

The Esplanade Co Ltd

Annual Report FY23

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YEAR IN REVIEW

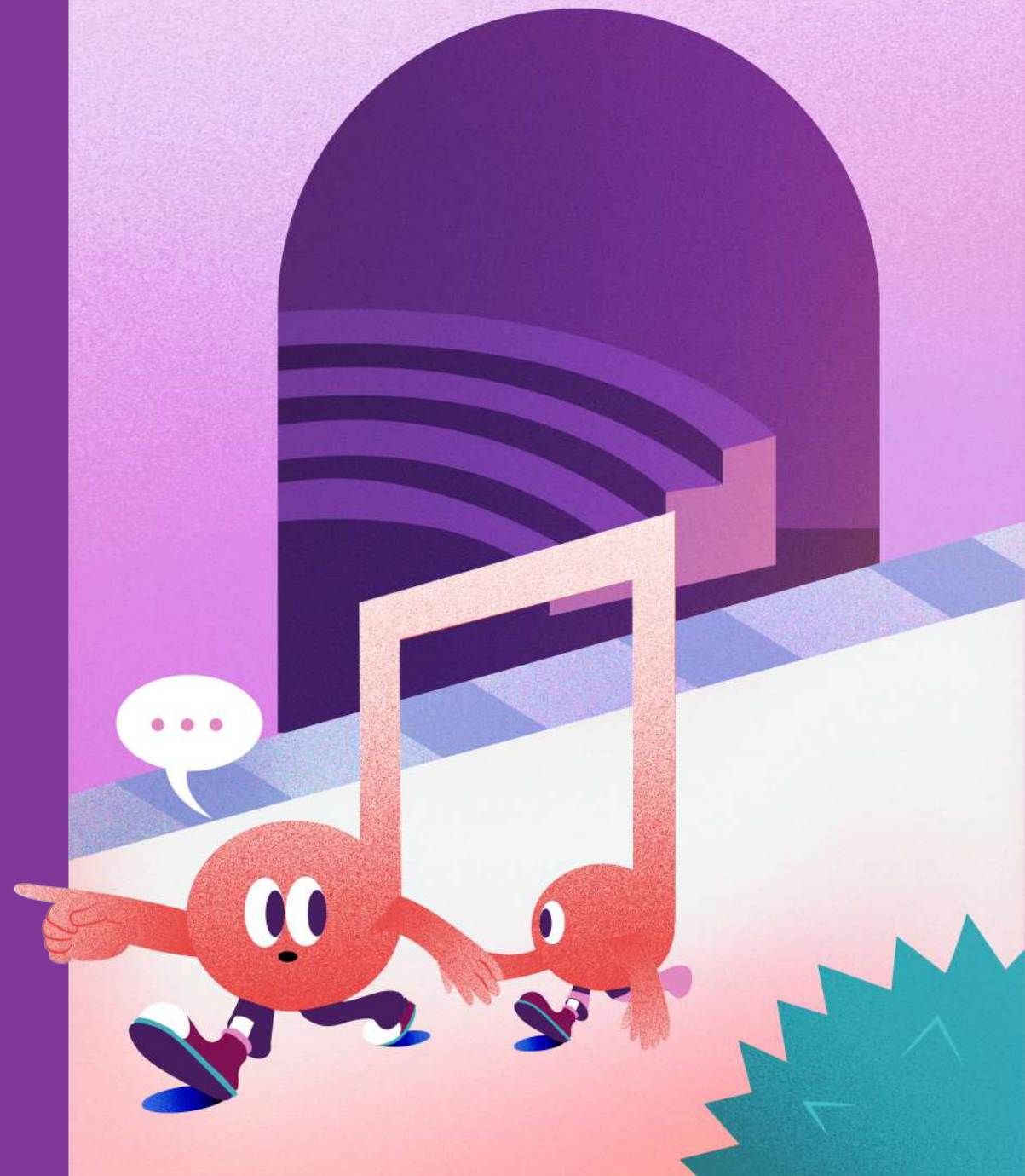
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Corporate Overview

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

Nominating & Remuneration Committee

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

Audit & Risk Committee

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

Digital & Technology Advisory Panel

Mr Daryl Neo (Chairman)
 Ms Lin Diaan-Yi
 Ms Rika Sharma

Registered Address

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

Charity Status

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

IPC Status

Effective Period:
 1 Apr 2023 to 31 Mar 2026

External Auditors

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

Internal Auditors

RSM Risk Advisory Services Pte Ltd

Panel of Legal Advisors

Rajah & Tann LLP
 RHTLaw Asia LLP

Company Secretary

Mr See Tho Keng Leong

Principal Bankers

DBS Bank Limited
 Standard Chartered Bank
 United Overseas Bank Limited

Board Of Directors

Appointments as at latest practicable date

Mr Lim Ming Yan

Age 61

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

Chairman

- NS Square Ltd
- Singapore Business Federation

Lead Independent Director

- Sembcorp Industries Ltd

Independent Director

- China Vanke Co Ltd
- DLF Assets Limited
- DLF Cyber City Developers Limited
- Enterprise Singapore Board
- Vasek Management Pte Ltd

Board Director

- Aquila Asia Capital Advisory Pte Ltd
- Aquila Investment Partners Pte Ltd
- Grove Real Estate Partners Pte Ltd
- Grove RE Pte Ltd
- MNG Brighton Pte Ltd
- Universal Aquaculture Pte Ltd
- Woodgrove Real Estate Pte Ltd

Director and Shareholder

- Aquila Asia Investment Management Private Limited

Board of Trustees – Member

- Chinese Development Assistance Council

Board Governor

- Singapore-China Foundation Ltd

Non-Resident High Commissioner to the Republic of Mauritius

- Ministry of Foreign Affairs

Qualifications

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

Ms Yvonne Tham

Age 50

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

Chief Executive Officer

- The Esplanade Co Ltd

Board Director and Member (Executive and Nomination Committee)

- SISTIC.com Pte Ltd

Board Director and Member (Finance and Investment Committee)

- Nanyang Academy of Fine Arts

Board of Trustees and Member (Audit Committee)

- University of the Arts Singapore Ltd

Board Director

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

Deputy Chairman and Member (Executive Committee)

- Association of Asia Pacific Performing Arts Centres

Member

- Founders' Memorial Committee
- Governing Board, Yong Siew Toh Conservatory of Music
- Singapore Film Commission Advisory Committee, Infocomm Media Development Authority

Qualifications

- MPhil, University of Cambridge, UK
- MA in Art Business, Sotheby's Institute of Art, UK

Ms Janet Ang

Age 65

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

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

Independent Director

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

Board Member

- Home Team Science & Technology Agency

Singapore's Non-Resident Ambassador to the Holy See

- Ministry of Foreign Affairs

Senior Advisor

- RGE Group

Council Member

- Council for Board Diversity

Qualifications

- BBA (Honours), National University of Singapore

Mr Lee Eng Beng

Age 57

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

Ms Lee Huay Leng

Age 53

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

Editor-In-Chief, Chinese Media Group

- SPH Media Limited

Chairman

- New Beginnings Management Consulting (Shanghai) Company Ltd

Director

- Business China
- Focus Publishing Ltd
- Red Anthill Ventures Pte. Ltd.
- SPH Media Limited
- Straits Digital Innovation Co. Ltd. (Chongqing)
- Target Media Culcreative Pte. Ltd.

Trustee

- Chinese Development Assistance Council

Member

- Founders' Memorial Committee
- Lee Kuan Yew Fund for Bilingualism
- Public Transport Council
- Tote Board Grant Approval Committee (GC)

Qualifications

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

Dr Lee Tung Jean

Age 50

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

Deputy Secretary (Culture and Sports)

- Ministry of Culture, Community and Youth

Member

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

Qualifications

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

Mr Lee Woon Shiu

Age 53

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

Director

- DBS Foundation Limited
- DBS Multi Family Office Foundry VCC
- DBS Trustee Limited
- Singapore Chinese Orchestra Company Limited

Qualifications

- LLB (Honours), National University of Singapore

Mrs Clara Lim-Tan

Age 52

Appointed to the Board on 30 Nov 2020
Date of last re-appointment: 24 Nov 2023

Director – Arts Education Branch, Student Development Curriculum Division 2

- Ministry of Education

Board Member

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

Qualifications

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

Ms Lin Diaan-Yi

Age 50

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

Director

- Straits Trading Company
- Viva Foundation for Children with Cancer

Qualifications

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

Mr Low Eng Teong

Age 55

Appointed to the Board on 1 Apr 2024
(1st Appointment)

Chief Executive Officer

- National Arts Council

Board Director

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

Member

- LTA Art Review Panel

Qualifications

- MA, Teachers College, Columbia University, USA
- Postgraduate Diploma in Education, Nanyang Technological University
- BA (First Class Honours), UWS, Singapore

Mr Daryl Neo

Age 39

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

Founding Director and Chief Executive Officer

- Handshakes

Special Executive Officer

- Nikkei Group Asia Pte Ltd

Exco Member

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

Member

- National Youth Council, INSPIRIT Member & OLSP Alumni

Qualifications

- BBA (Banking & Finance), Nanyang Technological University

Ms Rahayu Buang

Age 53

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

Chief Executive Officer

- KidSTART Singapore Limited

Deputy Chairman

- Malay Heritage Foundation

Board Director

- Suncare SG Ltd

Member

- Project DIAN Steering Committee

District Councillor

- South West Community Development Council

Qualifications

- Master in Public Policy, National University of Singapore

Ms Rika Sharma

Age 42

Appointed to the Board on 24 Nov 2023
(1st Appointment)Head of Agency, Partner & Industry
Relations, APAC

- Google

Director

- Janajal

Board Member

- Ex- Regional Board Member, Interactive Advertising Bureau (IAB) SEA & India
- Ex- Ex-Co Board Member, Association of Accredited Advertising Agents (AAMS)

Advisory

- Impact start-ups

Qualifications

- BA (Honours), Carleton University, Canada

Mr Shekaran Krishnan

Age 58

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

Director

- Global Asia Insurance Partnership

Chairman

- Indian Programmes Advisory Committee, IMDA
- Sri Mariamman Temple

Trustee

- Singapore University of Social Sciences

Member

- Medishield Life Council

Qualifications

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

Mr Sim Hwee Cher

Age 66

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

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 45

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

Chief Executive Officer

- Quantedge Capital Pte Ltd

Chairman and Director

- Access Singapore Ltd
- Learning Gateway Ltd
- Tri Sector Charity Consultants Ltd

Director

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

Board of Governors

- Raffles Institution

Advisory Council Member

- Lifelong Learning Endowment Fund

Council Member

- Council for Board Diversity

Executive Council Member

- Alternative Investment Managers Association

Qualifications

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

Chairman's Review

In April 2023, Esplanade – Theatres on the Bay started the financial year (FY23) with a new commitment to lead in **Inclusion and Wellbeing** through the arts, the development of **The Next Generation** of artists and creative citizens, and the shaping of Singapore's **Creative Futures**.

FY23 also saw Esplanade making the shift to an impact reporting framework, to account for and communicate its contributions in the arts and cultural sphere more comprehensively. As a charity, this enhanced level of accountability raises greater awareness and understanding at a national level, amongst decision-makers, funders, supporters and even researchers, for the role the arts play in society. You may refer to our second Impact Report on "[Inclusion and Wellbeing](#)" and our inaugural Impact Report on "[The Next Generation](#)".

As a centre for everyone, Esplanade celebrates the diversity of Singapore's multi-cultural identity through the arts. In the past 21 years, we have built a year-long calendar with festivals and programmes that cater to people of all backgrounds and ages, and nurtured a pool of loyal patrons through our *Esplanade&Me* affinity programme. A generation of audiences have grown up with us and we recognise the need to serve a whole new generation who have differing tastes and needs for the arts.

In FY23, Esplanade had the privilege of hosting 3.81 million audiences at 4,231 onsite and online performances and activities. We are heartened by the strong support from the community as overall attendances has increased by 16.8% as compared to FY22. In particular, total online audience for content such as recorded performances, podcasts and special video programmes created by Esplanade, crossed the 2 million mark in FY23.

In tandem with this growth in attendances was the increase in sponsorships and donations that Esplanade garnered in the same year. With the generous support of organisations and individuals, Esplanade raised \$3.98 million in FY23, three times more than the amount



MR LIM MING YAN

Chairman, The Esplanade Co Ltd

raised in FY22. The number of sponsors and donors who gave \$1,000 and above also doubled from 71 in FY22 to 162 in FY23. Many were new donors who attended the [Fundraising Gala 2024 – One Evening, Infinite Tomorrows](#) held at the Esplanade Concert Hall, which raised \$1.4 million in support of Singapore's next generation talents. There were also many long-time supporters with whom our partnerships are of shared goals and purpose. An example is Lam Soon Singapore that, since 2016, has supported festivals like *da:ns*, *Huayi – Chinese Festival of Arts*, *March On* for families and most recently *Pesta Raya – Malay Festival of Arts*.

In FY23, we also welcomed another naming donor, DBS which donated \$3.5 million to Esplanade, in support of the free programmes that are presented at our Outdoor Theatre over the next five years. In appreciation of this strategic partnership, the popular performance venue is named the DBS Foundation Outdoor Theatre at Esplanade for the same five-year period.

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

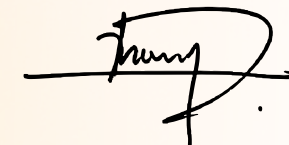
Much gratitude must go to our former Chairman and my predecessor, Mr Lee Tzu Yang for the strong foundation laid and stellar leadership in his 21 years on the Esplanade Board, of which nine years were served as Chairman. Under

his chairmanship, Mr Lee has supported the accomplishment of key milestones of the arts centre, including the successful conceptualisation and completion of the new Singtel Waterfront Theatre, as well as getting the organisation back on track post-pandemic.

On behalf of the Company, I would like to thank Ms Tan Gee Keow (former Permanent Secretary of MCCY), who stepped down as Member of the Company on 31 Dec 2023, and welcome Ms Teoh Zsin Woon (current Permanent Secretary of MCCY) who took over the role since 1 Jan 2024.

My thanks also go to my fellow board members for their tireless dedication and commitment to Esplanade. I thank our outgoing board members Mrs Rosa Daniel, Mr Kenny Powar and Dr Ming Tan for their valued contributions, and warmly welcome Mr Lee Woon Shiu, Ms Lin Diaan-Yi, Mr Low Eng Teong and Ms Rika Sharma to the Esplanade Board.

I look forward to working with my fellow board members, management and staff of Esplanade to realise the vision of enriching the lives of our community through the arts. In the centre's next phase of growth, we will strive to amplify the healing power of the arts to touch even more people, especially our next generation.



Mr Lim Ming Yan
Chairman

From the CEO

Twenty-one is often a pivotal age in a young person's life. It is a year that marks new responsibilities and opportunities. The same can be said for Esplanade – Theatres on the Bay's 21st year as the national performing arts centre. In a post-pandemic world, many of these responsibilities and opportunities emerged out of the new habits, needs and aspirations of the diverse communities we serve. Meeting them in FY23 required Esplanade to "enter adulthood" with a renewed sense of energy, responsibility, and confidence.

Firstly, we found energy in refreshing several of our key programmes, particularly to better engage the next generation of artists and audiences.

For example, we transformed our popular annual *da:ns festival* into a year-round *da:ns focus* series with five focus weekends that allowed a deeper exploration of different dance genres and practices, including those that demonstrate new or emerging aspirations. We opened the year with *Everybody*, a weekend of participatory and inclusive dance projects that involves differently abled bodies. We dedicated a weekend to street dance themed *FL/OW*, showcasing Singapore's street dance artists alongside some of the world's best longer-form street dance theatre works. This new *da:ns focus* format further allowed us to shine a spotlight on the exciting energies of the region via *Connect Asia Now*.

We also revamped *The Studios* series. In FY23, this theatre platform went beyond the studio spaces to enable more theatre practitioners to create larger scale works at the Singtel Waterfront Theatre. The series launched *TRIP* to give dedicated support to next generation theatre directors and introduced a three-year focus on the theme of "Land" to explore pressing issues of environment, geopolitics, and history. One of the works was *ALBIZIA – An Immersive Performance Installation* by Singaporean visual artist Robert Zhao, commissioned and presented as part of *The Studios* (the image of which is featured on the cover of this annual report). *ALBIZIA* was a culmination of Zhao's eight-year research into secondary forests in Singapore, including video footages captured by motion-triggered camera traps. He went on to represent Singapore at the prestigious Venice Biennale in 2024.



