to March 2022

(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

3 – 6 Mar 2022

### A Tapestry of Sacred Music

1 – 4 Apr 2021 | 25 – 27 Mar 2022

### Baybeats

4 – 7 Nov 2021

### da:ns festival

8 – 17 Oct 2021

### Flipside

28 May – 6 Jun 2021 | 6 Aug – 19 Dec 2021

### Huayi – Chinese Festival of Arts

11 Feb – 6 Mar 2022

### Kalaa Utsavam – Indian Festival of Arts

19 – 28 Nov 2021

### March On – A Children's Festival

9 – 13 Mar 2022

### Moonfest – A Mid-Autumn Celebration

17 Sep – 3 Oct 2021

### Octoburst! – A Children's Festival

8 – 10 Oct 2021

### Pesta Raya – Malay Festival of Arts

10 – 27 Jun 2021

### Voices – A Festival of Song

1 – 5 Dec 2021

## ESPLANADE SERIES

### Beautiful Sunday

### Classics

### Coffee Morning & Afternoon Tea

### da:ns series

### Dance Appreciation Series

### Feed Your Imagination (F.Y.I.)

### in::music

### Mosaic Music Series

### Munch!

### Pentas

### PLAYtime!

### Raga

### The Studios

### Visual Arts

## ESPLANADE FESTIVALS

## A DATE WITH FRIENDS

3 – 6 Mar 2022

**Concert Hall***Blast from the Past*

Raymond and John of The Crescendos with The Meltones, Mel and Joe Ferdinands and Peter Diaz of The October Cherries

*Getai in Retrospect*

Marcus Chin, Lee Pei Fen, Huang Qing Yuan, Lin Ru Ping, Li Jin Cai, Yuan Jin, Josephine Lam, Jason Chung, Anddi Goh and ZZ Sisters

*Malam Pop Yeh Yeh*

Asmuri of The Hornets, Asmah Atan, June Abdullah, Rudi Salim & The Wismas II and Dato L. Ramli with host Husin Saaban (Singapore/Malaysia)

**Recital studio***\$4000 (Film Screening)*

Directed by Lou Zu Hao

*The Last Artisan (Screening)*

Directed by Craig McTurk (US)

*Wanton Mee (Screening)*

Directed by Eric Khoo

**Concourse***An Unforgettable Evening*

Peter Chua and Sons (With a very special surprise guest)

*Dansen John presents The Throwback**Footwork: Happy Feet – Bollywood*  
Dance Embassy*Footwork: Happy Feet – Cha cha*  
The DanceSport Academy*Heroes of Nostalgia*

Jamiel Said

*Songs of the Stars*  
Sherraine Law**Outdoor theatre***Cantopop Classics*

Jessica Tan and Jennifer Lee

*Party Tonight!*

Masnje, Rahila Rashun & Sheer Angullia

*Songs of the Yesteryears*  
Felinda Wong*Through the Decades*

Uberjam

**Online***Mindfulness and Ageing Gracefully*

Wong Chin Meng

*Smart Nation: How Could I? How Did I? How Should I?*

The Glowers Drama Group

*Who are the #elderswithstyle?*

Cheah Sziyang

## A TAPESTRY OF SACRED MUSIC

1 – 4 Apr 2021

**Concert Hall***A Feather on the Breath of God: Parallels in Medieval Mysticism and Sufism*

La Voix Médiévale & Kudsı Erguner (Singapore & Turkey)

*Morimur: Bach's Secret Epitaph*

Brenda Koh (Baroque Violin), Choy Siew Woon (Soprano), Vivienne Tan (Alto), Americ Goh (Tenor), John Lee (Bass), Phoon Yu (Transcriber)

**Theatre***Qasidah: Voices of Devotion*

Firkatul Huda Lil Mawalidin Nabawiyah Wal Insyad

*Sikh Kirtans*

Central Sikh Gurdwara Board, Gurmat Sangeet Academy

*Taoist Ceremonial Arts*

Taoist Orchestra Singapore

*The Flamenco Mass*

Flamenco Sin Fronteras



**A TAPESTRY OF SACRED MUSIC**

1 – 4 Apr 2021

**Recital Studio**

*African Mbira Workshop*  
Ty Constant & Eugene Seah

**Rehearsal Studio**

*Santeria: Rhythms of the Gods*  
Yemaya Folklore Group (Cuba)

**Bay Room**

*Arabic Calligraphy Workshop*  
Fathiah Calligraphy

**Concourse**

*Mahayana Buddhist Chants*  
Shan Guang Buddhist Vihara

*Thai Buddhist Chants*  
Monks of Wat Ananda Metyarama

*The Art of Quranic Recitation*  
Ustaz Muhammad Sadid Abdul Latif

*Vedic Chants*  
Sathya Sai Centre for Educare

**Outdoor Theatre**

*Bhajans – Hymns to the Beloved*  
Sathya Sai Centres

*Qawwali: Exaltation and Ecstasy*  
Qawwal Sufi Brothers

*Sembur Adas: Spiritual and Religious Music from Java*  
Singa Nglaras Gamelan Ensemble

**Jendela (Visual Arts Space)**

*Craftsmen at work: Tay Guan Heng (Giant Joss Stick Maker)*

**Esplanade Mall**

*Mindful Tea Appreciation*  
Fort Sanctuary

*The World of Sacred Scents*  
The Naturalist Grandeur

**A TAPESTRY OF SACRED MUSIC**

25 – 27 Mar 2022

**Concert Hall**

*Pergolesi: Stabat Mater – The Grieving Mother*  
Joyce Lee Tung, Glenn Camillus Wong & Red Dot Baroque

**Theatre**

*Heritage Arts of Teochew Temple Ceremonies*  
Seu Teck Sean Tong

**Recital Studio**

*Exchange: Kim Bora Meets Siong Leng Musical Association*  
Kim Bora x Siong Leng Musical Association (Korea & Singapore)  
Supported by the International Arts Joint Fund: Korea-Singapore International Exchange Program from Arts Council Korea

*Exchange: Sepideh Raissadat Meets Azrin Abdullah with Zakhrafa Takht Ensemble*  
Sepideh Raissadat x Zakhrafa Takht Ensemble (Iran, Germany & Singapore)

*Shakuhachi: A Meditative Approach to Listening*

Chua Keng Chiu and Joyful Garden  
Community of Mindful Living

**Rehearsal Studio**

*Candomblé Rhythms Workshop*  
Dudu Tucci and Bloco Singapura

*Introduction to the Music of the Manganiyars of Rajasthan*  
Anwar Khan and the Manganiyars (India)

*West – African Drum Workshop*  
Kelvin Kew and Djembe Singapore Club

**Concourse**

*Festive Isaan: Rituals of Northeast Thailand*  
Absolutely Thai by Kansadaeng Watthanatham (Thailand)

*Islamic Devotional Music*  
Zakhrafa Takht Ensemble

*Kirtans: Glorification of The Supreme*  
Sikh Music Academy & Sikh Centre

*Laler Mengeng: Music of Contemplation, Sorrow and Solace*  
Singa Nglaras Gamelan Ensemble

**Outdoor Theatre**

*Ambe Kelen: A Tribute to Mamady Keita*  
Kelvin Kew

**A TAPESTRY OF SACRED MUSIC**

25 – 27 Mar 2022

*Candomblé – CANTOS AOS ANCESTRAIS*  
(Chants to the Ancestors)  
Dudu Tucci and Bloco Singapura  
(Brazil & Singapore)

*Shrine Festivities of Japan*  
HIBIKIYA

**Esplanade Mall**

*Mindful Tea Appreciation Workshop*  
Joyful Garden Sangha and Fort Sanctuary

**Various Locations**

*Of Divine Love*  
Anwar Khan and the Manganiyars of  
Rajasthan (India)

*Poetry of the Persian Mystics*  
Sepideh Raissadat (Iran & Germany)

*The Voice in Korean Ritual*  
Kim Bora (Korea)  
Supported by the International Arts Joint  
Fund: Korea-Singapore International  
Exchange Program from Arts Council  
Korea

**BAYBEATS**

4 – 7 Nov 2021

**Theatre**

*Amateur Takes Control*

*Blush*

*Caracal*

*Electrico*

*Generation 69*

*Iman's League*

*Pleasantry*

*Sun Eater*

**T I D E S**

*The Full Pledge Munkees*

*Tiramisu*

**Annexe Studio**

*Cosmic Child | Baybeats x Middle  
Class Cigars*

*deførmed | Baybeats x Big Duck*

*Don Aaron | Baybeats x Big Duck*

*Hardihood | Baybeats x Atmos*

*Ihasamic! x Wovensound | Baybeats x Big  
Duck*

*KEYANA | Baybeats x Secret Signals*

*Kribo Brothers: The Sound of Kribo  
Records | Baybeats x Middle Class Cigars*

*Iewloh | Baybeats x Secret Signals*

*Paint The Sky Red | Baybeats x Atmos*

*sLowtalk | Baybeats x Atmos*

*Sobs | Baybeats x Middle Class Cigars*

*Stopgap | Baybeats x Secret Signals*

**Chillout Stage (Concouse)**

*Blush*

*Cadence*

*Cayenne*

*Chloe Ho*

*Marian Carmel*

*Pleasantry*

*Space Walk*

*Sun Eater*

**Outdoor Theatre**

*ANECHOIS*

*Approaching Aphelion*

*BGourd*

*Cactus Cactus*

*Cadence*

*per[sona*

*Remnants*

*RENE*

*Seavision*

*Space Walk*

*Summations*

*Terrestrea*

*Tranquil*

*ULTRA MEGA CAT ATTACK*

*Woes*

## BAYBEATS

4 – 7 Nov 2021

Online*Amateur Takes Control*

ANECHOIS

*Approaching Aphelion*

BGourd

Blush

*Cactus Cactus*

Cadence

Caracal

*Cosmic Child | Baybeats x Middle Class Cigars**Deeper (USA)**deførmed | Baybeats x Big Duck**Destroy Boys (USA)**Don Aaron | Baybeats x Big Duck**Electrico**Generation 69**Gym and Swim (Thailand)**Hardihood | Baybeats x Atmos**Ihasamic! x Wovensound | Baybeats x Big Duck**Iman's League**Johny Comes Lately (Malaysia)*

KEYANA | Baybeats x Secret Signals

*Kribo Brothers: The Sound of Kribo Records | Baybeats x Middle Class Cigars**Iewloh | Baybeats x Secret Signals**Lucid Express (fka Thud) (Hong Kong)**Paint The Sky Red | Baybeats x Atmos**per[sona**Pleasantry**Remnants*