MS YVONNE THAM

Chief Executive Officer, The Esplanade Co Ltd

As with previous years, we were further energised through meeting the learning and development needs of the next generation. In FY23, 778 local arts practitioners and professionals, 16.5% more than the previous year, benefitted from masterclasses, mentorship and other developmental programmes. Post-pandemic, it was also heartening to see more schools resume their activities at Esplanade. Students from 366 unique schools either performed or attended a performance / activity at Esplanade in FY23, a 70% increase from FY22.

Secondly, we renewed our resolve to be an arts centre for everyone. It is a responsibility we hold with much joy. Last year, we continued to develop our daily free performances and created cultural and community programmes to bring the arts to people from all walks of life and of all ages and abilities. In FY23 we also expanded the number of programmes that provided Relaxed Environment (RE) performances. During RE performances, audiences are free to move about and can tap on Pre-Event Guides and a Calm Space to feel better prepared and comfortable. An inclusive society demands that we leave no one behind. Almost 18,000 beneficiaries of social service organisations participated in our community engagement activities in FY23. This was 50% more than in FY22, exceeding pre-Covid levels.

We were joined by donors, partners and volunteers who also saw it as their responsibility and joy to bring the arts to all. For example, Asian Medical Foundation helped us host some 1,500 beneficiaries to an exclusive Mother's Day concert and supported the *Community Angklung Project* held at various active ageing centres. Another example was the Tan Chin Tuan Foundation that supported *Harmony in Motion*, an inter-generational dance initiative bringing

together at-risk youths and active seniors. We also saw 379 Esplanade volunteers, a 68% increase from FY22. This included Singapore and overseas artists. GuoGuang Opera Company from Taiwan and Playable Streets from Australia are examples of overseas artists who took time out of their tight schedules to perform at Society for the Aged Sick, Ling Kwang Home for Senior Citizens and the National University Hospital.

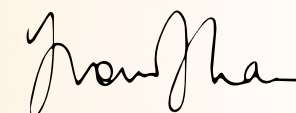
Finally, our sense of confidence is grounded not only in the many helping hands who join us, but also in the rich cultures and artistic talent around us. Esplanade continued to commission and produce new works, especially those by Singapore and Asian artists. In FY23, we enabled the creation of 294 new works (including digital programmes), a 20% increase from last year. One particularly memorable commission was *Mari Kita Main Wayang*. This production in *Baba Malay* celebrated Singapore's unique linguistic diversity and brought a multi-racial and multi-generational audience together.

This confidence in our artistic landscape is boosted when others beyond Singapore express interest and a desire to collaborate. Leveraging the international network Esplanade has built over 21 years, we saw several newly commissioned works tour internationally. Two of these works were commissioned as part of our 20th anniversary celebrations and the opening of the Singtel Waterfront Theatre: *Infinitely Closer* by The Human Expression (T.H.E) Dance Company, and *Stream of Memory* by Indonesia's Papermoon Puppet Theatre and Singapore dancers. The former toured to Adelaide's *OzAsia Festival* and the latter to Indonesia's Institute of Arts Yogyakarta in October and December 2023, respectively.

Our 21st year ended with a change in leadership at the Esplanade Board. On 31 Mar 2024, Mr Lee Tzu Yang stepped down after serving on the Esplanade Board for 21 years, of which the last nine years were as Chairman. On behalf of all Esplanade staff, I express my deepest gratitude to Mr Lee for his strong and personable leadership. Mr Lee's contributions are immeasurable. He not only lent his corporate perspectives and networks to help steer Esplanade's strategic growth and governance, but also took the time to connect with the management and staff, and actively championed arts philanthropy.

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

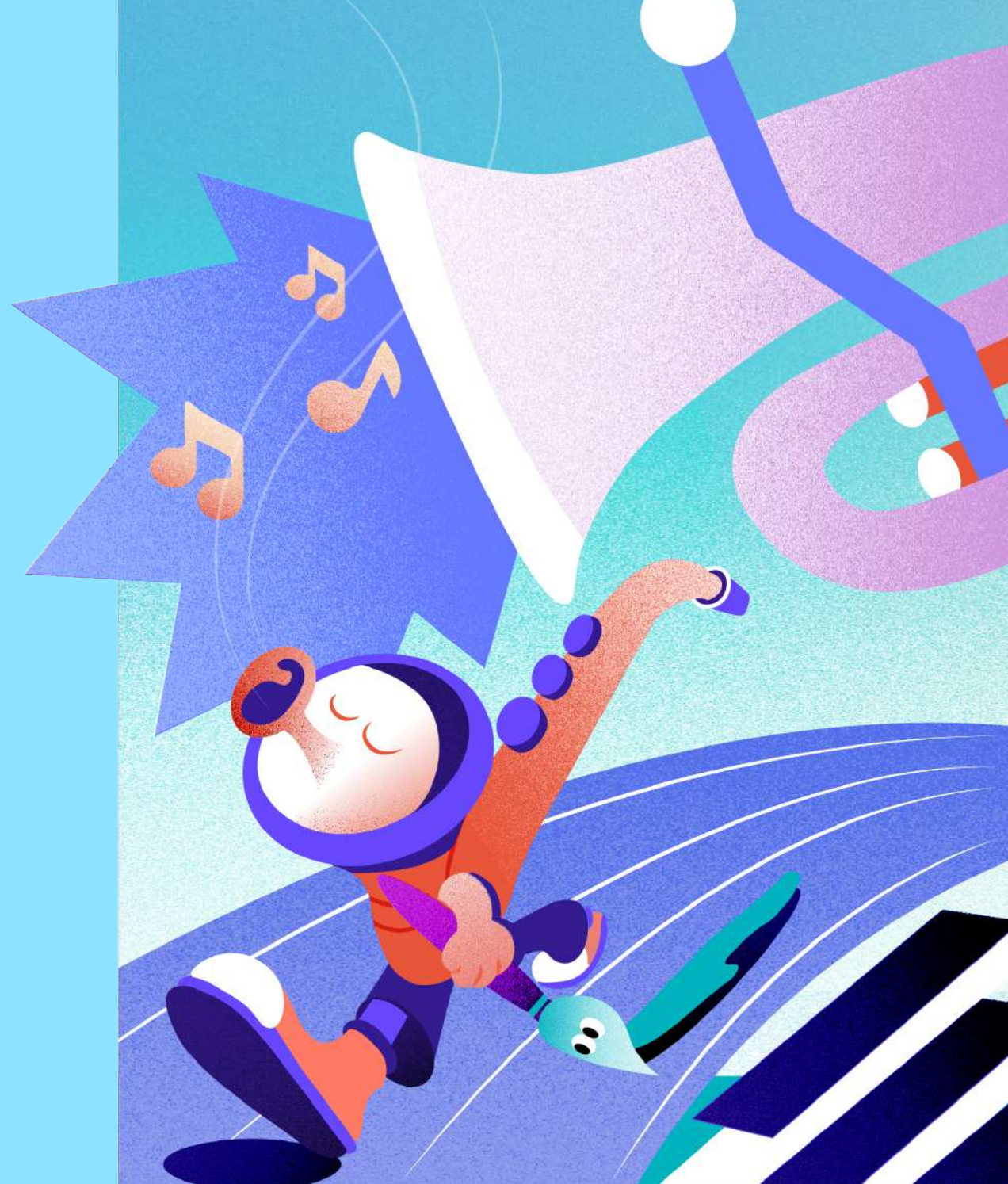
The word "adulting" burst into the English lexicon over 10 years ago. Its widespread use reflects a deep anxiety about growing up in an increasingly stressful, complex and uncertain world. In such a context, the arts plays an even more important role in society's resilience, creativity and wellbeing. And for this reason, I invite you to continue to support and journey with Esplanade's mission in the arts.



Ms Yvonne Tham
Chief Executive Officer

Year in Review

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BUILDING A COHESIVE & SUSTAINABLE ORGANISATION	74



Year in Review – Impact Scorecard

Key areas of Esplanade's contributions in the arts and cultural scene in Singapore from April 2023 to March 2024.



The Next Generation

Esplanade nurtures future generations of imaginative and empathetic citizens by supporting Singapore's artistic talents. We engage with schools through programmes that complement the curriculum and offer youth activities on campuses. Through Esplanade Academy, we build local artists' and practitioners' capabilities through mentorships, residency programmes, training attachments and masterclasses.



NUMBER OF SCHOOLS ENGAGED
366

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

778



Creative Futures

The new works we enable or create in collaboration with our Asian partners add to the rich body of homegrown works, creating a Singapore canon that is deeply connected to the region.

Organisational Excellence

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



Promoting inclusion and wellbeing in the arts



Roving performance of *Seagulls*
by Snuff Puppets at *Flipside 2023*.
Photo by Aloysius Lim

In FY23, Esplanade celebrated its 21st anniversary, marking a year of growth, change, and a fresh focus. Our commitment to being a performing arts centre for everyone remains steadfast, and we are always looking for new ways to support the next generation of artists and connect with new audiences.

We believe the arts can significantly enhance one's wellbeing across all ages, create a sense of belonging among Singapore's various communities, and help society embrace diversity as a key part of our national identity.

Nine in 10 surveyed audiences reported that their quality of life and wellbeing improved after attending an art activity at Esplanade, highlighting the value of the arts in enhancing wellbeing and promoting inclusivity.

No Limits Battle at da:ns focus 2023: EveryBody



Celebrating diversity and artistry

After 17 editions of *da:ns festival*, we have built a dedicated following and seen our audiences grow in their understanding of dance. We are excited to take this to a deeper level with *da:ns focus* in FY23. This new series features five weekends throughout the year, each centred around a specific theme or genre. Each weekend offers interconnected programmes with counterpoints, dialogues and encounters within a focused exploration. It pushes us into fresh ways of thinking, creating and programming; enables us to attract new audiences and deepen existing audiences' appreciation for dance, as well as further more partnerships to develop the dance scene together. The inaugural *da:ns focus* weekend in April 2023 celebrated inclusivity and participation under the theme *EveryBody*, featuring dance programmes that work with and empower diversely-abled dancing bodies. This includes capability development exchanges and workshops between international and local practitioners.



READ: RETOOLING THEATRES FOR PERSONS WITH DISABILITIES



WATCH: HAPPENINGS AT EVERYBODY

Esplanade proudly commissioned and produced an adaptation of Felix Chia's *Mari Kita Main Wayang*, our first play in *Baba Malay*. Directed by Alvin Tan, this was a love letter to our rich Peranakan cultural heritage, revitalising forgotten traditional art forms and bringing them to new audiences. This production exemplified our continuing aim to include and highlight Asian stories from various communities in Singapore.



Mari Kita Main Wayang
Photo by Crispian Chan

“For a culture to be preserved, its artefacts cannot exist in warehouses, museums and memory alone. There are times it has to be taken out, dusted off, and re-presented to new audiences, taking the time to educate and expand its reach, to not only survive but to thrive in the hearts and minds of a greater community. As the cast ends off singing ‘Rasa Sayang’, you hear the audience joining in and clapping along, joyous and feeling the love spread throughout the theatre. This is what Peranakan theatre is capable of, and one only hopes that with *Mari Kita Main Wayang*, it marks a step in the right direction towards reviving the art form for a new generation, an invitation from the community to come learn more, and to appreciate all the nuances and layers of such a rich culture.”

– [Bakchormeeboy](#)



LISTEN: PARALLEL UNIVERSES IN
WAYANG PERANAKAN

Air Da Tohor (The tide is low) presented as part of
Pesta Raya – Malay Festival of Arts 2023
Photo by Bernie Ng

The multidisciplinary presentation of *Air Da Tohor (The tide is low)* at Pesta Raya – Malay Festival of Arts celebrated Singapore's indigenous culture, bringing attention to stories that are often overlooked. The phrase "*Air Da Tohor*", known to the *orang laut / orang pulau* communities, not only indicates the best times for fishing but also represents deeper insights into underwater life during low tides. Just as the intertidal zones reveal where the ocean meets the land, the performance invited audiences to experience and appreciate the rich cultural tapestry that is usually missed in mainstream narratives.



READ: STAGING UNSEEN SINGAPORE STORIES

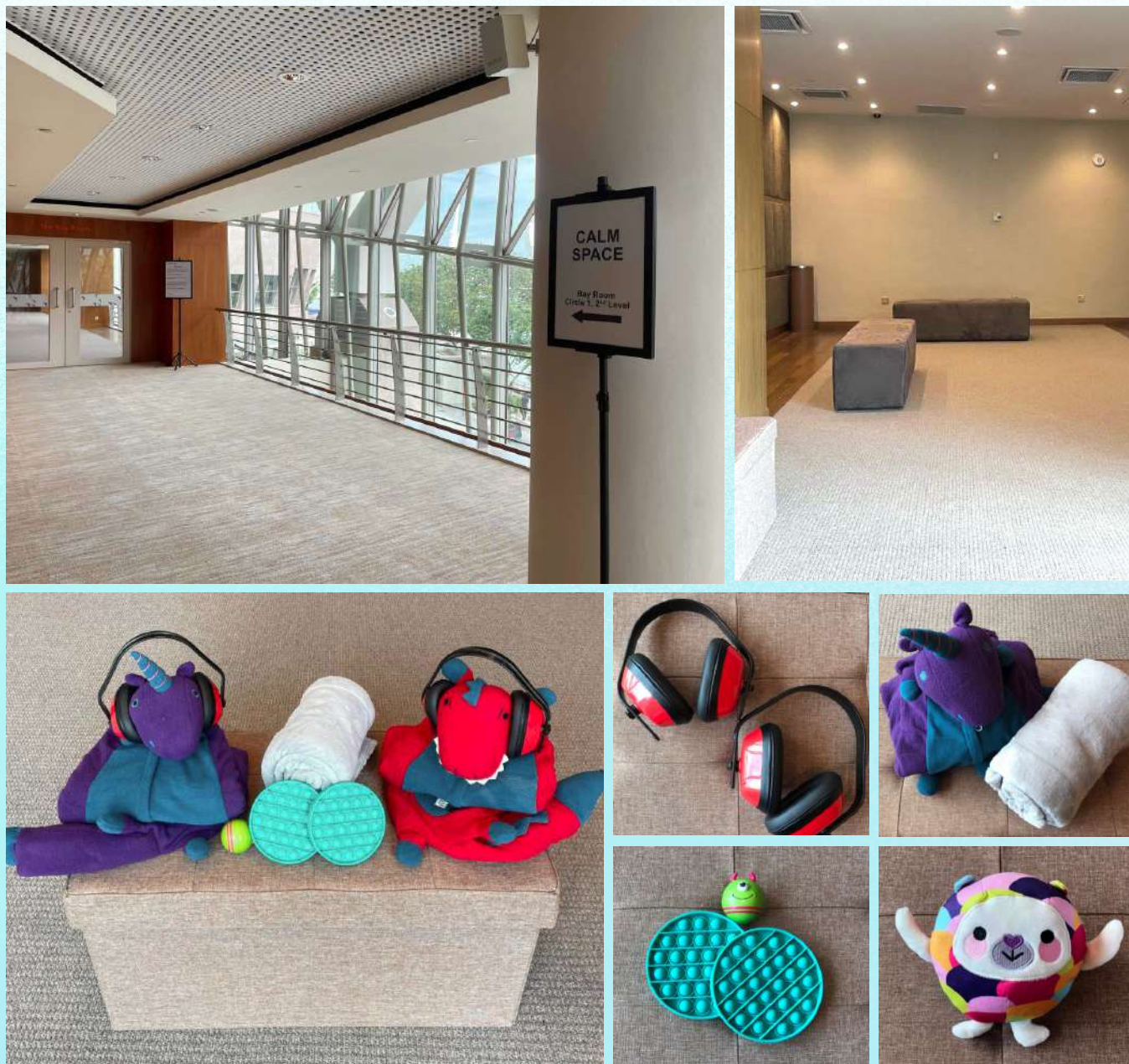


Facilitating accessibility

Esplanade’s dedication to accessibility stems from a belief that the experience and expression of the arts are intrinsic to being human and, at the same time, reflective of our plurality and differences.