RENE

*Seavision**sLowtalk | Baybeats x Atmos**Sobs | Baybeats x Middle Class Cigars**Space Walk**Stopgap | Baybeats x Secret Signals**Summations**Sun Eater**SURL (Korea)*

T I D E S

*Terrestrea**The Full Pledge Munkees**Tiramisu**Tranquil*

ULTRA MEGA CAT ATTACK

*Urbandub (Philippines)**Voice of Baceprot (Indonesia)**Woes*

## da:ns FESTIVAL

8 – 17 Oct 2021

Theatre*In Good Company – A Spotlight on Singapore Dance Companies*  
Chowk Productions, Frontier Danceland, P7:1SMA, RAW Moves & T.H.E Dance CompanyRecital Studio*and so we dance*  
A social project by migrant workers in Singapore, Dapheny Chen & Serena Ho  
An Esplanade CommissionTheatre Studio*Cineda:ns – Being Jérôme Bel (2019)*  
curated by Cinemovement*Cineda:ns – Body-Buildings (2021)*  
curated by Cinemovement*Cineda:ns – Hybrid Motion (2019)*  
curated by Cinemovement*Manila Zoo*  
Eisa Jocson (Philippines)  
An Esplanade Co-Production

**da:ns FESTIVAL**

8 – 17 Oct 2021

**Annexe Studio**

*da:ns LAB 2021 – Dancing in the Metaverse: A Hackathon*  
Produced by Dance Nucleus, co-curated by Daniel Kok and Shawn Chua

**Rehearsal Studio**

*Footwork 2021: Adults & Youth – Cha Cha*  
The DanceSport Academy

*Footwork 2021: Adults & Youth – Choreography*  
Legacy Studio

*Footwork 2021: Adults & Youth – Contemporary*  
Converge Studios

*Footwork 2021: Adults & Youth – Ekta*  
Ekta Singapura

*Footwork 2021: Adults & Youth – Electro Swing*  
Jazz Inc

*Footwork 2021: Adults & Youth – Flamenco*  
Tania Goh

*Footwork 2021: Adults & Youth – Flamenco for Strength*  
Tania Goh

*Footwork 2021: Adults & Youth – Hip Hop*  
Danz People

*Footwork 2021: Adults & Youth – Jive*  
The DanceSport Academy

*Footwork 2021: Adults & Youth – Kpop*  
Danz People

*Footwork 2021: Adults & Youth – Ladies Jazz*  
L.A. Dance Connection

*Footwork 2021: Adults & Youth – Litefeet*  
Danz People

*Footwork 2021: Adults & Youth – Locking*  
Legacy Studio

*Footwork 2021: Adults & Youth – Rumba*  
The DanceSport Academy

*Footwork 2021: Adults & Youth – Samba*  
The DanceSport Academy

*Footwork 2021: Adults & Youth – Spanish Dance for Relaxation*  
Tania Goh

*Footwork 2021: Adults & Youth – Street Dance*  
Jazz Inc

*Footwork 2021: Adults & Youth – Waltz*  
The DanceSport Academy

*Footwork 2021: Parents & Kids – Bollywood*  
Dance Embassy

*Footwork 2021: Parents & Kids – Charleston*  
Jazz Inc

*Footwork 2021: Parents & Kids – Contemporary*  
L.A. Dance Connection

*Footwork 2021: Parents & Kids – Fun with Funk (Themed Class)*  
Converge Studios

*Footwork 2021: Parents & Kids – Kpop*  
Converge Studios

*Footwork 2021: Parents & Kids – Lyrical Jazz*  
Denise Lwin Dance

*Footwork 2021: Parents & Kids – Superheroes (Themed Class)*  
Converge Studios

*Footwork 2021: Parents & Kids – Tap*  
Denise Lwin Dance

*Footwork 2021: Twinkle Toes – African*  
Dance Embassy

*Footwork 2021: Twinkle Toes – Ballet*  
Denise Lwin Dance

*Footwork 2021: Twinkle Toes – Bollywood*  
Dance Embassy

*Footwork 2021: Twinkle Toes – Broadway Jazz*  
Denise Lwin Dance

*Footwork 2021: Twinkle Toes – Contemporary*  
L.A. Dance Connection

*Footwork 2021: Twinkle Toes – Hip Hop*  
Converge Studios

*Footwork 2021: Twinkle Toes – Hip Hop*  
Danz People

*Footwork 2021: Twinkle Toes – Jazz*  
Danz People

*Footwork 2021: Twinkle Toes – Kpop*  
Converge Studios

*Footwork 2021: Twinkle Toes – Swing*  
Jazz Inc

*Footwork 2021: Twinkle Toes – Tap*  
Denise Lwin Dance

**Concourse**

*Rasas 2021: Bridging Cultures*  
Bhaskar's Arts Academy

**da:ns FESTIVAL**

8 – 17 Oct 2021

*Rasas 2021: Dances across SOM56*  
Sri Warisan Som Said Performing Arts Ltd

*Rasas 2021: Kathak*  
Temple of Fine Arts

*Rasas 2021: Traditions Revisited – Colours of Nanyang*  
Dance Ensemble Singapore

**Outdoor Theatre**

*Forces of Dance*  
Singapore Dance Theatre

*FULL OUT! ScRach vs MarcS*  
ScRach MarcS and various artists  
An Esplanade Commission and Production

**Forecourt Garden**

*What's Your Move*  
Danz People, The DanceSport Academy, O School, Joshiley Bhangra Singapore, Jazz Inc, Spanish Dance Singapore

**Roof Terrace**

*Dissemination Everywhere!*  
LIGNA (Germany)

**Online**

*14*  
Chen Wu-Kang, Sun Ruey Horng (Taiwan) and National Theater & Concert Hall (Taiwan), Centro per la Scena Contemporanea, Lavanderia a Vapore and Spazio Kor (Italy), Chang Theatre (Thailand), National Taichung Theater (Taiwan) and Salihara Arts Center (Indonesia)  
An Esplanade Commission

*Cineda:ns Roundtable Discussion – Using the Cinematic Form to Explore Dance & Movement*  
Jeremy Chua, Aldo Lee, Henrique Pina, Elysa Wendi and Jessey Tsang

*Next Generation – Civic Bodies*  
LASALLE College of the Arts

*Next Generation – The Third Space*  
Nanyang Academy of Fine Arts

**FLIPSIDE**

28 May – 6 Jun 2021 | 6 Aug – 19 Dec 2021

**Theatre Studio**

*Big Brown Girl*  
How Drama  
An Esplanade Commission

**Outdoor Theatre**

*Circus Weekend 2021: Aerial Open Stage*  
Singapore aerialists

*Circus Weekend 2021: Re:union*  
Bornfire Circus

**Online**

*Big Brown Girl*  
How Drama  
An Esplanade Commission

*I Know Something That You Don't Know*  
Papermoon Puppet Theatre (Indonesia)

*Introduction to Contact Juggling*  
Choo Zheng Hao (Bornfire Circus)

*Flip Slides: A PowerPoint Karaoke Show*  
PowerPoint Karaoke (PPTK)

*Ping Pong Circus*  
Circus in Motion

*Playing the Hand*  
Darren & Jerryl

*Puppet Exposé*  
Frankie Malachi Yeo

*SABOsTAGE: ZoomBaaBo!*

*Spaced-Out*

**HUAYI – CHINESE FESTIVAL OF ARTS**

11 Feb – 6 Mar 2022

**Concert Hall**

*Elements – A Confluence of Chinese Chamber Music and the Five Elements*  
Ding Yi Music Company

*XingPop 2.0*  
Olivia Ong, Nathan Hartono, The Freshman, Hong Junyang, Desmond Ng, Ruth Kueo, StellaVee, Nat Wu, Tingzhi Hz, Isaac Yong, Lee Si Song, Goh Kheng Long, Jim Lim, Ruth Ling and Ken Low

**Theatre**

*Between You and Me*  
Nine Years Theatre

*Screening: Read Sing Eileen Chang*  
Zuni Icosahedron (Hong Kong)

*Screening: Reading Dreams, Talking Narratives*  
Zuni Icosahedron (Hong Kong)

**Recital Studio**

*Get in Touch – A Theatrical Music Concert*  
Gildon & Friends

**Theatre Studio**

*Every Brilliant Thing*  
The Finger Players, Oliver Chong

*Karung Guni Boy*  
Directed by Tan Beng Tian

**Annexe Studio**

*If It's Now*  
Singapore Chinese Dance Theatre

**Rehearsal Studio**

*Chinese Traditional Motifs Stencilling Workshop with tobyato*

*Stamp Craving Workshop with Drool Stamps*

**Concourse**

*A Bitesize of Chinese Musicals*  
Bitesize Theatre Productions

*Gather Your Kakis!*  
Chamber Kakis

*Gufeng Pop Hits*  
25 Strings

*Harmonica Romance*  
Singapore Broadway Harmonica Ensemble

*Joyful Harvest with Rit Xu Trio*

*Our Theme Songs*  
Yun Ensemble

*Poetic Harmony*  
Liong Kit Yeng & Friends

*Songs for a Lovely Night*  
Sam Lee

*Uncover Shanghai Yue Opera*  
Tang Renaissance

*We are Singer-songwriters! • Broken Pieces and Mending*

*We are Singer-songwriters! • J2S*

*We are Singer-songwriters! • Relyne Ban (Malaysia)*

**Pip's Playbox**

*A Youthful Escapade: Bite-sized!*  
Huang Ming Xiang and Gum Seng Aung  
Du Ning Ru (Myanmar, Singapore)

*Joyful Tunes*  
Cheney The

*Recreating possibilities: Make-Your-Own Zodiac Animal Stick Puppet and Document Peg*  
Terra SG

**Outdoor Theatre**

*Groove with Morse*  
Morse Percussion

*Huayi Huat Opening!*  
Yiwei Athletic Association, Jonathan Rao, Calista Liaw and Gin Lam

*Songs of Spring*  
Hwa Chong Alumni Association – Dance Club

*Strings Meet Street*  
Jonathan Rao, Calista Liaw and Gin Lam

*Trending Hits*  
Khim Ng & Leon Lim

*We are Singer-songwriters! • Chen Yi*

*We are Singer-songwriters! • Zador*

*Where is Spring?*  
The Shanghai Jazz Club

**Online**

*All the world is one's stage*  
Toy Factory Productions

**HUAYI – CHINESE FESTIVAL OF ARTS**

11 Feb – 6 Mar 2022

*Dance en Scene*

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

*Groove with Morse*

Morse Percussion

*Huayi Huat Opening!*

Yiwei Athletic Association, Jonathan Rao,  
Calista Liaw and Gin Lam

*in::music online*

Bestards (Taiwan), Cacien (China), Ben  
Hum (Singapore) & Colbie Ong (Malaysia)

*Songs for a Lovely Night*

Sam Lee

*Songs of Spring*

Hwa Chong Alumni Association –  
Dance Club

*Strings Meet Street*

Jonathan Rao, Calista Liaw and Gin Lam

*The Universe According to Niu – Puppetry  
Production for Children*

Paper Monkey Theatre

*Trending Hits*

Khim Ng & Leon Lim

*Uncover Shanghai Yue Opera*

Tang Renaissance

*We are Singer – songwriters! • Broken  
Pieces and Mending*

*We are Singer – songwriters! • Chen Yi*

*We are Singer – songwriters! • J2S*

*We are Singer – songwriters! • Relyne  
Ban (Malaysia)*

*We are Singer – songwriters! • Zadon*

*Where is Spring?*

The Shanghai Jazz Club

*You're Invited*

Artwave Studio  
An Esplanade Commission

**KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS**

19 – 28 Nov 2021

**Concert Hall**

*Athma Ghanam – Music for the Soul*  
Singapore Indian Orchestra and Choir

*Bhumi Pranām – A Musical Celebration of  
Mother Earth*  
Temple of Fine Arts

**Theatre**

*Screening: Dil Abhi Bhara Nahi – Legacy of  
Sahir Ludhianvi*

Javed Akhtar and Shankar  
Mahadevan (India)

*Raffee 50 – A Musical Jubilee by  
Vasantham Boys*  
Mohamed Raffee

RUDRA

**Recital Studio**

*Mighty Warrior Prince Bheema*

*Nimirndha Nannadai – Bharathi's Poems  
of Strength*  
SIFAS Alumni

**Theatre Studio**

*Kaanalvariyum Kaarigei Nilaiyum –  
Madhavi's story*  
Bharathaa Arts

*Marma Medai – Theerppu  
(The Judgement)*

**Annexe Studio**

*Aikyam – The Oneness*  
Brahmastra

*Film Screenings*  
Various artists (India)

*Ishq Sufiyana – An Evening of Love and  
Sufi Music*  
Amit Dhamelia These Brief Encounters,  
Chowk Productions

**Concourse**

*Classical Music Stage: Aarthi  
Ravichandran & Hiranmayi Anand*

*Classical Music Stage: Amara Rama &  
Rohini Panda*

*Classical Music Stage: Ananya Vijay  
Krishnan & Megha Sinha*

**KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS**

19 – 28 Nov 2021

*Classical Music Stage: Dhanush Anil & Surabhi Shrinivas*

*Classical Music Stage: Isha Krishnan & Parth Pillai*

*Classical Music Stage: Nippani Srisha Murthy & Bharath S Menon & Shivdarshan Suresh*

*Classical Music Stage: Ruta Apte & Sabapathy Tirupathi Ramana*

*Classical Music Stage: Sandhya Ramachandran & Samyukta Venkatraman*

*Classical Music Stage: Shruthi, Swathi Kumar & Krithika Soma*

*Classical Music Stage: Sreeranjani Muthu Subramanian & Srisha Swaminathan*

**Pip's Playbox**

*Introduction to Indian Percussion: Bhangra Dhol and Parai*  
Damaru Singapore

**Outdoor Theatre**

*Alquima Trio*  
Munir Alsagoff, Leonardo Mendoza & Mohamed Noor

*Bashir Trio*  
Bashir, Casey Subramaniam, Mohamed Noor

*Classical Dance Stage: Abhaya*  
Krithika Soma Sundram, Madhuri Suresh, Varsha Vishwanath

*Classical Dance Stage: Manoranjanis*  
Nidya Shanthini Manokara, Thulasi Rao, Shivani Rajaraman and Christy Milan

*Classical Dance Stage: Naanmanimalai*  
A Meenalochani Anandan, Dhivya Rajaram, Sai Tejaswi Gudideni, Sruti Niranjana

*Classical Dance Stage: Natyaveda*  
Sindhu Achudan, Thrina Devi Elangovan, Saranya Asokan, Rakshini Murugaiyan, R K Nithya, Laveniya Kathirasan

*Classical Dance Stage: Pranavam Arts*  
Dhanusha Kathiresan, Madhuvanathi Sounderrajan, Venkatesh Babu Dakshitha, Karthik Ramasamy

*Classical Dance Stage: Sakhi*  
Anuja Varaprasad, Lavanya Rengarajan, Preethi Devarajan, Renisha Paul Mukkam & Sruti Pegatraju

*Classical Dance Stage: Samyoga*  
Akshaya Srikumar, Krishnan Unni AS, Swarna Varsha Gurumoorthy

*Classical Dance Stage: Shresthi Arts*  
Nalini Subramaniam, Lekshimi Devi Rajasegaran, Karthikgayan Devaindran, C Gowri, Srinidhi Manikantan

*Classical Dance Stage: Triveni*  
Os Agarwal, Devika Prasad & Vaishnavi Sairaj

*Kala Sambhrama – Celebration Dance*  
Afsar Khan, Deepa Srivathsan, Indu Vijay, Lalitha Subramony, Premela Balakrishnan, Ponnamma Devaiah, Sreedevy Sivarajasingam, Unni Krishnan

*Project Ra: The Vibes Collective*

**Online**

*Short Films by local filmmakers*

**MARCH ON – A CHILDREN'S FESTIVAL**

9 - 13 Mar 2022

**Theatre**

*I Have Something to Say*  
Edith Podesta, Jean Tay  
An Esplanade Production

**Recital Studio**

*Arianna on Another Island*  
The Opera People

*By Our Powers Combined: Making (it) Work for Young Audiences in Singapore*  
ASSITEJ Singapore

*Pop-up Park*  
Ilysia & Noah, ila

*SEEDLINGS – A Public Sharing*

*The Legend of Bukit Merah: Hang Nadim and the Garfish*  
Adib Kosnan, Euginia Tan, Liew Jia Yi

**Annexe Studio**

*Family Portrait (Access-Friendly)*  
Barrowland Ballet (UK) supported by The Kueh Tutus



**MARCH ON – A CHILDREN'S FESTIVAL**

9 - 13 Mar 2022

**Rehearsal Studio**

*Not a Box – how to make thinking out-of-the-box the in-thing to do*  
ASSITEJ Singapore

*We have something to say! A children's workshop on bullying*  
SOMAYOKE & ARTFOLD

*We have something to say! A family workshop on bullying*  
SOMAYOKE & ARTFOLD

*Youth Lead: Imaginarium – Tales of the Lost Sea Tribes*  
Students from the Yong Siew Toh Conservatory of Music (YST) Leading and Guiding module

*Youth Lead: Sang Nila Has Arrived!*  
Diverse Abilities Dance Collective (DADC)

**Bay Room**

*LINK: Identity – A Work-in-progress Showcase*  
Grace Kalaiselvi, Natalie Tse and Ema Saleh with Polyglot Theatre (Singapore & Australia)

**Concourse**

*Don't stop the music*  
Sarah Syazlina

*Jazz Today for Big Kids*  
Dawn Wong

*love, me ♡*  
Adele Wee

*Mu-cycle*  
NAFA Arts Management

*Pirate Attack!*  
NAFA Arts Management

*Reminisce and Ruminare*  
Shak'thiya

*Sisters' Act*  
Maya and Heema

**Pip's Playbox**

*Beats & Doodle Session*  
Cherry Chan

*Hello Pen Pal!*  
MySuperFuture Theatrical Productions

**Outdoor Theatre**

*Genki Music From Japan*  
Hibikiya

*The joy of Indian Drumming!*  
Damaru Singapore

*The Night We Couldn't Sleep*  
NUGS (Dwayne Lau, Sharon Sum, Julian Wong)

**Forecourt Garden**

*Beats & Doodles: Green Critters*  
Cherry Chan & various artists

**Courtyard**

*This Is What We Eat at Home*  
3Pumpkins, Tak Takut Kids Club

**Various Locations**

*Magic Circus – Monster Hunt*  
Void Deck Games

**Online**

*Dimensions of Care in Working with Young Persons in the Community: Behind the Scenes of 'This Is What We Eat at Home'*  
3Pumpkins, Tak Takut Kids Club

*To Infinity and Beyond! – Envisioning a Brave New World for Young Audiences*  
ASSITEJ Singapore

**MOONFEST – A MID-AUTUMN CELEBRATION**

17 Sep – 3 Oct 2021

**Annexe Studio**

*Parent – Child Workshop: DIY Shadow Play Box*  
Collide.o.scope

*Workshop: Of Ink, Music & Mind*  
Ink Artist: Lee Ju-Lyn  
Pipa: Cheah Peiqi  
Guzheng: Cheah Xueqi

**Rehearsal Studio**

*Parent – Child Workshop: What's in a Chinese Surname?*  
Facilitator: Jasmine Xie Huilin  
String Art: Fann Art Thérapie

*Xiqu Movement Workshop – A Different Tradition*  
Qin Zhanbao

**Concourse**

*Amalgamation*  
SZINC

*Folk Ditties*  
Yuan Jin

*Journey of the Arts*  
Deborah Siok, Lim Jia Yi, Tan Wei Tian  
Host: Lin Youyi

**MOONFEST – A MID-AUTUMN CELEBRATION**

17 Sep – 3 Oct 2021

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

*The Tiger Hero*  
Paper Monkey Theatre

**Pip's Playbox**

*A Mooncake Adventure with Chef Bing!*  
Ong Li Wen & Chloe Lim

**Outdoor Theatre**

*An Ode to Chinese Opera*  
Chinese Opera Institute

*Autumn Mistral, Moonlight Allure*  
Cheng San Chinese Orchestra

*In passage; In time*  
Elements Dance Arts

**Studio 219**

*Parent-Child Workshop: Paper  
Lantern-making*  
Foo Hui Wen

**Various Locations**

*Moon Quest*  
Ransack

**Online**

*A Backstage Glimpse of Xiqu*  
Chinese Opera Institute

*Amalgamation*  
SZINC

*An Ode to Chinese Opera*  
Chinese Opera Institute

*Autumn Mistral, Moonlight Allure*  
Cheng San Chinese Orchestra

*Battle of the Xiaoshang River*  
Foshan Cantonese Opera Troupe (China)