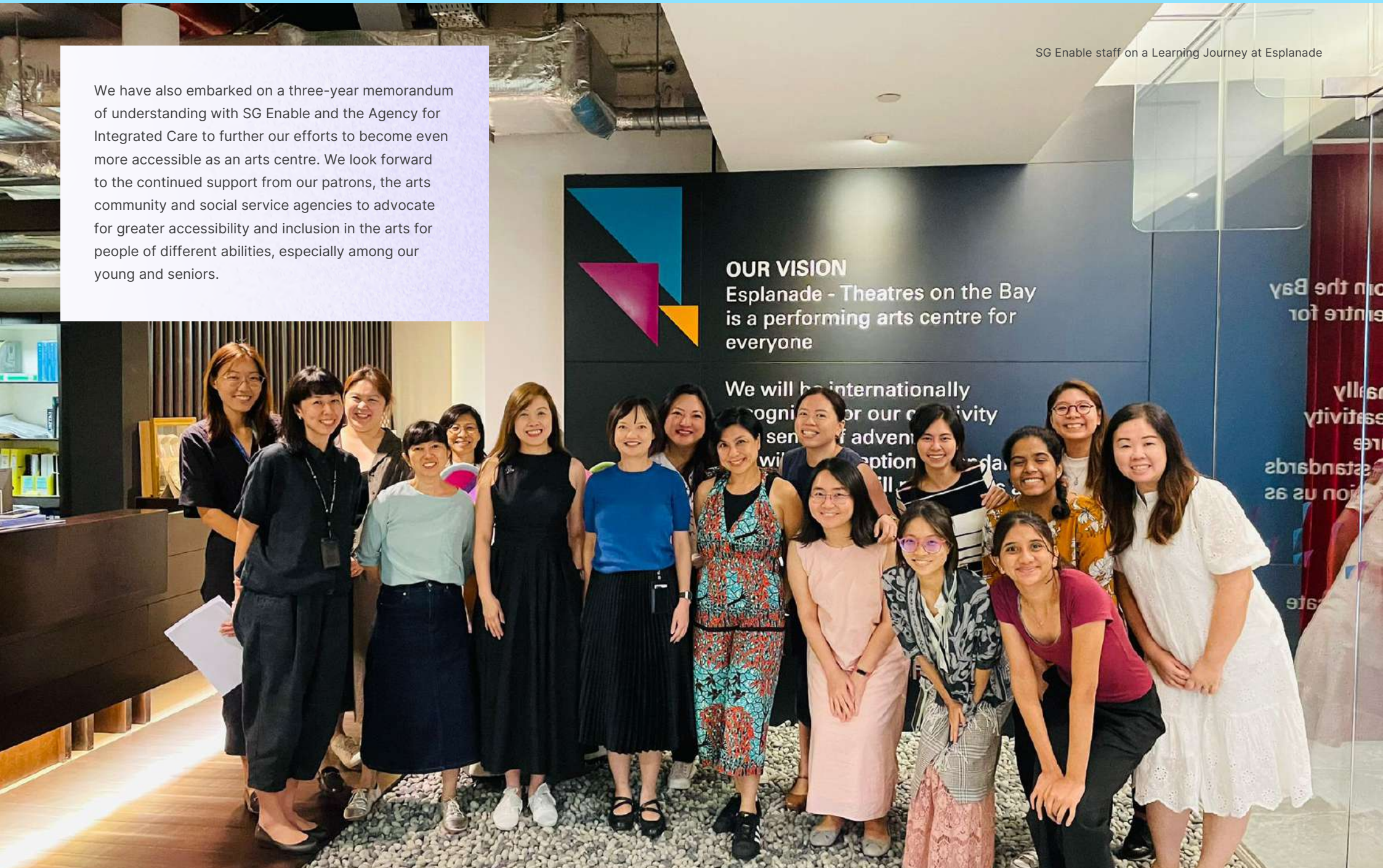
In FY23, we introduced Relaxed Environment (RE) performances for more *Esplanade Presents* series such as *Beautiful Sunday*, *Coffee Morning & Afternoon Tea* and *National Theatre Live*. These RE performances are designed for anyone who might need to move about or make some noise, leave and return to their seats, or access the toilets during the performance, without altering the performance itself. We provide a Pre-Event Guide and set up a Calm Space to help audiences feel better prepared and comfortable. Series like *Beautiful Sunday*, which are open to everyone, are crucial for catering to different needs.

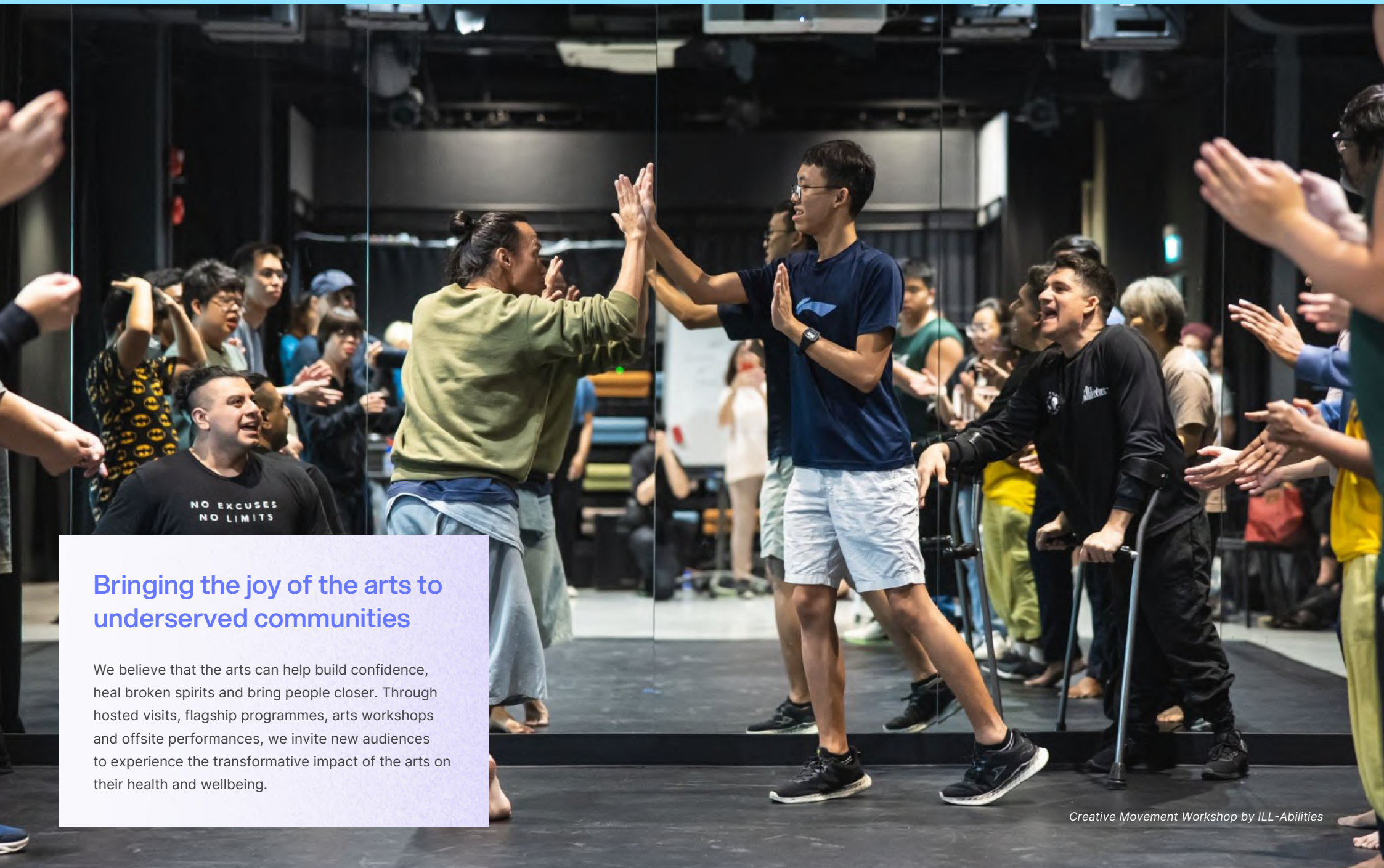
Calm Space set up, Calm Space items — including noise cancelling headphones, tactile fidget toys and weighted blankets



We have also embarked on a three-year memorandum of understanding with SG Enable and the Agency for Integrated Care to further our efforts to become even more accessible as an arts centre. We look forward to the continued support from our patrons, the arts community and social service agencies to advocate for greater accessibility and inclusion in the arts for people of different abilities, especially among our young and seniors.

SG Enable staff on a Learning Journey at Esplanade





Bringing the joy of the arts to underserved communities

We believe that the arts can help build confidence, heal broken spirits and bring people closer. Through hosted visits, flagship programmes, arts workshops and offsite performances, we invite new audiences to experience the transformative impact of the arts on their health and wellbeing.

Creative Movement Workshop by ILL-Abilities

When Music Meets Life at Tan Tock Seng Hospital on World Mental Health Day
 Photo by Tan Tock Seng Hospital



Our *When Music Meets Life* programme brings the joy of live music performances to the bedside of patients in hospitals and hospices, including SingHealth hospitals like Changi General Hospital and Singapore General Hospital, as well as Tan Tock Seng Hospital. Over the past year, we engaged nearly 4,000 participants through 80 sessions of *When Music Meets Life*. While medicine heals the body, music can soothe the soul, and we hope these performances bring some peace and respite to their days.



WATCH: WHEN MUSIC MEETS LIFE ON YOUTUBE



Whenever possible, we also collaborate with overseas artists to bring their performances to residential and healthcare facilities. This year, the GuoGuang Opera Company from Taiwan performed an enthralling excerpt live with a music ensemble for over 190 wheelchair-users at the Society for the Aged Sick and Ling Kwang Home for Senior Citizens. Additionally, Playable Streets from Australia, showcased an interactive installation called *The Plants* at National University Hospital, delighting more than 200 patients, staff, and caregivers, who enjoyed creating music from live house plants with just their fingertips.

“It was a wonderful and enjoyable experience for our beneficiaries. I received feedback that one of the beneficiaries who has very short attention span, was able to stay connected throughout the performance. We are very grateful for all the time and effort invested to bring us this performance.”

*– Kovan Lim, Community Engagement Executive,
Ling Kwang Home for Senior Citizens*

Offsite Performance by GuoGuang Opera Company

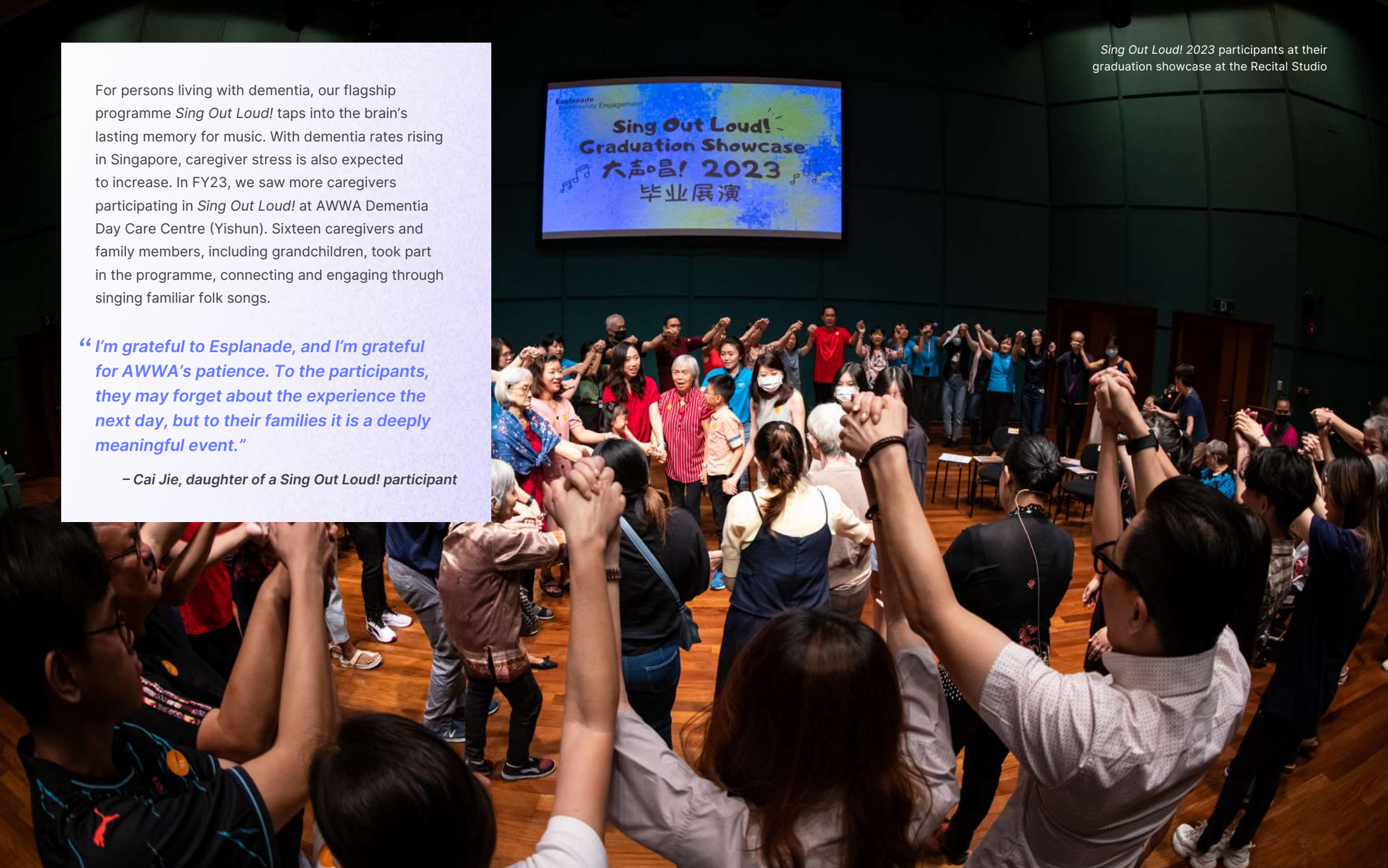
For persons living with dementia, our flagship programme *Sing Out Loud!* taps into the brain's lasting memory for music. With dementia rates rising in Singapore, caregiver stress is also expected to increase. In FY23, we saw more caregivers participating in *Sing Out Loud!* at AWWA Dementia Day Care Centre (Yishun). Sixteen caregivers and family members, including grandchildren, took part in the programme, connecting and engaging through singing familiar folk songs.

“I'm grateful to Esplanade, and I'm grateful for AWWA's patience. To the participants, they may forget about the experience the next day, but to their families it is a deeply meaningful event.”