*Folk Ditties*  
Yuan Jin

*In passage; In time*  
Elements Dance Arts

*Journey of the Arts*  
Deborah Siok, Lim Jia Yi, Tan Wei Tian  
Host: Lin Youyi

*Journey to the West: The Tongtian River*  
Taipei Puppet Theater (Taiwan)

*Lantern Riddles Online*  
Riddle Association

*Story Time: To the Moon and Back!*  
Mediacorp YES 933 DJ Siau Jiahui

*The New Mulan Ballad*  
Shanghai Pingtan Troupe (China)

**OCTOBURST! – A  
CHILDREN'S FESTIVAL**

8 – 10 Oct 2021

**Pip's Playbox**

*Animal Craft*

**Various Locations**

*BURSTing with Curiosity! A Self-Guided  
Trail of Esplanade*

**Annexe Studio**

*PLAYtime! Catch a Breath*  
Directed by Regina Foo

*PLAYtime! Imagination Station*  
Written by Perry Shen and Directed by  
Lim Junjie Jey

**Online**

*PLAYtime! Playlist*  
Stan x Soap

*Video Bon – Bon: Precious Planet*  
Written and composed by Ilysia and Noah

## PESTA RAYA – MALAY FESTIVAL OF ARTS

10 – 27 Jun 2021

**Online**

*Bloom (Mekar)*  
Ekta Singapura

*Director's Chat with Garin Nugroho (Indonesia)*

*Director's Chat with Riri Riza (Indonesia)*

*Director's Chat with Sanif Olek, Faisal Ishak & M. Raihan Halim*

*Enche Ahmad*

*gambus electronica*  
Safuan Johari & Azrin Abdullah

*Gema Serumpun*  
Gamelan Asmaradana, Gendang Akustika & Aliran Bebas

*Kribo Records: Sounds of Lecak*  
The Kribo Brothers

*Pesta Dangdut II*  
Masnie, Rahila Rashun & Sheer Angullia

*Poe(M)usic: Blessed*  
Sofia Nin, Aisyah Lyana & NAMIE

*Rumahku*  
Azpirasi

*Sarung (Offstage)*  
Garin Nugroho (Indonesia)

*Short Film Anthology – Pendekar*  
Sanif Olek

*Short Film Anthology – Arang (Take a bow)*  
M. Raihan Halim

*Short Film Anthology – Yayi (Take a bow)*  
Faisal Ishak

*There are saga seeds in our pockets!*  
Written by Maria Mahat  
Performed by Dalifah Shahril, Hafiz Sanusi & Rizal Rahiman

*Warisan (Papassang Tu-riolo)*  
Riri Riza (Indonesia)

## VOICES – A FESTIVAL OF SONG

1 – 5 Dec 2021

**Theatre Street Cones**

*Journeying with Song – a choral soundscape (Theatre Street Cones)*  
Choral Directors Association

**Concert Hall**

*Dreamweaver*  
The Chorollective

**Recital Studio**

*A Survey of Renaissance Music in the Time of Leonardo Da Vinci*  
Toh Ban Sheng & Renaissance Singers

*Home Recording for Singers on Different Budgets*  
Steven Cheong

*The Last Silent Voice: Opera in One Act by George N. Gianopoulos*  
L'arietta Productions

**Annexe Studio**

*Hear There, Everywhere*  
PandaMachine and Ily Matthew Maniano (Singapore & Philippines)

*How To Care for Your Voice*  
Jingyun Ng and Joel Tay

*Telling Your Story Through Songs: How to Sing with Emotion and Confidence*  
Irene Jansen

**Concourse**

*Adestra*

*A Cappella Showcase*  
SP Vocal Talents and Republic Rhapsody

*Doo Wop*  
The Dandy Doo-Wops

*Girl'Z and Boy'Z Choir*  
Andayoma

*Journey of Longing*  
Nanyang Academy of Fine Arts, School of Music, Vocal Studies

*Stella Nova: Mediæval Advent & Christmas Music*  
Cappella Martialis

*Tees and Bees*

*Third Degree*

*Varsity A Cappella*  
SIT Just Singers and NTU Harmonix

## VOICES – A FESTIVAL OF SONG

1 – 5 Dec 2021

**Outdoor Theatre**

*A Cappella Once More*  
1023

*Dikir-pella*

*Jet Set with Musical Theatre*  
LASALLE College of the Arts BA(Hons)  
Musical Theatre

*Our Music, Our Memories*  
LimTayPeng & 96.3 Hao FM DJs Deming,  
Jingyun and Siyuan

*Singing Together Again*  
ITE Show Choir and ITE That Acappella  
Group (T.A.G)

**Various Locations**

*Eye-to-I: Self-Guided Audio Tour*  
Lin Xiangning & Choral Directors  
Association Singapore

**Online**

*Making a Scene: All About A Cappella*  
Cherie Chai, Angelina Choo, Ho Kah Keh,  
Peter Huang, Jason Ong, Vaughan Tan

*Musical Theatre Open Mic*  
Sing'theatre Academy

*Vocal Focal: An Evolution of Musical  
Theatre Styles*  
Sing'theatre Academy

*Vocal Focal: Singing in Harmony*  
Adi & Steph

*Vocal Focal: Singing the Jazzy Blues like  
Nancy Wilson*  
Alemay Fernandez

*Vocal Focal: Warming Up and Caring for  
Your Voice*  
Jingyun Ng and Joel Tay

## ESPLANADE SERIES

**BEAUTIFUL SUNDAY**

*A Spark of Reminiscence*  
Djoko Mangkrengg Performing Arts

*A Sleigh Ride through Classics*  
MacPherson Philharmonic Orchestra

*HELLO 2022!*  
Hear You Later

*MAD! – Mad About Dance!*  
PASSionARTS Audiolmage Wind Ensemble

*Now Boarding*  
Mus'Art Youth Wind Orchestra (MYWO)

*Oishii!*  
Xposé Guitar Ensemble

*Pop from the Golden Ages*  
nWinds

*Souvenir for Singapore*  
Asian Cultural Symphony Orchestra

*Symphonic Dances*  
Orchestra of the Music Makers

*The Dance of Music 乐舞*  
Keat Hong Chinese Orchestra

**CLASSICS**

*Zee Zee in Concert*  
Zee Zee

**COFFEE MORNING & AFTERNOON TEA**

*Can't Smile Without You – The Hits of  
Barry Manilow*  
Robert Fernando

*Divas of the Decades*  
Mathilda D'Silva

*Rock Around the Clock with Jerry & The  
Neu Faces*

*Unforgettable Classics of Yu Tian*  
Johnny Kiong

**Online**

*Lovely Ballads*  
Tallin Ang

*80's Golden Hits*  
Shuk Fong

*Fabulous Femme*  
Syltra Lee

**da:ns SERIES**

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Screening: *Alice's Adventures in Wonderland*  
The Royal Ballet (UK)

Screening: *The Sleeping Beauty*  
The Royal Ballet (UK)

Screening: *Three Ballets: Within the Golden Hour, Medusa and Flight Pattern*  
The Royal Ballet (UK)

**Online**

*Making a Scene: Ballet, Colour and Diversity (Podcast)*

*Making a Scene: Social Media is Changing Ballet (Podcast)*

**DANCE APPRECIATION SERIES**

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*Introduction to The Nutcracker*  
Singapore Dance Theatre

**FEED YOUR IMAGINATION (F.Y.I)**

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*With Time*  
Drama Box

**Online**

*Inside the Music: Freedom in Jazz*  
Nicole Duffel Quintet

*Keluarga Besar Encik Karim*  
Checkpoint Theatre

*Rumah*  
P7:ISMA

*Stories from Our Shores*  
MoonShadow Stories

*The Musical Canvas*  
Ding Yi Music Company

**in::music**

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*Goose & Shelby Wang: "First Flight"*

*Lee EinEin & Anie Fann: "13 Missed Calls"*

**MOSAIC MUSIC SERIES**

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*Bitty*

*Dru Chen: "Slow Life. An Album Launch with Rangga Jone"*

*First Fruits: The Music of Mario Serio*

*Saints Amongst Sinners: "An Adventure of Cosmic Proportions"*

*The Sean Hong Wei Sextet*

*The Steve McQueens: "The Observer"*  
Album Launch

**MUNCH!**

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*An Orient of Dreams: Works for Oboe and Piano*  
Seow Yibin & Abigail Sin

*A Harpy Jolly Christmas*  
The Harp Quarterly

*Baby Book: Celebrating joys and pains of pregnancy, birth and motherhood*  
Akiko Otao & Pauline Lee

*Brassy and Bright*  
Lion City Brass Quintet

*It's Not Me!*  
Jeremy Chiew & Shane Thio

*Neo-Classicism: Tradition and Change in the 20th Century*  
Hunter Mah & Jill Chen

*The Schumanns*  
More Than Music

*Tribute to the Masters*  
Rit Xu & Mario Serio

**PENTAS**

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*Anak*  
Very Shy Girl

*GARAP Garage*  
Ismail Jemaah, Sufri Juwahir,  
Syimah Sabtu

*Gelek*  
Afiq Noorazwa, Bib Mockram, Lyn Hanis,  
Shahrul Azhar Marekan, Syarifuddin Sahari  
and Syimah Sabtu

*Konsert Gemilang*  
Najip Ali, Nurulaini, Fauzie Laily, Hanafie  
Warren, Huda Ramzan, Hyrul Anuar,  
Iskandar Ismail, Izzat

*Tempoh*  
Orkestar Trio & Djangat

**Online**

*Keluarga Besar Encik Karim*  
Checkpoint Theatre

**CIPTA CIPTA**

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*FS Visual Trilogy: The Show*  
Farhan Shah

*Kemesraan #TintaHasanah*  
Nana Karia

*Bulan Sabit Di Bibir*  
Hyrul Anuar

*The Wonda Factory*  
Wafiq Hadee, Nurhakeem,  
ITSDATBOYINBLVCK, Vina Varisha  
& Khairil Ardy

*Zalelo*

*Puisi adalah suara Kemanusiaan*  
Suraidi Sipan & Hamed Ismail

### Online

*Panggung Pencipta*  
Fiza O, Noh Salleh & Taufik Batisah

*Playwriting 101*  
Main Tulis Group

*Script Reading: Kedai Serbaneka*  
Farhanah Diyanah & Main Tulis Group

*Script Reading: Kepaten Obor*  
Suhaili Safari, Agnes Christina, Adib  
Kosnan, Saedah Samat-Alkaff (Singapore &  
Indonesia)

## MUARA

### Online

*Dance Fitness 1 – Dinie Dasuki Osman &  
Zairin Abdul Latiff*

*Dance Fitness 2 – Osman Abdul Hamid &  
Azmi Juhari*

*Dance Masterclass 1 – Composition in  
Traditional Malay Dance Choreography*  
Sultan Idris Education University  
(UPSI)(Malaysia)

*Dance Masterclass 2 – Development of  
Minangkabau Malay Dance Techniques  
and Its Applications*  
Ali Sukri (ISI Padang Panjang)(Indonesia)

*Dance Workshop 1 – Dr Muhammad Fazli  
Taib Saearani (Malaysia)*

*Dance Workshop 2 – Exploring ‘Mbanyu  
mili’ in Dance Movement*  
Denny Wibowo (Indonesia)

*Kopi – O Pisang Goreng 1*  
Veteran from Malay Classic Films – Seniwati  
Dayang Sofia & Seniwati Normah Zainal

*Kopi – O Pisang Goreng 2*  
Mak Mak Menari & Pak Pak Penglipur

*Muara Dance Showcase*  
SMDC, Foreign groups, Mari  
Menari Participants

## PLAYtime!

*Catch a Breath*  
Directed by Regina Foo

*The Noisy Forest*  
Directed by Phang Kok Jun

### Online

*Catch a Breath – Digital Experience (For  
schools only)*  
Directed by Regina Foo

## PIP’S PLAYbox

*Colours in Nature: Fun with Bundle Dyeing*  
Nature Shankar

*Our Wonderland*  
Sarah-Tabea Sammel

*Send a Wish*  
Gatot Indrajati

## RAGA

*Indian Performing Arts Convention (IPAC)  
2021 In Collaboration with Apsaras Arts  
Dance Company*

*Nritya Mela: Celebrating 10 years of  
Dance India Asia Pacific Symposium on  
Bharatanatyam Film Screening: Yavanika*  
Privadarsini Govind (India)

*Carnatic Mentorship series: Kaatrinile  
– Tamil silverscreen melodies from  
yesteryears*  
Lavanya Balachandran and Shruti Anand

*Kasi – Dance of Infinity*  
Kalpavriksha Fine Arts

*Pathey Nimidam*  
In collaboration with Ravindran Drama  
Group (RDG)

## THE STUDIOS

*Dragon Ladies Don’t Weep*  
Margaret Leng Tan  
Co-commissioned by Esplanade – Theatres  
on the Bay and Asia TOPA  
Co-produced by Chamber Made and  
CultureLink Singapore

*Lost Cinema 20/20*  
Brian Gothong Tan  
An Esplanade Commission

### Online

*A Conversation with the Artists – Dragon  
Ladies Don’t Weep*  
Margaret Leng Tan, Tamara Saulwick, Erik  
Griswold, Kok Heng Leun, moderated by Dr.  
Charlene Rajendran (Australia & Singapore)

*By Design*  
CAKE

*The Studios Artist Chats: By Design*

Amber Vittoria, Vanessa Ban, Zach Lieberman & Edith Podesta  
(Singapore & USA)

*The Studios Artist Chats: #THEATRE by INDEX (Digital work)**TWINKLE DAMMIT!*

A film by Chuang Xu  
Featuring Margaret Leng Tan

*TM™*

A Co-Production with Ontroerend Goed (Belgium)

**VISUAL ARTS***A Little Love Story in Singapore*

Chiew Sien Kuan

*BreatheWater*

Parvathi Nayar (India)

*Candy Garden*

Ahmad Abu Bakar

*Change is Constant*

Mary Bernadette Lee

*d3ar succ3ss0r*

Fazleen Karlan

*Finding What's Next*

Bob Lee

*Kang Ouw 《侠客行》*

Boedi Widjaja

*Microorganisms Landscape*

Han Sai Por

*Re-THINGing Gesture in Contemporary Sculptural Practice*

Stephanie Jane Burt, Ezzam Rahman, Michael Lee, Vincent Leow, Lim Soo Ngee, Ivan David Ng, Sai (aka Chen Sai Hua Kuan), Grace Tan and Wang Ruobing

*Sender of Wishes*

Gatot Indrajati (Indonesia)

*Sewing Discord*

Ginette Chittick, Hazel Lim, Nature Shankar, Berny Tan, Jodi Tan

*The Menagerie Race*

Muhammad Izdi

*Words Create Worlds*

Joanne Lim

**Public Programmes***Ceramics Workshop*

Ahmad Abu Bakar

*Latch Hook Workshop*

Ginette Chittick

*Punch Needle Workshop*

Hazel Lim

*Word Collage Workshop*

Joanne Lim

*In Conversation: Sewing Discord*

Ginette Chittick, Hazel Lim, Nature Shankar, Berny Tan, Jodi Tan

*Jianghu + Wuxia*

Stephen Teo

**OTHERS***Generation M: The Music Made Us*

Rahimah Rahim, Mohamed Raffee (The Vasantham Boyz), Mel Ferdinands(Gypsy), Suhaimi Subandle (Stompin Ground), Kathir (Rudra) and Aya Sekine

*The Crab Flower Club*

Toy Factory

**FREE PERFORMANCES****APRIL 2021**

## In Youthful Company

- Absence!
- Advaita
- An Evening of Harp Chamber Music - Rave Harper
- Biyu Ng
- Celebration with RAMP Violin Ensemble - RAMP Violin Academy
- deførm: pee pee adventure

- Dogface
- DUOLONQO
- In The Mood – Frontier Danceland
- Khally
- NAP Duo – Naked Andrea Project
- NAP Quintet – Naked Andrea Project
- Ngee Ann Polytechnic Short Films - Ngee Ann Polytechnic School of Film & Media Studies
- Ocean Room – Bernice.wav
- OMS Belia
- R & Be Right Back – Ralph Alvern
- RACH
- Ryan Anders & Joy Alexis
- Sam and chill – Sam Driscoll
- Songs Our Teacher Taught Us – Tay-O Voices
- Temasek Polytechnic FYPs 2020: The Covid Edition
- The Moonhouse
- The Piano Kids – My Piano Room
- The Purple Symphony Ensemble
- Tipping Point – LASALLE College of the Arts, Diploma in Dance
- U N W E A V E – \*SCAPEdance Residency
- Wafiq Hadee
- When Sport Meets Art – Expy Crew, Jump Rope Federation Singapore and Martial House
- Yongkytown & Co.

**Online**

## In Youthful Company: Good Vibes Only

- Concert Band
- K-East
- Modern Dance
- That Acappella Group (TAG)

- West Style District
- ITE Show Choir

**MAY 2021**

## Songs We Grew Up With

- Haven
- Joe Zane
- Let's B.L.E.W! – The Big Break
- Narysal
- Peter Diaz
- Reignite Rock – Rock Rosettes
- Smooth Hits of the '90s – Yayabanananas
- Tiara Maimun
- Uberjam Acoustic

**Online**

- A Journey To The Past – Marielle & Iman
- Huda & Lal
- I Love You 2000s – Lisa & E.T.
- Soul Searching with Umar Sirhan
- To Mum with Love – LimTayPeng x DJs Deming and Jingyun from 96.3 Hao FM

**JULY 2021**

## Jazz in July

- 'S Wonderful: The Music of George Gershwin by Lester Ang
- Ain't Nothin' But Soul: A Betty Carter by Sarah-Kei & Friends
- Aledeu Trio
- Anson Fung Trio presents An Evening of Herbie Hancock
- Bop to Bop by Joshua Francis Quartet
- Exile Quartet by Malek Lakhoua, Andreas Marinello, Sharik Hasan

## &amp; Christy Smith

- Groove Works – Greg Lyons
- Impressions of Brazilian Music by Ting Trio featuring Sarah Chew
- Jazz for Kids – Hello Humpty! – Dawn Wong
- Joshua Wan: Something I Heard
- Mario Serio & UnBroken
- Mei Sheum & Sebastian Ho Duo
- Oo-Bla-Dee! Celebrating the Women in the Band by W in Jazz Band
- Piano 1 to 3: Aya Sekine Now Trio
- Piano 1 to 3: Sharik Hasan Trio
- Piano 1 to 3: Tan Weixiang Trio
- Rachma Lim Trio
- Rick Smith & Promise
- Shawn Letts featuring Darryl Ervin
- Swingalese! Songs for Bopping Lovers! by Yvette Atienza
- The Return of the Blue Monks by The Blue Monks

## Jazz in July: Date Night Fridays

- Alemay Fernandez & The Sharik Hasan Trio with special guest appearance by Miss Lou
- On the Sunny Side by Daniela Ruggieri
- Richard Jackson – Richard Jackson, Rick Smith, Tony Makarome, Erik Hargrove

## Jazz in July: Smooth Jazz Sundays

- Daniel Chia
- Dapur Smooth Jazz Trio
- Tribute to David Sanborn – Fabian Lim & Friends

## Jazz for kids

- Hello Humpty! – Dawn Wong

**Online**

- 'S Wonderful: The Music of George Gershwin by Lester Ang
- Ain't Nothin' But Soul: A Betty Carter by Sarah-Kei & Friends
- Aledeu Trio
- Anson Fung Trio presents An Evening of Herbie Hancock
- Bop to Bop by Joshua Francis Quartet
- Conversations – Joe Lee & Andrew Lim
- Exile Quartet by Malek Lakhoua, Andreas Marinello, Sharik Hasan & Christy Smith
- Fusion Nation – Sebastian Ho & Friends
- Handful of Keys with the Amanda Lee Swingtet
- Impressions of Brazilian Music by Ting Trio featuring Sarah Chew
- Jazz for Kids: Hello Humpty! by Dawn Wong
- Joshua Wan: Something I Heard
- Mario Serio & UnBroken
- Mei Sheum & Sebastian Ho Duo
- Oo-Bla-Dee! Celebrating the Women in the Band by W in Jazz Band
- Piano 1 to 3: Aya Sekine Now Trio
- Piano 1 to 3: Sharik Hasan Trio
- Piano 1 to 3: Tan Weixiang Trio
- Piano 1 to 3: The Music of Bill Evans – The Duncan McKee Trio
- Rachma Lim Trio
- Rick Smith & Promise
- Shawn Letts featuring Darryl Ervin
- Swingalese! Songs for Bopping Lovers! by Yvette Atienza
- The Return of the Blue Monks by The Blue Monks