– Cai Jie, daughter of a Sing Out Loud! participant



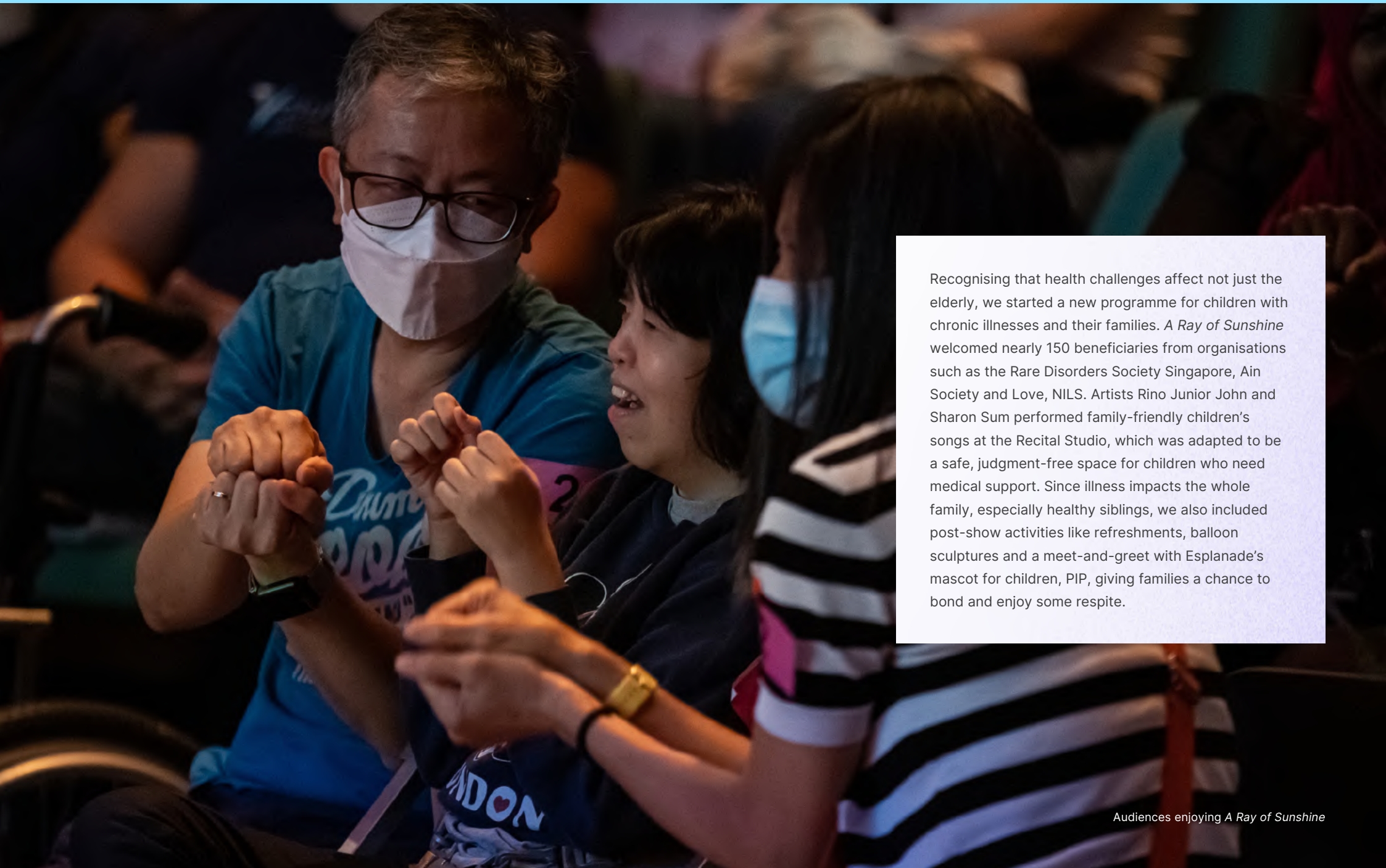
Sing Out Loud! 2023 participants at their graduation showcase at the Recital Studio





With the ongoing support of the Asian Medical Foundation (AMF), we have been able to reach out to a wider group of active seniors in the community. After a three-year hiatus due to Covid safe management measures, we were thrilled to host our community partners at Esplanade for an exclusive Mother's Day concert. Nearly 1,500 people from 42 centres, including those serving the elderly, caregivers, persons with disabilities, stroke survivors, and women in crisis, enjoyed a captivating performance by the Asian Cultural Symphony Orchestra, Cultural Medallion recipient Rahimah Rahim and singer-songwriter Elton Lee. Thanks to AMF's support, we also ran the *Community Angklung Project* at six active ageing centres, benefiting 146 participants. One stroke survivor even gained enough confidence to play the *angklung* by hanging the instrument on a music stand so that he could play the instrument with just one hand.

Participants of the Community Angklung Project



Recognising that health challenges affect not just the elderly, we started a new programme for children with chronic illnesses and their families. *A Ray of Sunshine* welcomed nearly 150 beneficiaries from organisations such as the Rare Disorders Society Singapore, Ain Society and Love, NILS. Artists Rino Junior John and Sharon Sum performed family-friendly children's songs at the Recital Studio, which was adapted to be a safe, judgment-free space for children who need medical support. Since illness impacts the whole family, especially healthy siblings, we also included post-show activities like refreshments, balloon sculptures and a meet-and-greet with Esplanade's mascot for children, PIP, giving families a chance to bond and enjoy some respite.

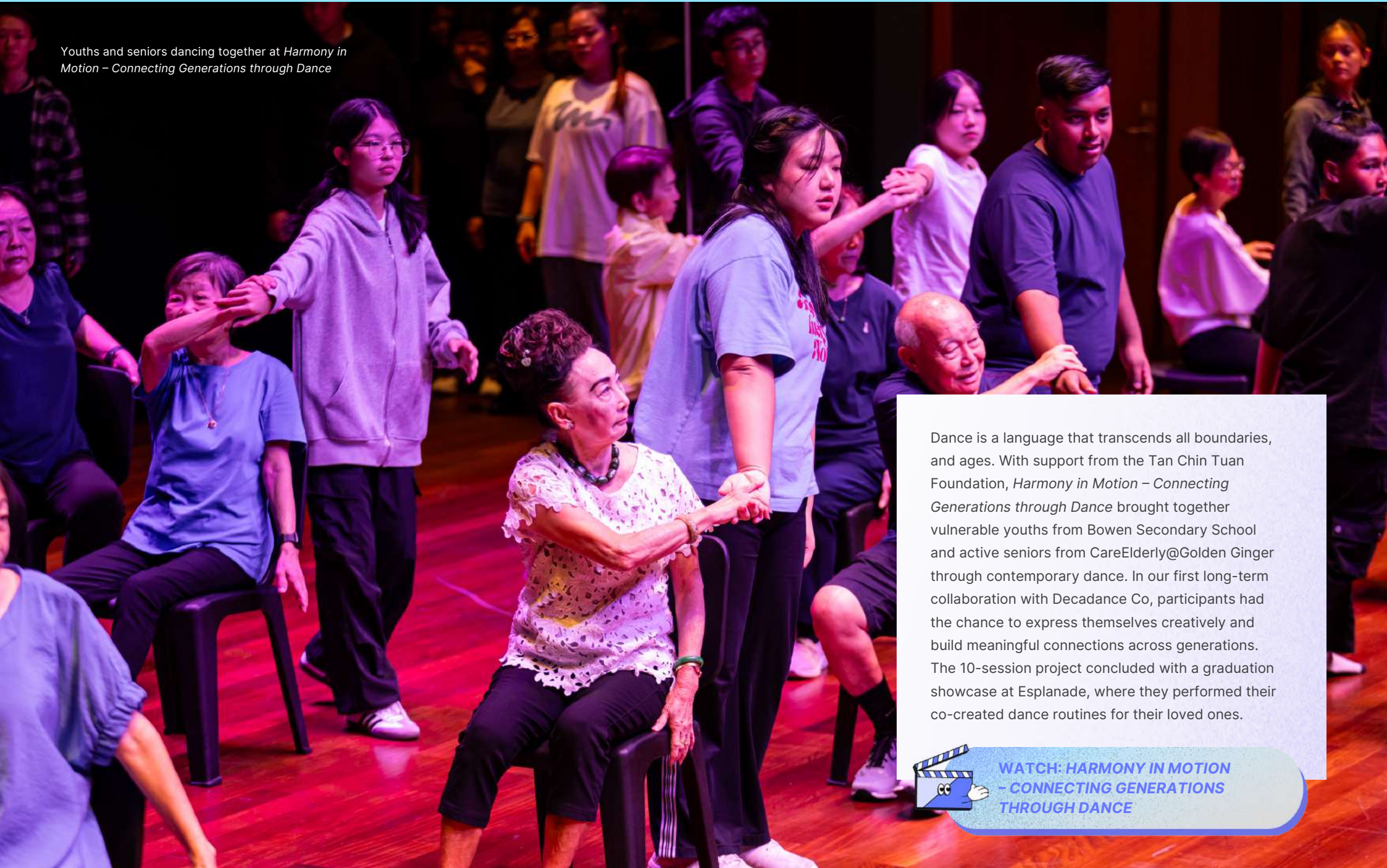
Audiences enjoying *A Ray of Sunshine*

Participants from the Singapore Boys' Home
at the *Theatre for Dreams* showcase

We continued to look into how performing arts programmes can support the wellbeing and resilience of young people. This year marked the fourth edition of *Theatre for Dreams*, our community engagement project with the Singapore Boys' Home. For the first time, participants enjoyed a customised back-of-house tour at Esplanade, aimed at exposing young people to potential careers in the arts. Their showcase at the Rehearsal Studio drew nearly 50 family members, social workers and special guests, including Mr Eric Chua, Senior Parliamentary Secretary for the Ministry of Culture, Community and Youth & Ministry of Social and Family Development. The event showed how applied theatre helps youths to tell their stories and share their dreams for a brighter future.



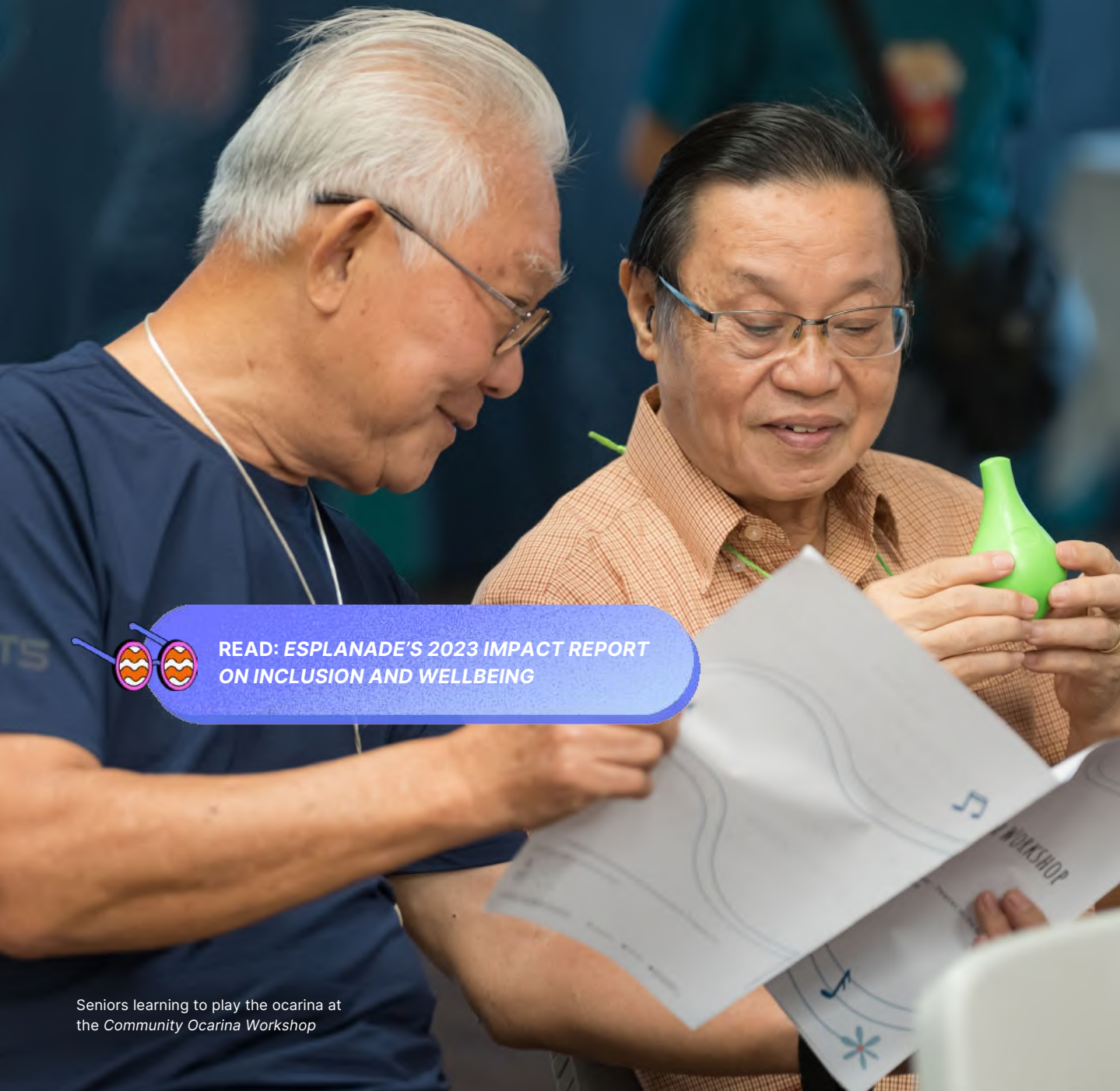
Youths and seniors dancing together at *Harmony in Motion – Connecting Generations through Dance*



Dance is a language that transcends all boundaries, and ages. With support from the Tan Chin Tuan Foundation, *Harmony in Motion – Connecting Generations through Dance* brought together vulnerable youths from Bowen Secondary School and active seniors from CareElderly@Golden Ginger through contemporary dance. In our first long-term collaboration with Decadance Co, participants had the chance to express themselves creatively and build meaningful connections across generations. The 10-session project concluded with a graduation showcase at Esplanade, where they performed their co-created dance routines for their loved ones.



**WATCH: HARMONY IN MOTION
– CONNECTING GENERATIONS
THROUGH DANCE**



This year, we piloted the *Community Ocarina Workshop* series that brought together people of all ages. The goal was to boost self-confidence of participants and foster social connections through music. Over 200 participants from organisations including Morning Star Student Care Services (Hougang), Big Heart Student Care Centre @ Zhangde Primary School, NTUC Health Active Ageing Centres, and REACH Active Ageing Centre (Care) @ Teck Whye Vista joined the 10-session series. Led by Ocarina House, participants learned new musical skills and enjoyed playing familiar tunes in a supportive setting.

“ Thank you Esplanade – Theatres on the Bay for organising a community ocarina workshop for our children. Children usually learn how to play the recorder during their curriculum hours so being exposed to a new instrument was enriching for them. During this Community Ocarina Workshop, our children forged stronger social connections with each other as they expressed their curiosity about this instrument. Smiles of enjoyment were plastered on their faces as they revelled in music-making. We would also like to express our thanks to the support of the Esplanade Volunteers who sat beside the children to guide them during the session.”

*– Jess Leong, Senior Executive,
Morning Star Community Services*

 READ: ESPLANADE'S 2023 IMPACT REPORT
ON INCLUSION AND WELLBEING

Seniors learning to play the ocarina at the *Community Ocarina Workshop*

Being at the unique intersection of arts and health/wellbeing, this year we spotlighted our Intergenerational Hip hop dance programme at the Singapore Mental Health Conference and the Society of Behavioural Health Scientific Meeting. These events provided us with opportunities to share our experiences and learn from others in the field.

Our success in these initiatives would not be possible without the dedicated support of our volunteers. We express our gratitude to our 379 Esplanade volunteers, many of whom are advocates of the centre. They have supported us in various roles, including as festival assistants, welcome ambassadors and CARE buddies. Their help goes a long way in our journey of making a positive difference in our community through the arts.



READ: ESPLANADE'S 2023 IMPACT REPORT ON INCLUSION AND WELLBEING



Dedicated volunteers working tirelessly behind the scenes

Developing the Next Generation of Artists & Audiences



The Studios TRIP: No Particular Order
Photo by Tuckys Photography



I am trying to say something true,
presented as part of *The Studios: TRIP*
Photo by Bernie Ng

Developing the next generation of artists & audiences

To support the next generation of theatre directors who are bringing fresh energy to Singapore's theatre scene, we launched *TRIP* within *The Studios*. This initiative provides early-career theatre directors with opportunities, resources, and a platform to debut their work. By connecting them with seasoned creative and technical teams and giving access to professional venues, we aim to create a safe and supportive environment for their growth. Sim Yan Ying "YY" and Renee Yeong were selected as our directors for the inaugural edition of *TRIP*. We hope they and future directors will leverage this experience to expand their capabilities and advance their careers.