**AUGUST 2021**

## Red Dot August

- Amanda Tee
- Bryan Chua
- Cadence
- Celebrating Singapore: Morse Percussion X Lorong Boys
- Cherie Rui Min
- Debra Khng
- Disability Visibility by Artists of Access Path
- Jean Seizure
- Joie Tan x Lincey
- KHAI
- License To Cry: Stripped by Dominic Chin
- Margin for Error – Karisa Poedjirahardjo and Vivien Yap
- Paper Paravai
- Red Dot Timeless Tunes – Cheryl Fong
- Resurgence – Varsha
- Sweet and Sour Love – Birds Migrant Theatre
- The Ann & Ben Show – Annette Lee & Benjamin Kheng
- The Untold Chapters – Aniq Rusyaidi
- TSMC Tunes – Ben Hum X Wil.W
- Vick x Karen – Vick Low & Karen de Silva

## Red Dot August: Film Screening

- A Land Imagined
- Eclipses
- Flooding in the Time of Drought
- Pop Aye



## Online

- 5AM, Stripped With Dreebsby
- Amanda Tee
- Cherie Rui Min
- Debra Khng
- Ridz Razali
- Disability Visibility by Artists of Access Path
- Don Aaron
- Echoes from the Other Side by MDT - Diverse Abilities Dance Collective
- HYSHD – Hayashida Ken
- Irsyad Alif Ft. Nisa Khan II
- Jean Seizure
- Joel & the gudjujus
- Joie Tan x Lincey
- JQ x Zul
- KEAT
- KHAI
- Krysta Joy
- License To Cry: Stripped – Dominic Chin
- Celebrating Singapore: Morse Percussion X Lorong Boys
- Margin for Error – Karisa Poedjirahardjo & Vivien Yap
- Maya Raisha
- Mel:Resurrection – Mel Ferdinands
- Paper Paravai – Brown Voices
- Rangga Jones
- RINES
- The Untold Chapters – Aniq Rusyaidi
- Tim De Cotta
- TSMC Tunes – Ben Hum X Wil.W
- Unreleased Voice Memos – Joy Alexis
- Vick x Karen – Vick Low & Karen de Silva
- We Are Each Other's Second Chances – Intune Music x Yellow Ribbon PAC Alumni

SEPTEMBER 2021

- eXchΔnge
- (gen) – Narrative – Vick Low and Keith Chia
  - Devotions – Wong Yong En, Amanda Lee, Caroline Chin, Leia Devadason
  - dreaming again: yams x russell
  - Enough! – An exploration of the female condition – JEM Collective
  - Fingerfunk x DJ Luqhere
  - KHAYAL: A Lyrical Sea of Migration and Imagination – Shariar Khaled, Suprihatin Nengsih, Janelyn Dupingay Vergara, Noor Iskandar, Harith Redzuan (from The Its) and Rudy Swandi (from The Its) (Singapore, Philippines, Indonesia and Bangladesh)
  - Let the B@ass drop – Likie Low and Ignatius Wang
  - Lick – Yeyoon Avis Ann
  - Loving things (to say) – Ang Kia Yee
  - Music and Poetry of the Heart – Mohamed Noor and Suraya MS
  - Music Projected: Skeleton and other works – Elicia Neo, Yuru Lee and Alyshea Mo
  - sl\_owtalk and Yeyoon Avis Ann
  - Sunset: A Harp and Flamenco Affair
  - The Digital Shamans – Raghavendran Rajasekaran and Syafiq Halid
  - The Distance Between Us: Poems and Songs – Felix Cheong, Chen Zhangyi, Lin Xiangning and Moira Loh
  - The Sainou Story – Into the Forest by Derrick Tay, Subastian Tan, Tajiyah Sulwana

## Online

- dreaming again: yams x Russell
- KHAYAL: A Lyrical Sea of Migration and Imagination – Shariar Khaled, Suprihatin Nengsih, Janelyn Dupingay Vergara, Noor Iskandar, Harith Redzuan (from The Its) and Rudy Swandi (from The Its) (Singapore, Philippines, Indonesia and Bangladesh)
- The Digital Shamans – Raghavendran Rajasekaran and Syafiq Halid
- The Distance Between Us: Poems and Songs – Felix Cheong, Chen Zhangyi, Lin Xiangning and Moira Loh

OCTOBER 2021

- Crossing Borders
- A Journey into Afrobeat, Reggae & Ska Music – Instigator Afrobeat Orchestra
  - A Night of Macedonian Music – Bojana Fabel (Singapore/Macedonia)
  - Alberto Marin Quartet
  - An Acoustic Reggae Nice Up – Reggae Remedy
  - Arabic Traditional Music – Firqah Alwehdah
  - Azrin Abdullah and Nizarfauzi
  - Beats of the East & West – Folk Song & Music from India by Folk Diversity
  - Caribbean Soul – Andayoma
  - Cuban Grooves – Root by Ernesto Enriquez (Cuba/Singapore)
  - Havana Social Club
  - Music from Spain – A Tempered-Strings Exploration by Singapore Tremolo Strings

- Music from the Philippines – A Tempered-Strings Exploration by Singapore Tremolo Strings
- Northern Delights – Ng Rui Jun
- Prost! Music for Oktoberfest – Oompah Beats
- Russian Teatime – Alexander Souptel, Masako Suzuki White, Guennadi Mouzyka and Santiago Jiayi Zhang
- Scottish Traditional Music – Traditionally Speaking
- Songs of Armenia – Gayane Vardanyan and Radostin Kirchev
- The Soul of Keroncong – Keroncong Bayu
- Traditional and Contemporary Folk Music from the British Isles – Kakoang (United Kingdom)
- Travel Around Japan with Music & Dance! – HIBIKIYA (Japan)
- Window to Ukraine – Kseniia Vokhmianina and Ani Umedyan

## Online

- The Soul of Keroncong – Keroncong Bayu
- Travel Around Japan with Music & Dance! – HIBIKIYA (Japan)
- Window to Ukraine – Kseniia Vokhmianina and Ani Umedyan

NOVEMBER 2021

## Soundtracks

- A Night with Izzy and Owen
- Be Our Guest – Alyssa Lie & Friends

- Feel Trip: Yuugen (Limited) Train – Musubi
- Heema Izzati
- If Films Were Song – Syakirah Noble & Caleb Koa
- Love, Romance & Anda Mahu Rock! – Ryzall Noh & The Kakilangs
- Maya Raisha
- Sheer–Nas

**Online**

- Heema Izzati
- If Films Were Song – Syakirah Noble & Caleb Koa
- Maya Raisha
- Sheer–Nas
- Short Films by NTU – Students of Nanyang Technological University School of Art, Design and Media

**DECEMBER 2021**

## Come Together

- A Lyrebirds Christmas
- Amanda G. Lee and Friends
- An Elfie Guide to Santa Claus Not Coming to Town – 7/8 Musical Collective
- Bennett Bay x SHAK
- Chill Out with A&W – Adria & Wei Lun
- Christmas Cheer with Louis Soliano and Friends
- Close to You – A Night with NUS Jazzband
- Come Play (Cello) With Me – Voice of the Cello
- Deck the Halls with Mel & Elle – Mel and Gabrielle
- Ethel X Dwayne X Julian: A Journey

## Through Local Musicals

- I Kid You Not, Live! – Dhruv Khurana & Siddhant Anand
- In with the New with Hasyir Ibrahim – Hasyir Ibrahim, Wovensound x Ihasamic!, Benny's, Tiara Maimun & Ken Loh
- Jack & Rai featuring The People in Our Neighbourhood – Tyen Rasif, Mark Bonafide and Suhaimi Yusof
- Jingle Bell Jazz with The Sunnyside Sounds
- Krysta Joy x Keona (ft. Special Friends)
- Let's Party! An Improvised Year-End Festive Special – ASAP Improv
- Max 李立纶
- Max Surin and Linda Elizabeth of Tokyo Square
- Music of Love – Zeeaura & Friends
- NARYSAL
- NUS Jazz Band
- Perry Pluto and Friends
- Raw Energy
- Rima Rasif
- RINES x Kevin B
- Sam Driscoll
- Slumber Party: Girls' Night On Stage – Fill The Vamp
- Snacks by a Campfire – PB&J X Likie Low
- Soft Jams with LAYYI ft. Julius
- Summertimes Big Band
- The Being: Katanya Dia Aku Adalah... – NAMIE X Muhd Sharul Mohd
- THE LITMUS LAB – Litmus Jazz Ensemble
- The Nexus Event: Fables Retold – Vivien Yap
- The Novel Encounter – Live Typewritten

## Poem experience for Year-end wishing

- Tonight with WOKFUNK: Class of 2022 – WOKFUNK, Marian Carmel, Akeem Jahat, Vivien Yap, Dominic Chin, Sambal Snake & Owen Li
- Umar Sirhan and Friends: Bilo Bros feat. Tiara Maimun
- Wayne, Darren and Christopher

**JANUARY 2022**

## All Things New

- Abby Simone
- aeriqah
- Aldo Tasbur
- Ya Like Jazz by ALICIA DC
- Chelsea Cara
- Coming Up Roses
- Cravism x Maya Diegel
- cues
- CURB
- Dreebsby: open to vibing
- FXTRT
- Gareth Fernandez
- Groove Factory & Friends
- Hanging Up The Moon
- Houg
- Introducing Ann Gie
- Introspection – Eugene Ang
- Joe Lee & Friends: Get In
- JQ x ZUL
- Leslie Low
- lewloh
- MOTUS
- Naina V
- NEW (y)EARS – Izat Ibrahim
- Odelia Rei
- Rachma Lim
- Rad Bromance

- Rit Xu Group
- Sambal Snake
- Same Old Brand New Tunes – Jamie Wong
- SATINA and Besties
- Shak'thiya
- ShiLi & Adi
- Shisha & Frenz
- The New Modern Lights
- Tiara Maimun
- t/Itshift
- Tyas Inglesias X Homeground Studios (by Tyas Inglesias X Homeground Studios)
- YAØ

**Online**

- Abby Simone
- Aeriqah
- Coming Up Roses
- Naina V
- NEW (y)EARS – Izat Ibrahim
- Sambal Snake
- Same Old Brand New Tunes – Jamie Wong
- SATINA and Besties