READ ABOUT RENEE YEONG, DIRECTOR OF *I AM TRYING TO SAY SOMETHING TRUE*, AS PART OF *THE STUDIOS: TRIP*

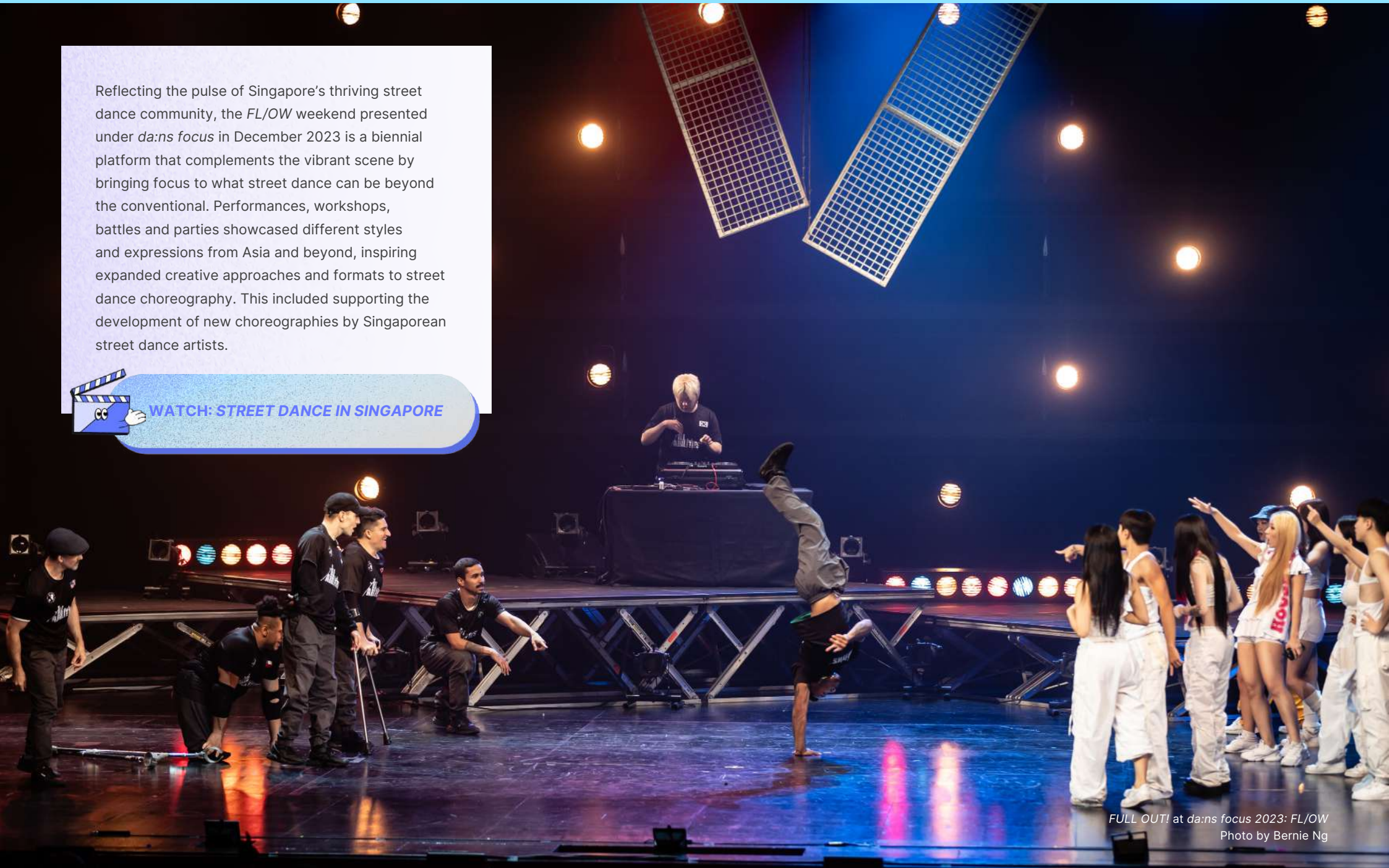


READ ABOUT SIM YAN YING "YY", DIRECTOR OF *NO PARTICULAR ORDER*, AS PART OF *THE STUDIOS: TRIP*

Reflecting the pulse of Singapore's thriving street dance community, the *FL/OW* weekend presented under *da:ns focus* in December 2023 is a biennial platform that complements the vibrant scene by bringing focus to what street dance can be beyond the conventional. Performances, workshops, battles and parties showcased different styles and expressions from Asia and beyond, inspiring expanded creative approaches and formats to street dance choreography. This included supporting the development of new choreographies by Singaporean street dance artists.



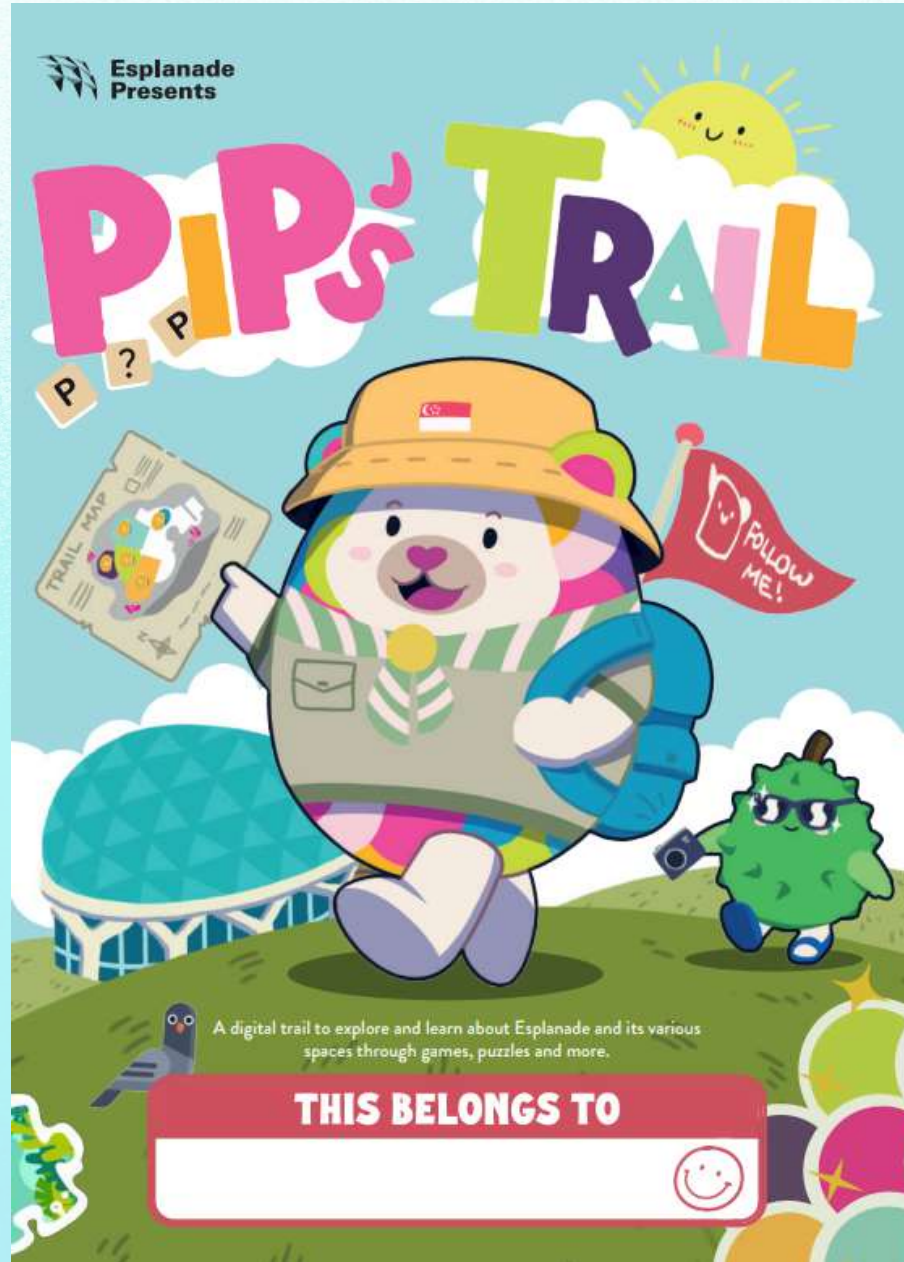
WATCH: STREET DANCE IN SINGAPORE




FULL OUT! at *da:ns focus 2023: FL/OW*
Photo by Bernie Ng

Connecting hearts and minds: adventures in family, youth and school

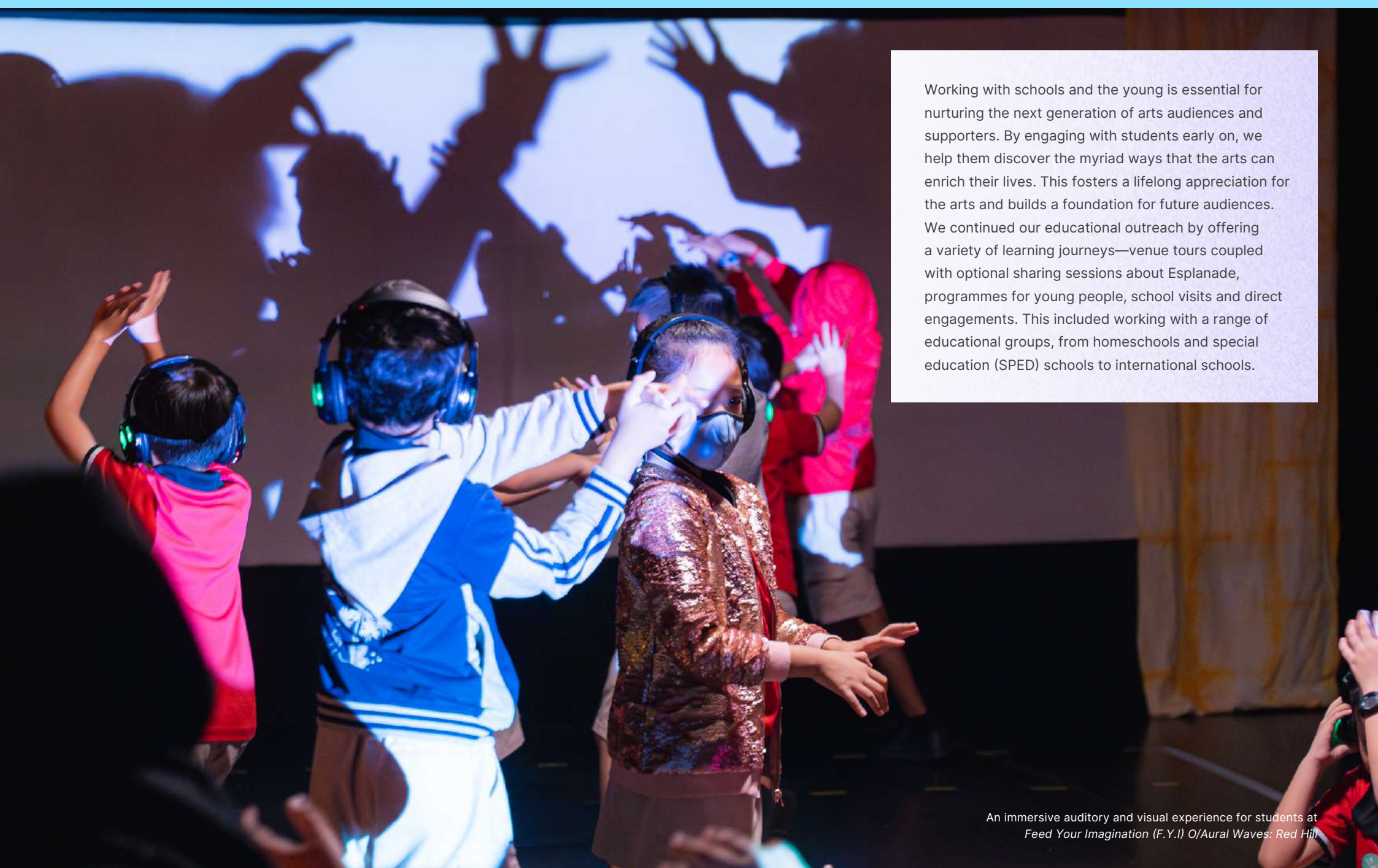
To encourage children and families to discover our centre at their own pace, we introduced *PIP's Trail*. This free, self-guided digital trail invites kids to discover Esplanade's various spaces through fun and interactive games, puzzles and more.





PIP's PLAYbox, Esplanade's dedicated space for children and families, underwent a refresh to make visits even more magical for both new and familiar faces. We added new toys and books, introduced creative craft activity sheets, and launched workshops and programmes through exciting partnerships with the Ministry of Social and Family Development and Esplanade Mall tenants. Throughout the year, PIP's PLAYbox welcomed around 24,000 young children and parents, turning it into a bustling hub of imagination, learning and play.

PIP's Club members at *PLAYbox Blossoming Bonds*, a workshop conducted by HiArt



Working with schools and the young is essential for nurturing the next generation of arts audiences and supporters. By engaging with students early on, we help them discover the myriad ways that the arts can enrich their lives. This fosters a lifelong appreciation for the arts and builds a foundation for future audiences. We continued our educational outreach by offering a variety of learning journeys—venue tours coupled with optional sharing sessions about Esplanade, programmes for young people, school visits and direct engagements. This included working with a range of educational groups, from homeschools and special education (SPED) schools to international schools.

An immersive auditory and visual experience for students at
Feed Your Imagination (F.Y.I.) O/Aural Waves: Red Hill

In addition to these efforts, we launched the *Campus Invasion* programme, which took place four times in collaboration with various junior colleges and polytechnics. This initiative highlights Esplanade's dedication to connecting with schools and young audiences, enriching their educational experiences through arts and culture.



A sharing by artist Daniel Sid and Esplanade Programmer, Adeline Lee at Eunoia Junior College

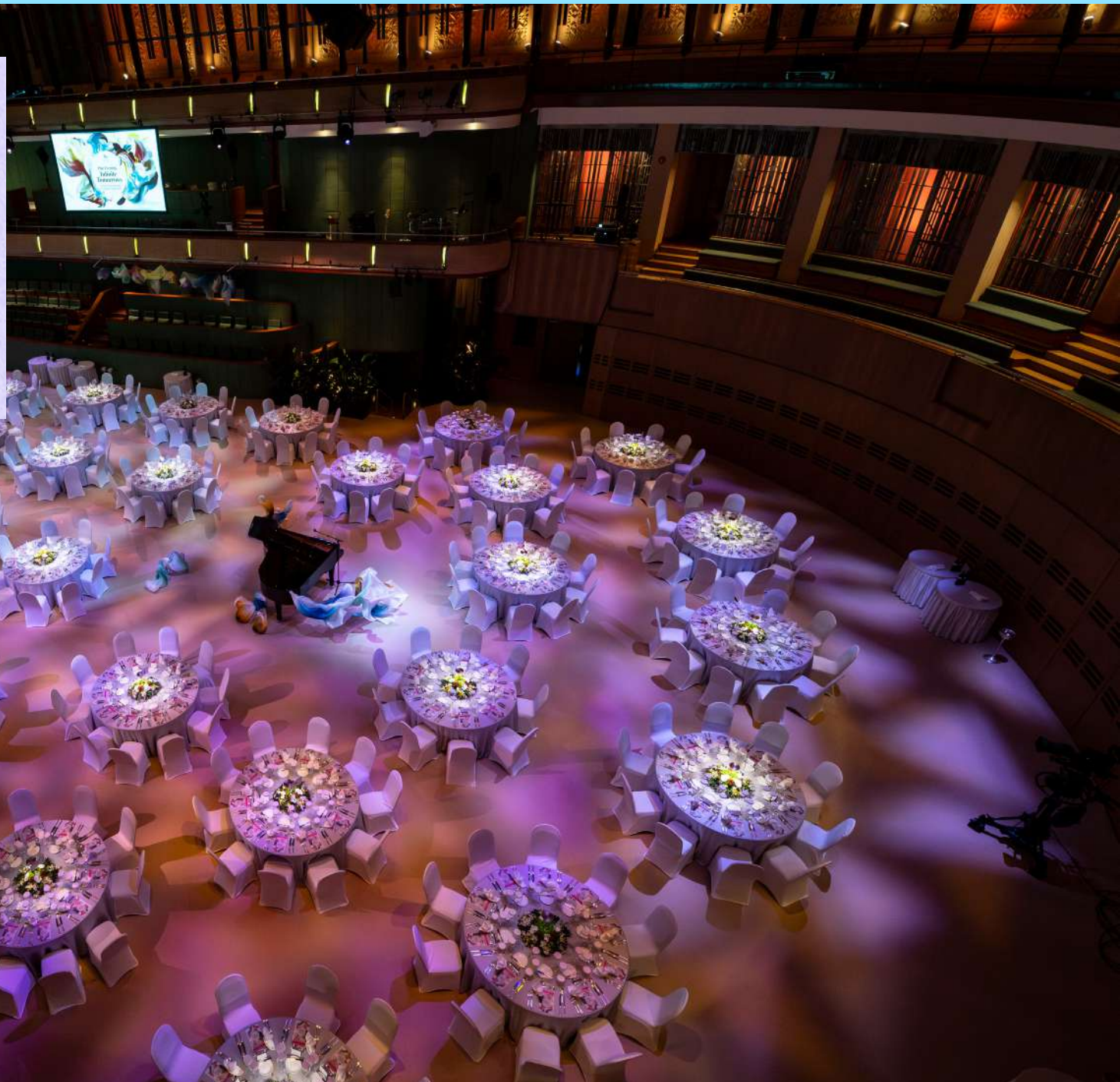
Singer-songwriter inch at *Feed Your Imagination's (F.Y.I)*
Songsmith – Exploring Singapore Songs and Songwriting.