**FEBRUARY 2022**

## Cool Classics

- Carnatic Tales by Sudarshan, Nishanth, Sai Vigneshwar, V Anand & Sai Akilleshwar
- Distinct Voices by Carolin Ralser and Fontane Liang
- Happy Lunisolar Beats by ZingO Festival Drum Group

- Incursion Trio by Siew Yi Li, Lin Juan & Beatrice Lin
- Lunchtime Concerts with Students of NAFA, School of Music
- Rhythm and Song by Vignesh, Akilesh and friends
- Samvadana: Musical Conversations by Narendra Suhas Jagannathan, Lavanya Balachandran, Prakash Gopalakrishnan & Sathis Kumar
- Songs for the Soul by Rhythms Aesthetic Society youth ensemble
- Stargaze by Djoko Mangkrenng Performing Arts
- Swar Yuva by Swarhythm Yuva ensemble
- The Aerial Trio by Nestor Solorzano, Jonah Ryan Kwek Lim Jin, Viktoriya Klyukina
- Vive le Trio! by Charity Kiew, Patcharaphan Khumprakob & Rachel Ho

#### Cool Classics: Band Weekend

- Arias and Chamber music for voice and winds by Nanyang Academy of Fine Arts, School of Music, Vocal and Woodwind Studies
- Band TEHgether! by TEH Trio
- Classical Remix! – Likie Low
- Crescendo by Fairfield Symphonic Band
- Crescent Girls' School Symphonic Band
- It Takes A Village to Oboe by Singapore Oboe Band
- Lion City Brass Goes Pop!
- Thomson Big Band

#### Cool Classics: Music X Literature

- A Piano Programme by Students of the Lim Sisters
- Radostin Kirchev and Skaidrite Rakovska
- You Give Love a Bad Name by À Duoi

#### Cool Classics: Opera Weekend

- Heroes, Lovers, Villains and Sidekicks by The Opera People featuring Jonathan Charles Tay, Leslie Tay, Pauline Lee and Shridar Mani
- Opera Arias for Voice and Wind Ensemble by Nanyang Academy of Fine Arts, School of Music, Vocal and Woodwind Studies

#### Cool Classics: Spectrum Platform

- Juxtapose by Morse Percussion featuring Derek Koh and Cheong Kah Yiong
- Sleep? by Weird Aftertaste

#### Online

#### Cool Classics: Band Weekend

- Thomson Big Band
- Lion City Brass Goes Pop!
- Classical Remix! – Likie Low

#### MARCH 2022

#### Foreword

- (you) let the light in by Sing Lit Station
- Children's Stage of Arts Production
- Cuttings: from The Orchid Folios by Mok Zining & This Humid House

- General Lee/Speaking: Singaporeana by General Lee x Loremy Lee, featuring the Good Company
- Inconvenience of Minor Parts by Felix Cheong
- Jendela Pantunism by Shahril Samri & Fadhli Rusydi Fadzil
- Jiwa Laut – The Spirit of the Sea by Firdaus Sani and Asnida Daud
- Melizarani T.Selva and Cheyenne Alexandria Phillips (Singapore, Malaysia)
- Poems from We Make Spaces Divine by Pooja Nansi and Isuru Wijesoma
- Sounds Like a Buzz by Marc Nair
- SWIMMING WITH MYNAH BIRDS by Stephanie Dogfoot

#### Online

- Cuttings: from The Orchid Folios by Mok Zining & This Humid House
- Jendela Pantunism by Shahril Samri & Fadhli Rusydi Fadzil
- Jiwa Laut – The Spirit of the Sea by Firdaus Sani and Asnida Daud

#### Soul Jam

- Bob Shiah
- Cover Charged by E R I (Malaysia, Singapore)
- Fresh Off The Block 21/22 – The Finals
- Juniper
- Khally
- The Originals by Trisno
- The Soul of Stevie by NyaLi

#### COLLABORATIONS

#### Ding Yi Composium 2021

- Prize Presentation Concert
- Masters' Replay Concert
- Symposiums
- Open Rehearsals

#### Online

- Prize Presentation Concert
- Masters' Replay Concert
- Symposiums
- Open Rehearsals

#### M1 CONTACT Contemporary Dance Festival 2021 | Presented by The Human Expression (T.H.E) Dance Company

- Dance At Dusk
- InterBeing – A Double Bill
- M1 Open Stage
- Co.Lab.Asians

#### M1 Singapore Fringe Festival 2021 | The Necessary Stage

- The Essential Playlist by The Second Breakfast Company
- Rindu di Bulan by Rupa co.lab
- Being: 息在 by 微 Wei Collective and Collaborators

#### National Theatre Live 2021

- Screening: Hansard
- Screening: The Curious Incident of the Dog in the Night-time
- Screening: Cyrano de Bergerac
- Screening: The Lehman Trilogy

*VECTOR#2: DYADS | Dance Nucleus*

- *A Moment of Entanglement (Talk)*
- *A Strange Place*
- *Dance Offering/Station 4*
- *Dyadic Relations (Talk)*
- *On Display*

*Sing Out Loud! Trainer Programme*

*(Intermediate)*  
Angelina Choo

*Sing Out Loud! Workshop for Social Service*

*Professionals*  
Angelina Choo

**COMMUNITY ENGAGEMENT***Community Angklung Workshops*

Sri Warisan Som Said Performing Arts Ltd

*Community Hula Dance Workshops*

Sugako Mayuzumi

*Community Songwriting Workshops*

Diamonds On The Street

*Community Spoken Word Workshops*

Jennifer Anne Champion

*Community Video Mentorship*

Parabole

*Save a Friend – Preventing Youth*

*Suicide Programme for Social Service Professionals, Educators & Tertiary Peer Support Student Leaders*  
Rosemary McGowan

*Sing Out Loud! (Lions Befrienders Service Association & AWWA Dementia Day Care Centres)*

Angelina Choo

*Songwriting for Hope (Bowen*

*Secondary School & SHINE Children and Youth Services)*

Diamonds On The Street

*This is My Song (Singapore Cancer Society)*

Peggy Ferroa

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

- Leon Ho
- Ruby Chen & Jacob Teo
- Tanya Ang & Tan Rui Shan
- Two of Us
- Vanessa Phang & Dominic Cai
- Vivienne Wong & Caleb Tay
- Zeeaura & Claris Tan

*Youth Engagement – Learning Journeys*

*and Speaking Engagements for Youth Artists, Arts Practitioners, Educators and Students*

# Hirers' Performances & Events

April 2021 to March 2022

(Unless otherwise stated, all performances are from Singapore)

## CONCERT HALL

### APRIL 2021

*Altenburg Arts Pte Ltd*

Celebrating Beethoven: The Cello Sonatas

*The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency*  
Chamber Repertory XVI

*Singapore Symphonia Company Limited*  
SSO Subscription Concert: Bomsori Kim Plays Mozart (South Korea, Singapore)  
SSO Subscription Concert: Flurry of the Flute

### MAY 2021

*Altenburg Arts Pte Ltd*

Celebrating Beethoven: The Cello Sonatas

*Arts House Limited*  
Singapore International Festival of Arts 2021: Ghosts of Yesteryear (by Morse Percussion)

*Orchestra of the Music Makers Ltd*  
Mahler 4 Live

*Singapore Symphonia Company Limited*  
SSO Subscription Concert: Mozart in Major  
SSO Subscription Concert: Mozart in Minor

### JUNE 2021

*Altenburg Arts Pte Ltd*

An Extraordinary Time – Haiou Zhang plays Bach & Beethoven (Germany)

### JULY 2021

*LA Comedy Live Pte Ltd*

LA Comedy Live presents Jinx Yeo for A Night of Laughs

### AUGUST 2021

*Orchestra of the Music Makers Ltd*

Albert Tiu plays Chopin

*Singapore Symphonia Company Limited*  
[Recording] SSO National Day Concert Recording Project  
SSO President's Young Performers Concert  
SSO Subscription Concert: Love, Carmen and Mozart

### SEPTEMBER 2021

*Biz Trends Entertainment Pte Ltd*

The Famous Trio

*Supreme Entertainment and Show Productions Pte Ltd*  
'Xin' With Hearts Concert

### OCTOBER 2021

*Altenburg Arts Pte Ltd*

The Goldberg Variations • Solo Piano Recital by Chiyun Wong (Germany)

*LA Comedy Live Pte Ltd*  
LA Comedy Live presents The Expat Comedy Show

*Orchestra of the Music Makers Ltd*  
MUSIC UNMASKED: Symphony for Winds, Brass and Percussion  
Symphonic Fantasies – Kate Liu Plays Mozart

*Singapore Symphonia Company Limited*  
[Recording] SSO Recording for Christmas Concert  
SSO Subscription Concert: Sayaka Shoji – Spirit of the Violin (Japan, Singapore)  
SSO Subscription Concert: The Sound of Mendelssohn

### NOVEMBER 2021

*Ace 99 Cultural Pte Ltd*  
Vocal Recital by Zhuang Jie

*Singapore Symphonia Company Limited*  
SSO Subscription Concert: The Butterfly Lovers  
SSO Subscription Concert: To Paris with Cédric Tiberghien (France, Singapore)

*Vocal Associates Ltd*  
A Shakespearean Affair II

### DECEMBER 2021

*LA Comedy Live Pte Ltd*  
LA Comedy Live presents The Jolly X'mas Comedy Show

*Net4Com Pte Ltd*

[Recording] Linying – ROUND Music Festival

*Singapore Symphonia Company Limited*

SSO Christmas Fundraising Concert

SSO Subscription Concert: Baiba Skride

Plays Mozart (Latvia, Singapore)

SSO Subscription Concert: Lorenzo

Viotti and Andreas Ottensamer (Austria,

Singapore, Switzerland)

*The Government of the Republic of*

*Singapore (as represented by the Ministry*

*of Defence) through the Defence Science*

*and Technology Agency*

SAF Family Concert

*Wind Bands Association of Singapore*

WBAS Youth Band Festival Concert 2021

## JANUARY 2022

*Orchestra of the Music Makers Ltd*

Beethoven's Eroica: A Symphonic Revolution

*Singapore Symphonia Company Limited*

[Recording] SSO Recording with Hans Graf

SSO Subscription Concert: Beethoven, 1806

(China, Singapore)

SSO Subscription Concert: Schumann

Piano Concerto and Mozart's Jupiter

(Germany, Singapore)

*Shooting Gallery Productions Pte Ltd*

STB x NAC Filming

## FEBRUARY 2022

*Viva Foundation for Children with Cancer*

Tanya Sen and Friends in Concert –

Traveller's Songbook

## MARCH 2022

*Jerry Fernandez*

The 50th Anniversary of Jerry and The

NeuFaces

*Nam Hwa Opera Limited*

Reimagining Traditions: Women of

Teochew Music

*NUS Mind-Science Centre*

An Undeclared Mind: A Fund-Raising

Juke-box Musical

*Singapore Symphonia Company Limited*

SSO Concerts for Children: The Conductor's

Spellbook

SSO Subscription Concert : Shostakavich

with Hans Graf and Nikolay Didenko

(Russia, Singapore)

*The Opera People Ltd*

Make Our Garden Grow – The Opera People

Fundraiser

*Yong Siew Toh Conservatory of Music*

Concerto Prizewinner Showcase Series:

Prokofiev & Tchaikovsky Pyotr & the Wolf

## THEATRE

### MAY 2021

*Arts House Limited*

[Recording] Singapore International

Festival of Arts 2021: The Rhythm of Us

Singapore International Festival of

Arts 2021: Cosmogony (Cie Gilles Jobin,

Switzerland) (Live Streamed)

### JULY 2021

*ROLLA Pte Ltd*

Feng Ze – Live @ Esplanade – Theatres

on the Bay and Move On Official MV

Recording

### AUGUST 2021

*Arts House Limited*

The Rhythm of Us

### SEPTEMBER 2021

*Biz Trends Entertainment Pte Ltd*

Peppa Pig Live! Perfect Rainy Day!