In 2023, the music curriculum for lower secondary school students received some exciting updates. One major change was the addition of Performing Arts-Based Learning (PABL) as a core part of their education where every student is given the opportunity to experience a live music performance in a professional arts and cultural venue. To support this initiative, Esplanade along with three other cultural institutions and music companies partnered with the Ministry of Education and National Arts Council (NAC) to roll out these experiences. Esplanade presented *Songsmith – Exploring Singapore Songs and Songwriting* featuring singer-songwriter inch at the Esplanade Concert Hall. Attended by 1,200 students and educators, this production presented under our *Feed Your Imagination* series was specially designed for PABL objectives. By the end of 2024, more than 12,000 students from 48 schools would have attended a bespoke live music concert as part of PABL.

Gala 2024 – One Evening, Infinite Tomorrows

Esplanade's crown jewel, the Concert Hall, was transformed for one unforgettable night during the centre's second gala dinner titled *One Evening, Infinite Tomorrows*. Guests savoured an exquisite five-course fusion menu in the glittering venue and were entertained by thrilling live performances.



The Concert Hall after its transformation for the Esplanade Gala

The lineup included Cultural Medallion recipient and legendary singer Rahimah Rahim, Esplanade's organ mistress Dr Evelyn Lim, organist Isaac Koh and musician Azrin Abdullah—all homegrown artists with whom we have cultivated relationships with over the years. We were also thrilled to feature rising stars like Kin Leonn, singer-songwriter Linying, the vocal trio The Sugar Bees, and the A Cappella Society's Children's Pop Choir and Beacon Primary School Choir conducted by Angelina Choo. We thank all who joined us at Esplanade's Gala 2024, for giving so generously towards Singapore's next-generation talents and our efforts to transform lives through the arts.

“ Thank you for organising such a unique and joyful event. I look forward to seeing Esplanade make further impact to our community.”

– Lim Him Chuan, DBS Bank, Group Executive & Group Head of Strategy, Transformation, Analytics & Research



**WITNESS THE TRANSFORMATION
OF ESPLANADE'S CONCERT HALL
FOR THE GALA**



The Concert Hall after its transformation for the Esplanade Gala

Nurturing tomorrow's arts professionals

At Esplanade, we believe that investing in the next generation of arts industry professionals is key to keeping the scene vibrant and evolving. Over the past year, Esplanade Academy has been at the forefront of this effort, offering a variety of learning experiences. We organised seven Technical Theatre and three Arts Development Training Programmes, providing participants with essential skills and knowledge.

Beyond our local initiatives, we facilitated training attachments for 17 trainees from both Singapore and around the world, across various departments. A highlight of our efforts was our participation in the Ministry of Culture Saudi Arabia's prestigious *Work and Learn Initiative – International Track, Third Edition*. As the only Asian organisation invited to participate, we crafted a comprehensive training programme that covered a broad spectrum of technical production skills.



Trainees from Saudi Arabia under the Work and Learn Initiative – International Track

Trainees with Muhamad Ismail from our Technical Production department

Over four months, we hosted 10 trainees, giving them hands-on experience and unique insights into the intricate world of backstage operations. This collaboration not only highlights our expertise, but also underscores our commitment to nurturing the next generation of theatre professionals. It is also a testament to Esplanade's dedication to the arts industry and our belief in the power of global exchange and learning.

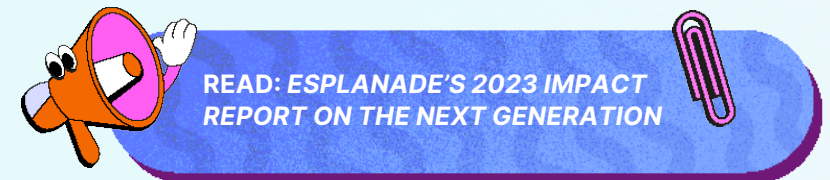


Technical theatre training programmes

Course title	No. of participants
Demonstrate Knowledge of Production & Technical Theatre Practice	30
Demonstrate Understanding of Basic Lighting Operations	12
Demonstrate Understanding of Basic Sound Operations	12
Perform Basic Stage Operations	38
Perform Elementary Stagecraft	3
Specialised Stage Lighting Programme	5
Theatre Lighting Design Process	18

Arts development training programmes

Employee name	Department
Shanghai Theatre Manager's Training Programme	23
Sing Out Loud! Workshop for Social Service Professionals	22
Technical Theatre Training for Ministry of Culture Saudi Arabia	10



Enabling Creative Futures

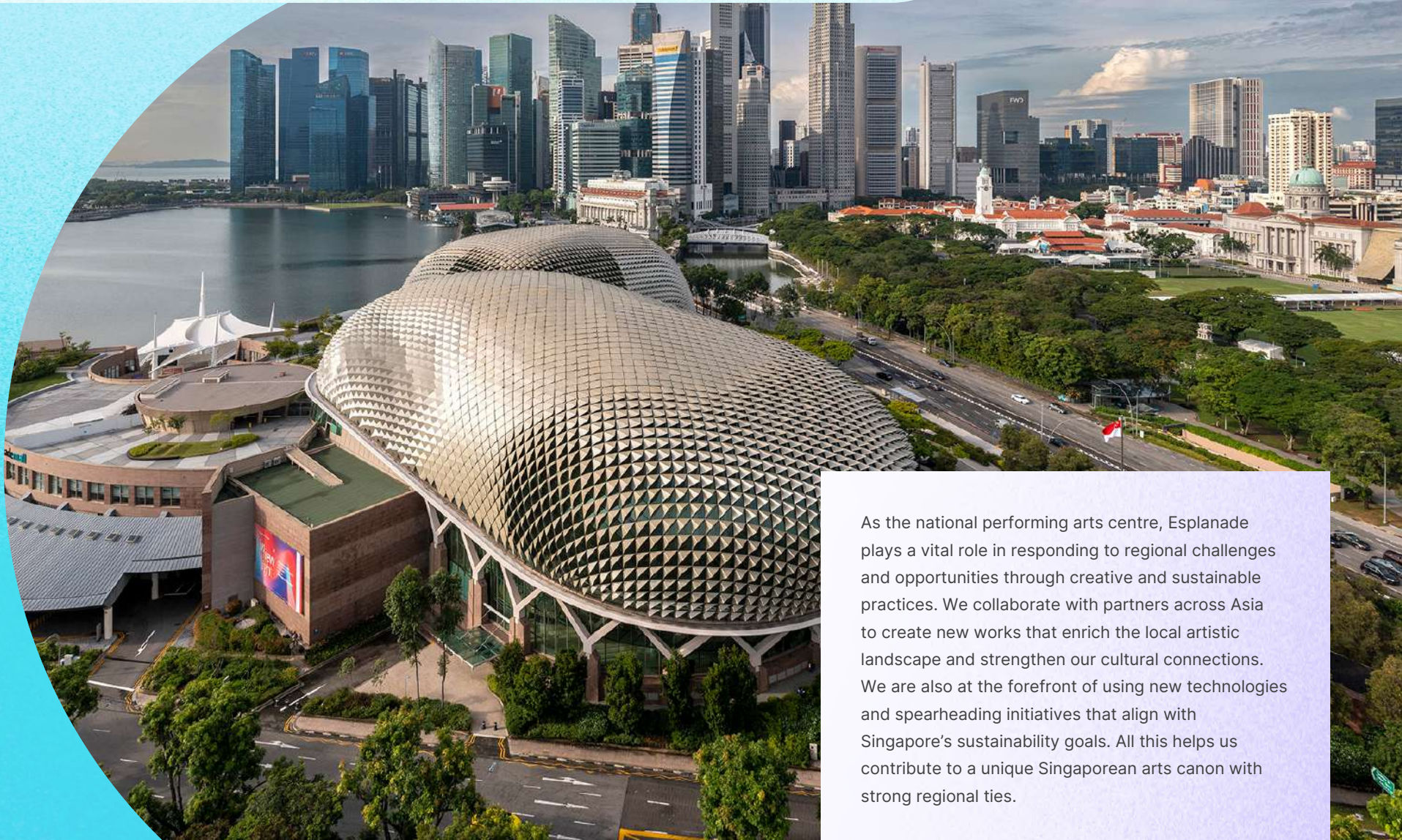
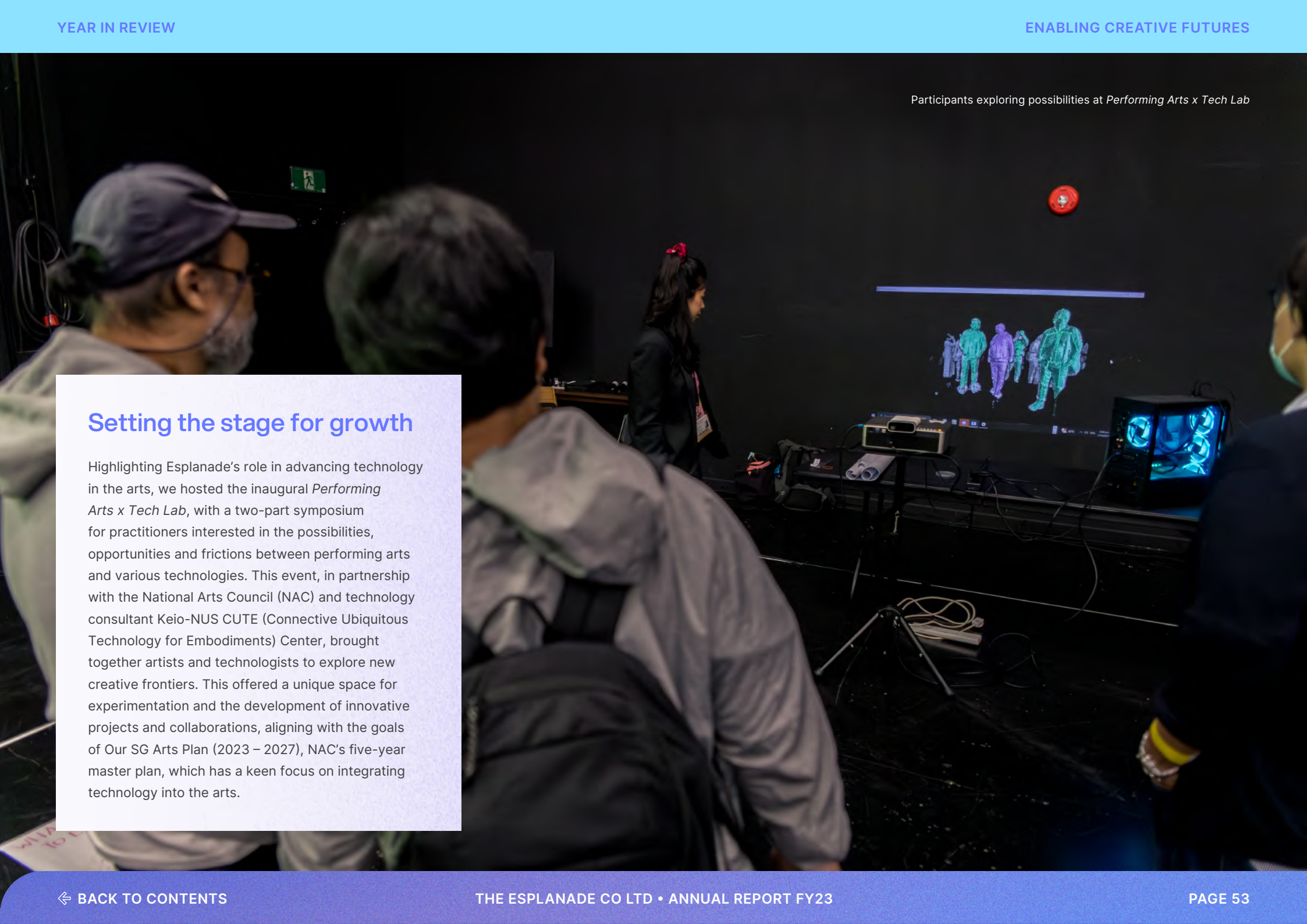


Photo by Darren Soh

As the national performing arts centre, Esplanade plays a vital role in responding to regional challenges and opportunities through creative and sustainable practices. We collaborate with partners across Asia to create new works that enrich the local artistic landscape and strengthen our cultural connections. We are also at the forefront of using new technologies and spearheading initiatives that align with Singapore's sustainability goals. All this helps us contribute to a unique Singaporean arts canon with strong regional ties.



Participants exploring possibilities at *Performing Arts x Tech Lab*

Setting the stage for growth

Highlighting Esplanade's role in advancing technology in the arts, we hosted the inaugural *Performing Arts x Tech Lab*, with a two-part symposium for practitioners interested in the possibilities, opportunities and frictions between performing arts and various technologies. This event, in partnership with the National Arts Council (NAC) and technology consultant Keio-NUS CUTE (Connective Ubiquitous Technology for Embodiments) Center, brought together artists and technologists to explore new creative frontiers. This offered a unique space for experimentation and the development of innovative projects and collaborations, aligning with the goals of Our SG Arts Plan (2023 – 2027), NAC's five-year master plan, which has a keen focus on integrating technology into the arts.

LANDINGS

In its 20th year, *The Studios* introduced a refreshed and expanded season, with programming centred on exploring the overarching theme of *Land* over three years. This edition also moved beyond its intimate home in the Esplanade Theatre Studio to include presentations at the Singtel Waterfront Theatre. Notable highlights of the season included the presentation of two commissions, *Three Years in the Life and Death of Land* by The Necessary Stage and Joel Tan's *Mosaic*.

THE STUDIOS
JUL - SEP 2023



READ: *SHIFTING SANDS*

An Esplanade Commission

ALBIZIA

An Immersive Performance Installation

by Robert Zhao Renhui (Singapore)

The Studios 2023 also commissioned the presentation of *ALBIZIA – An Immersive Performance Installation* by multi-disciplinary artist Robert Zhao Renhui. Inspired by ecological research that reclaims Singapore's secondary forests as opportunities to reimagine the future, the work invited us to consider the potential for life and regeneration in these forests on the margins of our island.



**READ: ART, LIES, DOCUMENTARY:
A CONVERSATION WITH ROBERT ZHAO,
SILKE HUYSMANS AND HANNES DEREERE**



Participants at *International Presenters Visit Programme*,
as part of *da:ns focus 2023's Connect Asia Now*
Photo by Aloysius Lim

“I think it’s an incredibly generous and rich experience for people to come and see a wide range of works, both within Singapore and from the Southeast Asia region.”

– Gideon Obarzanek (Co-Chief Executive Officer & Co-Artistic Director, *RISING*, Australia)

“I feel envious because what I have seen is that it is a robust and diverse cultural scene.”

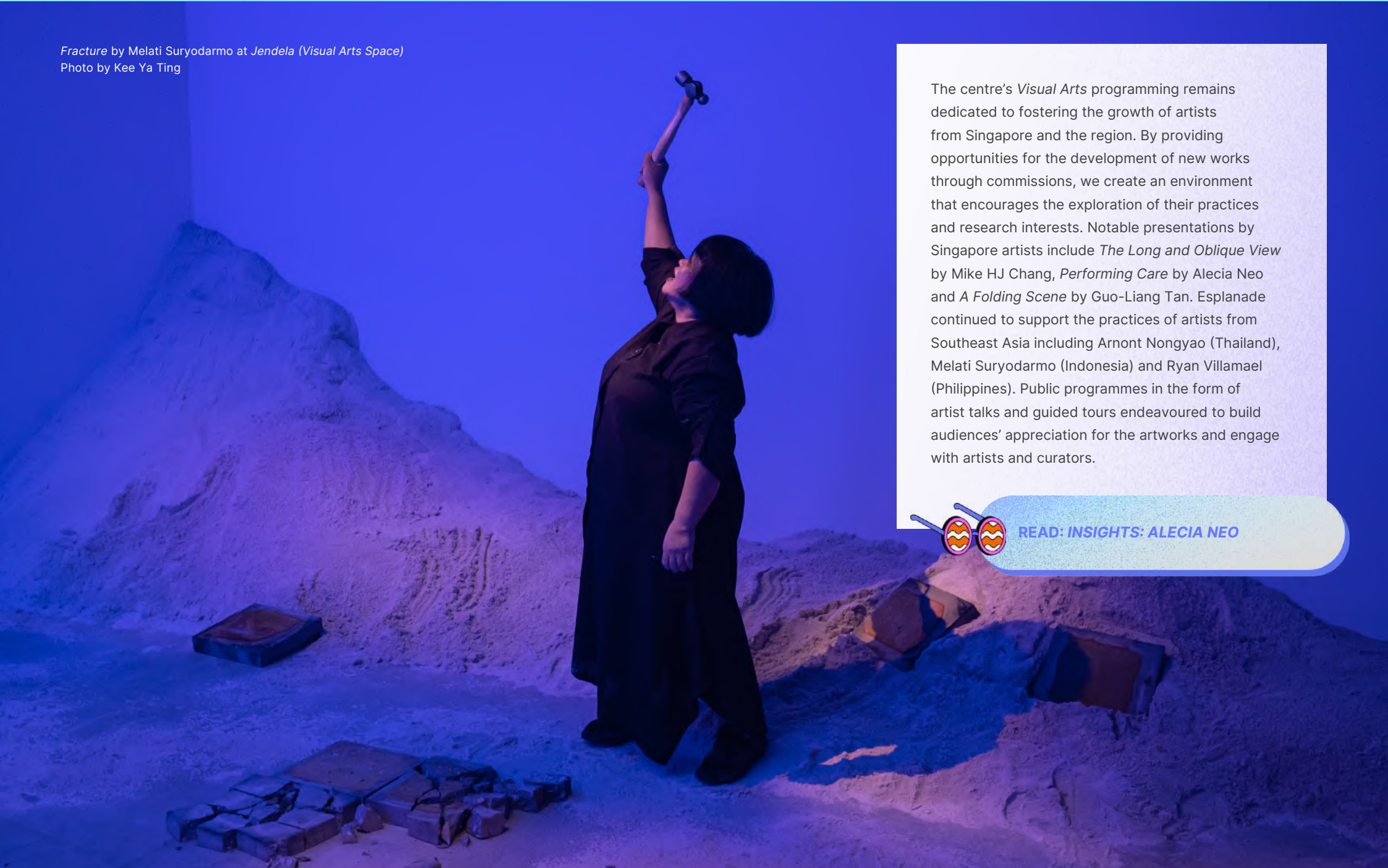
– Doug Benidt (Associate Curator of Performance, Walker Arts Center, USA)

Connect Asia Now (CAN) in October 2023, presented as part of *da:ns focus*, is a new and annual gathering focusing on distinct voices and impulses from the region. In addition to commissioning new work by Asian dancemakers, it also is a key platform for international professionals to discover, connect and further develop the contemporary performance scene.

CAN premiered two new commissioned works by exciting up-and-coming artist Kornkarn Rungsawang from Thailand and acclaimed Indonesian visual and performance artist Melati Suryodarmo.

We launched the *International Presenters Visit Programme* in collaboration with National Arts Council (NAC), bringing leading international presenters to our shores. The programme aims to position Singapore as a strong and trusted connector for the performing arts between Singapore, Asia, and the rest of the world by laying the groundwork for artists to be connected on the global stage. It provides opportunities to foster transcultural dialogues and forge potential collaborations between invited international presenters and local and leading Asian contemporary performing artists.

Fracture by Melati Suryodarmo at *Jendela (Visual Arts Space)*
Photo by Kee Ya Ting



The centre's *Visual Arts* programming remains dedicated to fostering the growth of artists from Singapore and the region. By providing opportunities for the development of new works through commissions, we create an environment that encourages the exploration of their practices and research interests. Notable presentations by Singapore artists include *The Long and Oblique View* by Mike HJ Chang, *Performing Care* by Alecia Neo and *A Folding Scene* by Guo-Liang Tan. Esplanade continued to support the practices of artists from Southeast Asia including Arnont Nongyao (Thailand), Melati Suryodarmo (Indonesia) and Ryan Villamael (Philippines). Public programmes in the form of artist talks and guided tours endeavoured to build audiences' appreciation for the artworks and engage with artists and curators.



READ: *INSIGHTS: ALECIA NEO*



We continue to grow and build upon our international partnerships, seeking collaborations and artistic exchanges to enrich the cultural landscape for our artists. As part of this effort, Esplanade partnered with the Taipei Music Center to feature *Mosaic Associate Artist* Chok Kerong at Taipei Jazz Festival 2023. His performance captivated Taiwanese audiences, showcasing his musical prowess and dynamic stage presence. The trip also provided us with valuable opportunities to connect within the Taiwanese jazz community.

Mosaic Associate Artist Chok Kerong performing with his band at the Taipei Jazz Festival 2023



Motifs performing at Golden Melody Awards & Festival 2023

In another exciting collaboration, the band Motifs brought their blend of shoegaze and dream pop music to the Golden Melody Awards & Festival 2023. Organised by Taiwan's Ministry of Culture, this event is a prestigious celebration of musical achievements, similar to the Grammy Awards in Southeast Asia, and akin to Taiwan's Golden Bell Awards for Television, and Golden Horse Awards for Motion Pictures.

Building on the success of this showcase, Motifs released their work as part of *Mosaic Music Series* and went on to secure a distribution deal with a Japanese label before making their way overseas to tour various countries. They also enjoyed a sold-out performance at the Esplanade Annexe Studio within a year of participating in the *Baybeats Budding Programme*. These experiences not only showcase the talents of our artists but also strengthen the bonds between our local and international arts communities, paving the way for future creative collaborations and cultural exchanges.

Connecting global audiences through cultural collaboration

Esplanade's cultural festivals not only offer something for homegrown arts audiences but also give us the chance to collaborate internationally and bring fresh, dynamic works to life, connecting artists and audiences across the globe.

Huayi – Chinese Festival of Arts 2024 showcased the power of regional partnerships with the collaborative commission of *Dance a Dance from My Body* with the National Kaohsiung Center for the Arts Weiwuying in Taiwan. Choreographed by Taiwanese artist Chou Shu-yi, the production explored themes of Chinese identity, featuring a team from Singapore, Taiwan, and Hong Kong. After its debut at *Huayi 2024*, the performance continued its journey with a presentation at Weiwuying in May, bridging audiences through shared cultural experiences.



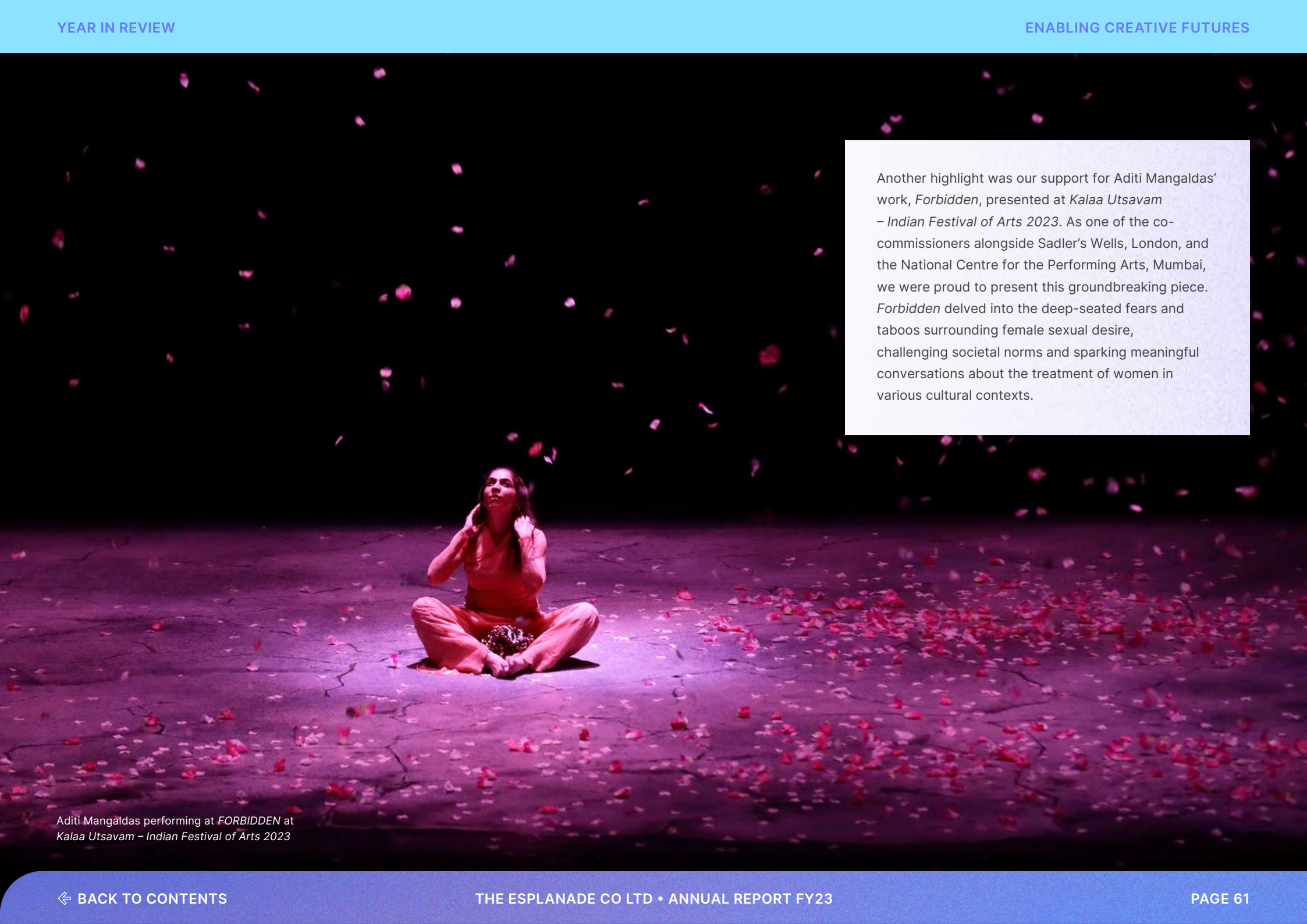
READ: [DANCING TO COME HOME](#)



Dance a Dance from My Body,
at *Huayi – Chinese Festival of Arts 2024*
Photo by Bernie Ng

“It is clear from the performance that this diverse cast of nine from Taiwan and Singapore, with varying backgrounds in theatre and dance, have become a close-knit community after their approximately seven-week rehearsal process – four in Singapore and three in Taiwan – and their strong onstage chemistry will have the opportunity to develop even more.”

– [Melissa Quek, The Straits Times](#)



Another highlight was our support for Aditi Mangaldas' work, *Forbidden*, presented at *Kalaa Utsavam – Indian Festival of Arts 2023*. As one of the co-commissioners alongside Sadler's Wells, London, and the National Centre for the Performing Arts, Mumbai, we were proud to present this groundbreaking piece. *Forbidden* delved into the deep-seated fears and taboos surrounding female sexual desire, challenging societal norms and sparking meaningful conversations about the treatment of women in various cultural contexts.

Aditi Mangaldas performing at *FORBIDDEN* at *Kalaa Utsavam – Indian Festival of Arts 2023*

Our commitment to showcasing innovative works on a global stage was further exemplified by Apsaras Arts' captivating production *Arisi – Rice*, originally co-produced for *Kalaa Utsavam 2022*, which graced the Madras Music Academy in India. Additionally, Esplanade's commission for *In New Light 2022*, *Stream of Memory*, was well-received at Laboratorium Seni ISI Yogyakarta, Indonesia. These projects highlighted our dedication to bringing thought-provoking works to international audiences, fostering a deeper understanding and appreciation of different cultures.



A scene from *Stream of Memory*

Cast of 881 at *Our Stories, Well-Told: 881*
 (Opening Film & Event) at Red Dot August 2023
 Photo by Singapore Film Commission (SFC)



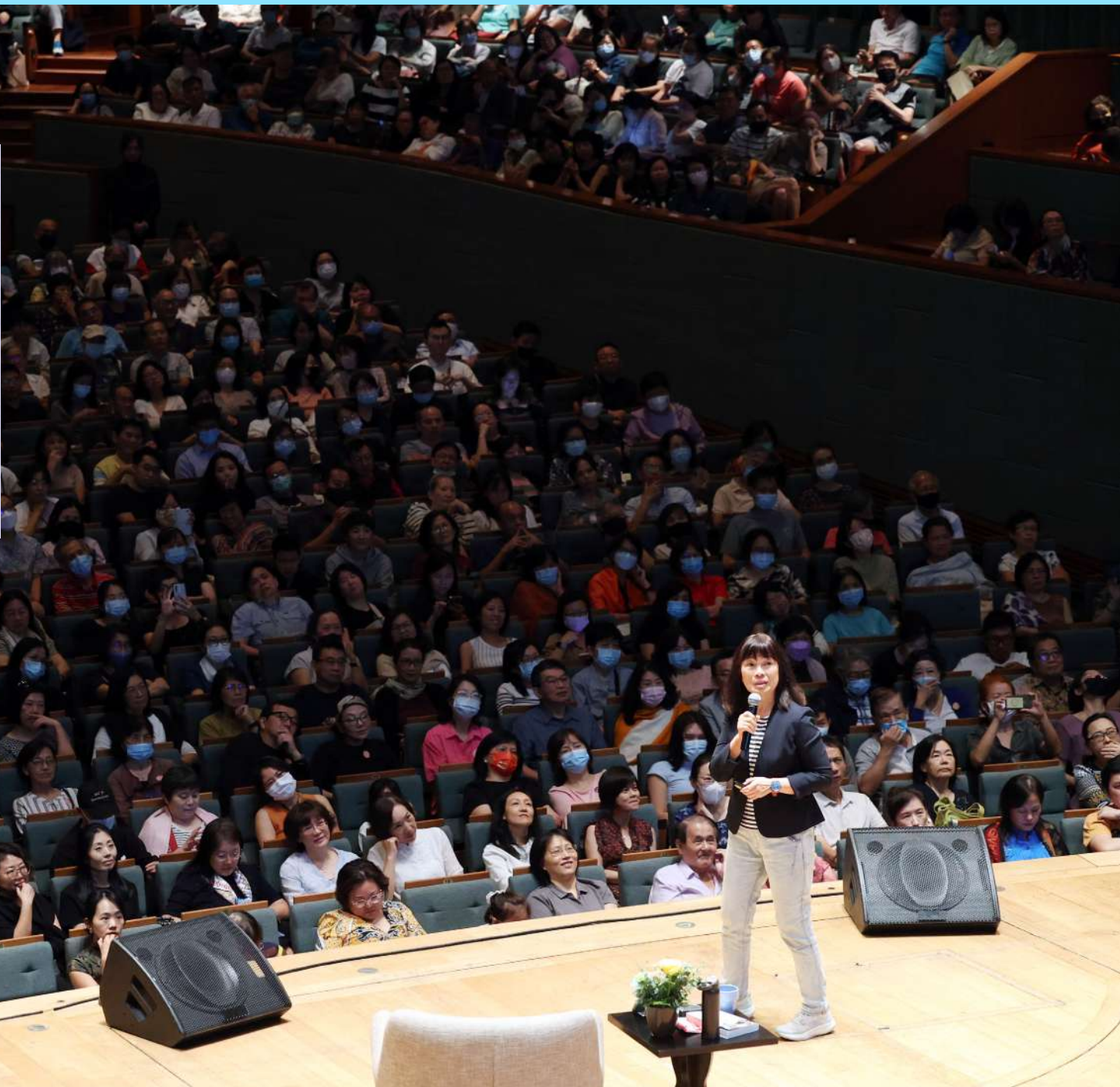
Creative partnerships to bring the arts to more