*Singapore Ballet Ltd*

Masterpiece In Motion

### NOVEMBER 2021

*Singapore International Film Festival*

Singapore International Film Festival 2021:

Special Presentation – Scene UnSeen

### DECEMBER 2021

*Biz Trends Entertainment Pte Ltd*

Hao Li Hi 2021 Concert

*Singapore Ballet Ltd*

Singapore Ballet Festival

*TCR Music Pte Ltd*

Let's Sing Live Again!

*The Singapore Lyric Opera Limited*

Double Bill Opera: Salieri's Prima la

musica e poi le parole & Mozart's Der

Schauspieldirektor

### FEBRUARY 2022

*Singapore Ballet Ltd*

Singapore Ballet Gala 2022

*Supreme Productions Pte Ltd*

Disney in Concert – Magical Music from

the Movies (Singapore, USA)

### MARCH 2022

*Breed Productions Pte Ltd*

[Filming] Hypnotherapy Music Video

*Teddy Goh*

[Filming] For Ukraine Refugees

## RECITAL STUDIO

## APRIL 2021

*Association of Composers (Singapore)*  
[Recording] Temasek – Vocal Composition  
Recital by Xiao Chunyuan

*Benjamin Lim Tiong Han*  
A place to sit for a while

*City Choir*  
[Recording] Our Night Rendezvous 2

*Goh Soon Tioe Music Studio*  
Goh Soon Tioe@110 – Concert Series

*Harmonica Aficionados Society*  
Romantic Melody

*Singapore Armed Forces Band*  
SAF – Percussion Ensemble

*Singapore Youth Choir Ltd*  
Matin Live Concert

## MAY 2021

*Jeremy Lim Wei Liang*  
Music from the Soviet Era: Songs of Our  
Century

*Madison Academy of Music*  
Imagine by Madison Academy of Music

*Maya Dance Theatre Ltd*  
[Recording] Seeds Digital Recording Project

*Musicians' Initiative*  
Concertan-TEH!

*Pamela Cheong Yuzhi*  
Lecture Recital - Of Night and Dreams

*Singapore Street Festival Limited*  
Alyssa Lie in Concert  
Haven Live in Concert  
[Recording] Beyond the Borders (by Sachiyo)

## JUNE 2021

*Ikuko Takahashi*  
Adventure with the Frisson String Quartet

## JULY 2021

*Belle Epoque Music Limited*  
RESONANCES - a double bill

*Goh Soon Tioe Music Studio*  
Natalie Koh, Violin - 2020 GST Centenary  
Award Recital

*Raymond Wong*  
Scandinavia

## AUGUST 2021

*Artistventure Pte Ltd*  
Musaic

*Derek Koh*  
Morse Percussion Presents ENTER:

*Kris Foundation*  
Die Dunkelrosa Rose

*T'ang Quartet Ltd*  
Death and the Maiden: T'ang Quartet in  
Concert

*The Harp Association (Singapore)*  
The "Duality" Concert Series – Viva Rave –  
10 Harp Ensemble Concert by Singapore  
Young Professional Harpists

*Vocal Associates Ltd*  
Teachers Series II and Songbird Series 2021

## SEPTEMBER 2021

*Artistventure Pte Ltd*  
Musaic

*Big Tree Entertainment Singapore Pte Ltd*  
NOW That's What I Call the 90's –  
PennyLane x BookMyShow

*Cappella Martialis*  
Josquin 500: Missa Pange Lingua

*Flamenco Sin Fronteras Ltd*  
Flamencasian

*Loh Jun Hong*  
In Good Company Again

*Nicholas Ho*  
Piano Recital by Nicholas Ho

*Pamela Cheong Yuzhi*  
I HATE MUSIC: stories for big and little people

*Raffles Singers*  
Always Singing

*Red Dot Baroque Ltd*  
Red Dot Baroque – Vivaldi Four Seasons

*Robert Casteels*  
Like Nothing Else

*Sensible Music*  
far, far, away

*Siew Yi Li*  
Strauss and Franck (by Siew Yi Li & Victor  
Ong)

*Singapore Street Festival Limited*  
Re-License To Cry: Dominic Chin in Concert  
ft. Guest Duets

*The Harp Association (Singapore)*  
RH International Prestige Award 2021 -  
Winner's Concert

*The Singapore Lyric Opera Limited*  
SLO Presents Chorus in Concert

*Vocal Associates Ltd*  
A Shakespearean Affair Part I

## OCTOBER 2021

*Artistventure Pte Ltd*  
Symphony of Motherhood

*Embassy of Austria in Singapore*  
The Austrian Music Universe

*Sensible Music*  
Sérine de Labaume in Recital (1)  
Sérine de Labaume in Recital (2)

*Vocal Associates Ltd*  
Spring Will Come Again

## NOVEMBER 2021

*Robert Casteels*  
Like Nothing Else #2

*Singapore Symphonia Company Limited*  
NPVC Violin Quarter Finals & Semi Finals  
*The Necessary Stage*  
\_\_\_\_\_ Can Change

## DECEMBER 2021

*Benjamin Lim Tiong Han*  
[Recording] Ben Lim Concerts presents My  
Homeland : An Evening of Russian Art Songs

*Decadance Co*  
Double Trouble

*Sensible Music*  
Shall We Dance (by Sérine de Labaume)

*Singapore Street Festival Limited*  
The Christmas Songs Concert by Jacintha  
& Robert

*The Arts Place*  
Songs to the Moon

*The Philharmonic Orchestra Society*  
Animal Stories

*Vocal Associates Ltd*  
A Shakespearean Affair Part II

## JANUARY 2022

*Chamber Music and Arts Singapore Ltd*  
Beethoven250

*Neo Ming Wei*  
"Dream Valley" – A Collaborative Piano  
Recital  
*Pamela Cheong Yuzhi*  
Just Mozart!

*Richard Wagner Association (Singapore)*  
War of the Romantics

*Sherman Lee*  
Project 2020 (by Nanyang Collective)

*Singapore Armed Forces Band*  
Solista I

*Xavier Marina Patricia*  
My Life of Music & Dreams

## FEBRUARY 2022

*BELLEPOQUE*  
In Your Hands

*Gena Ng*  
Singapore Youth Chamber Winds

*re: mix*  
re: mix "Turning the Page"

*Sarah Wong*  
Spanish Resonances: Harp and Spanish  
Dance (by The Harp Quarterly and Spanish  
Dance Singapore)

*Toh Tze Chin*  
Memories of 2055: Worlds Beyond

*Vocal Associates Ltd*  
Pandemic Blues by Evolution Quartet

*Yvette Atienza*  
A Tribute to Singapore Jazz Pioneers – LIVE!

## MARCH 2022

*Chee Jun Hong*  
What I want to say?

*Funkie Monkeys Entertainment*  
Ben Hum EP Launch Mini Concert

*Musicians' Initiative*  
Animation Soundtracks

*Singapore Armed Forces Band*  
Chamber Repertory (Winds)

*Yin Qun*  
[Recording] Zheng Yuan



## THEATRE STUDIO

## SEPTEMBER 2021

*Agam Ltd*  
Re.Somma

*Arts Theatre of Singapore Ltd*  
[Recording] Live stream recording Little White Rabbit and Tadpole Looking for Mom

*VK Arts Ltd*  
Samrohana - healing at 528HZ

## DECEMBER 2021

*T.H.E Dance Company Ltd*  
Seeing \_\_\_\_\_ Through the Eyes of Impermanence (by The Human Expression (T.H.E) Dance Company)

## JANUARY 2022

*The Necessary Stage*  
M1 Singapore Fringe Festival 2022: The Helpers – Rindu di Bulan by Rupa co.lab  
M1 Singapore Fringe Festival 2022: The Helpers – The Essential Playlist by The Second Breakfast Company

## ANNEXE STUDIO

## MAY 2021

*Division Communications Pte Ltd*  
McLaren Ultimate Series Elva Launch

## SEPTEMBER 2021

*Make Music Pte Ltd*  
[Recording] Stefanie Sun Douyin Livestream Concert

## DECEMBER 2021

*Ho Si Min Placida*  
What the Bach!?

*Theophilus Kwek*  
Migrant Cultural Show 2021

## JANUARY 2022

*The Necessary Stage*  
M1 Singapore Fringe Festival 2022: The Helpers – Being by Wei Collective and Collaborators

*The Opera People Ltd*  
Penelope

## FEBRUARY 2022

*Brian Peace*  
Kira Ft Mad Honey

*Ryan Tan*  
Our Dream | Whose Reality by Flame of the Forest

## MARCH 2022

*Arts House Limited*  
Time Heist: Civic District Press Conference

*Louis Quek*  
UPLOADING presents Time Capsule

*Persatuan Bahasa Melayu Universiti Kebangsaan Singapura (PBMUKS)*  
MERDU 2022

*The Singapore Lyric Opera Limited*  
Sunshine Through the Rain

*Yvonne Tay*  
Music Kneads: A Sensory Celebration of Music & Gastronomy



Thank You

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