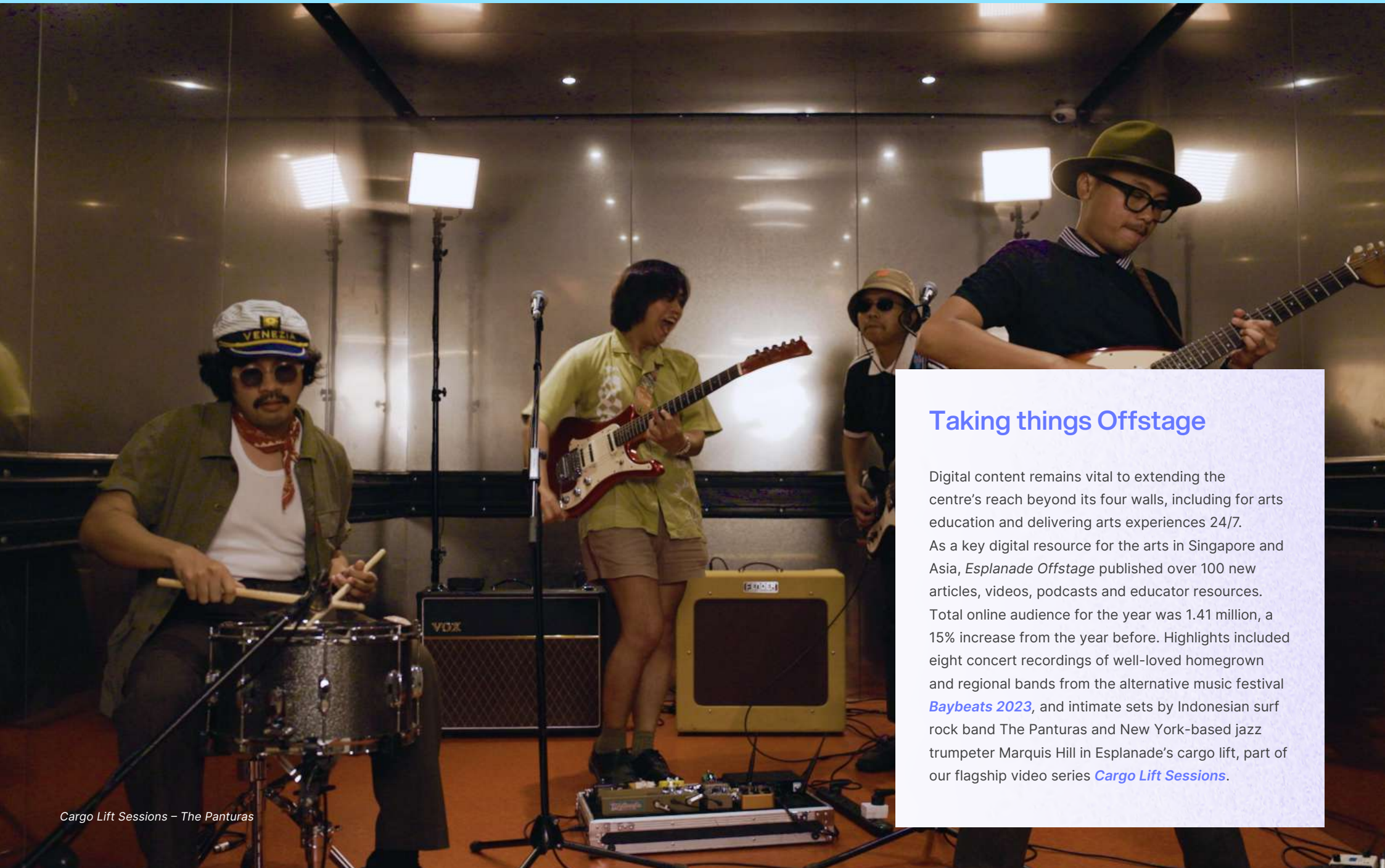
Happening in the month of our nation's birthday, *Red Dot August* is where we celebrate all the things that make us uniquely Singaporean. One of the highlights of this series was the partnership with Infocomm Media Development Authority for the Singapore Film Commission's 25th Anniversary Celebrations. The collaboration featured a curated selection of 25 short films and features, screened across different venues like the Recital Studio, Concourse and DBS Foundation Outdoor Theatre over four weeks. Film enthusiasts were treated to a range of cinematic stories, celebrating the homegrown film industry's creativity and talent.

In addition to film, *Red Dot August* expanded its reach through Mediacorp Radio's 98.7FM *Fresh Music Live*, which struck a chord with local indie music fans. It not only brought current local music to the forefront, but connected with a broader audience, including radio listeners and social media followers, extending the programme's influence beyond the centre.

Taiwanese writer and essayist Lung Ying-tai at her talk titled *When I Walk Into the Mountains*
Photo by Kwong Kai Chung, *Lianhe Zaobao*

Not forgetting literary lovers, we also had a new collaboration with the Singapore Press Holdings' Chinese Media Group for the inaugural City Reading@ SG. The literary festival concluded with a captivating talk by renowned Taiwanese writer Lung Ying-tai at the Concert Hall, who engaged an audience of about 1,400 with her recent experiences living in a remote mountain village. For those who could not attend, a video recording of the talk was made available on [Zaobao.sg](https://www.zaobao.sg) and [Esplanade Offstage](#), allowing even more people to connect with her insightful journey.



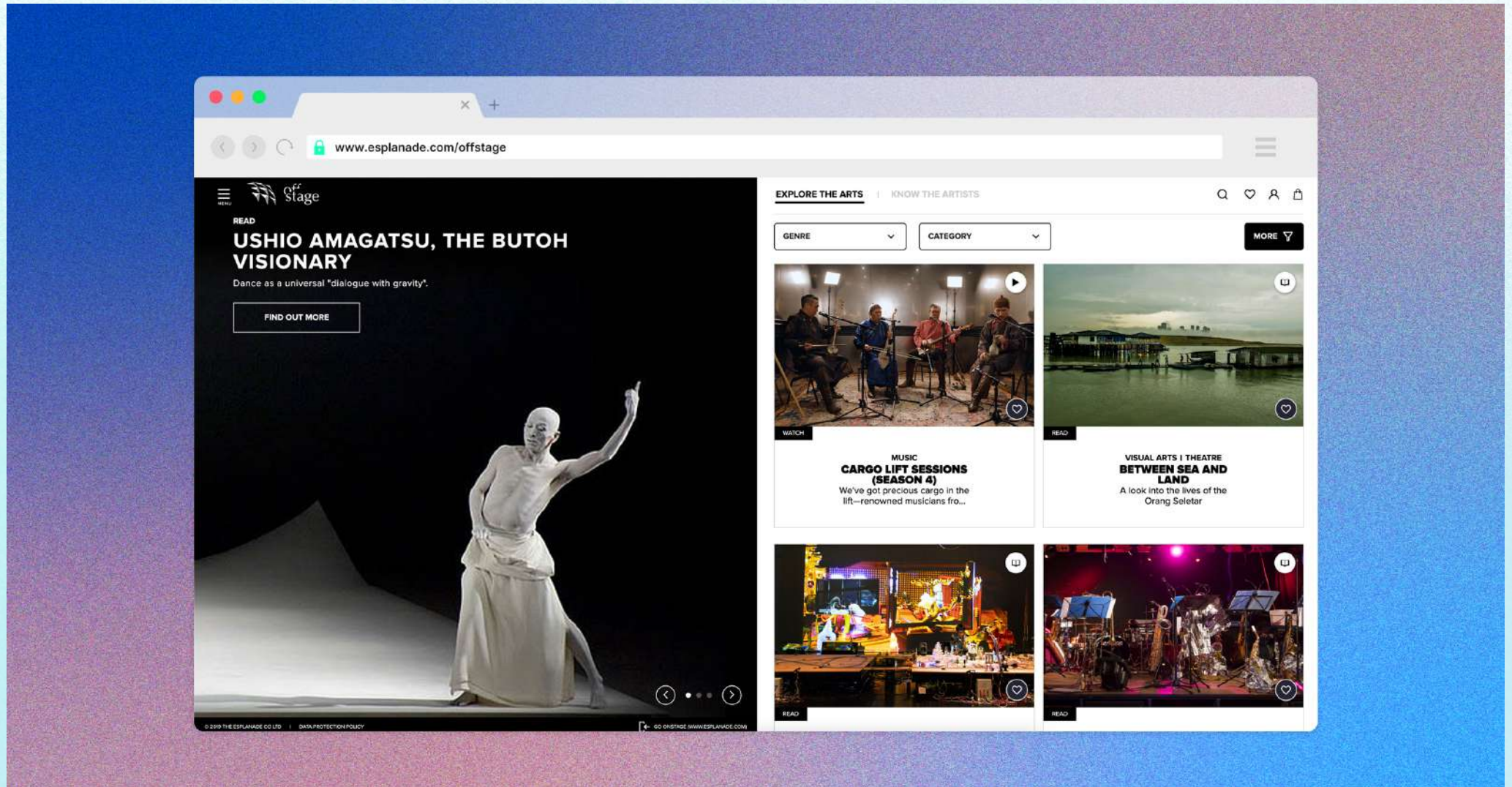


Cargo Lift Sessions – The Panturas

Taking things Offstage

Digital content remains vital to extending the centre's reach beyond its four walls, including for arts education and delivering arts experiences 24/7. As a key digital resource for the arts in Singapore and Asia, *Esplanade Offstage* published over 100 new articles, videos, podcasts and educator resources. Total online audience for the year was 1.41 million, a 15% increase from the year before. Highlights included eight concert recordings of well-loved homegrown and regional bands from the alternative music festival *Baybeats 2023*, and intimate sets by Indonesian surf rock band The Panturas and New York-based jazz trumpeter Marquis Hill in Esplanade's cargo lift, part of our flagship video series *Cargo Lift Sessions*.

To better manage our extensive collection of video recordings and other archival assets, we invested in industry-leading media asset management software. This upgrade is part of our plan to expand *Esplanade Offstage* over the next two years into a one-stop arts content and education platform, offering curated, high-quality full-length recordings of performances by artists from Singapore, Asia and beyond.





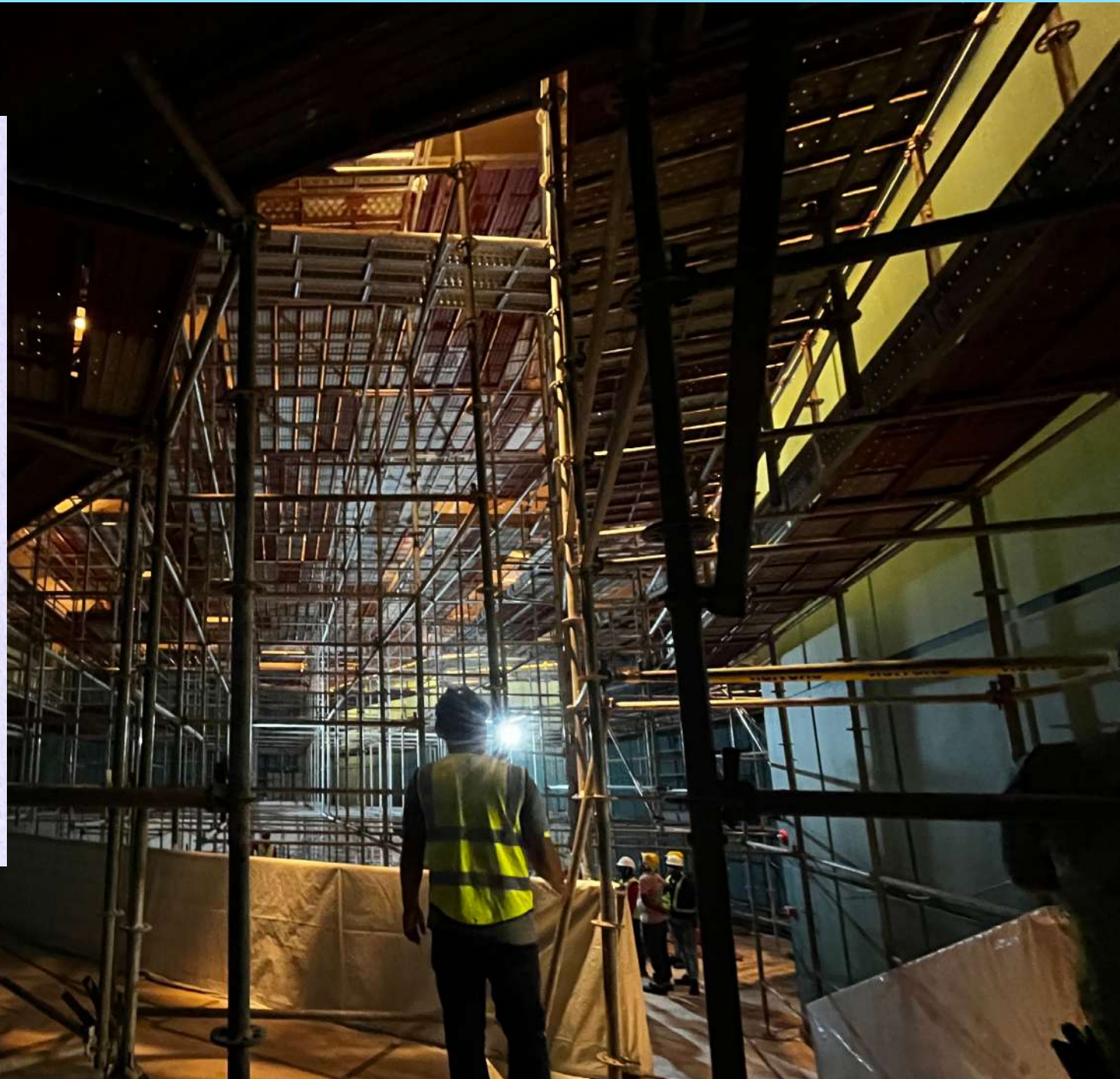
Did you know even the smallest hand gestures can express specific objects or emotions in the Indian classical dance form of *bharatanatyam*? This is just one example of how dance is a language of the body. This concept is explored in our year-long capsule exhibition at the Esplanade Concourse, titled *Dance from Head to Toe*. The exhibition features interactive displays, multimedia, and costumes, looking at how different parts of the body speak through dance, and highlighting the connections between traditional dance cultures in Southeast Asia and other regions. Since opening in January 2024, the exhibition has attracted an average of 25,000 unique visitors and 7,000 engaged participants each month.

Dance from Head to Toe exhibition at the Concourse
Photo by Kee Ya Ting

Embracing innovation and sustainability in the arts

As the arts industry increasingly embraces smart technology and innovation, we understand the importance of staying connected with the global community of art makers and creatives. Esplanade remains committed to promoting digital adoption among arts and culture organisations to keep pace with these changes.

To prepare the centre for the future and enhance operational efficiency, we have undertaken a comprehensive digital infrastructure upgrade across all our indoor performance venues. This project aims to ensure we can host the latest productions and align with Singapore's digitalisation goals. Key steps include transitioning from analogue to digital systems, creating a versatile Internet Protocol (IP) platform for lighting and audio-visual systems, integrating these systems for greater efficiency, and adopting sustainable, energy-saving lighting fixtures.



Work in progress for the digital infrastructure upgrade at the Recital Studio

An upgraded and digitally ready Recital Studio

The first phase of these upgrades took place from January to March 2024 at the Recital Studio, which now comes equipped with new LED lights, advanced controls, and upgraded Audio-Visual (AV) and Information Technology (IT) networks. Future phases will bring similar upgrades at the Theatre Studio, Concert Hall, and Theatre, with each venue closing in turn to minimise disruption to the centre's activities.

Equipping our Food & Beverage tenants at Esplanade Mall with food waste bins

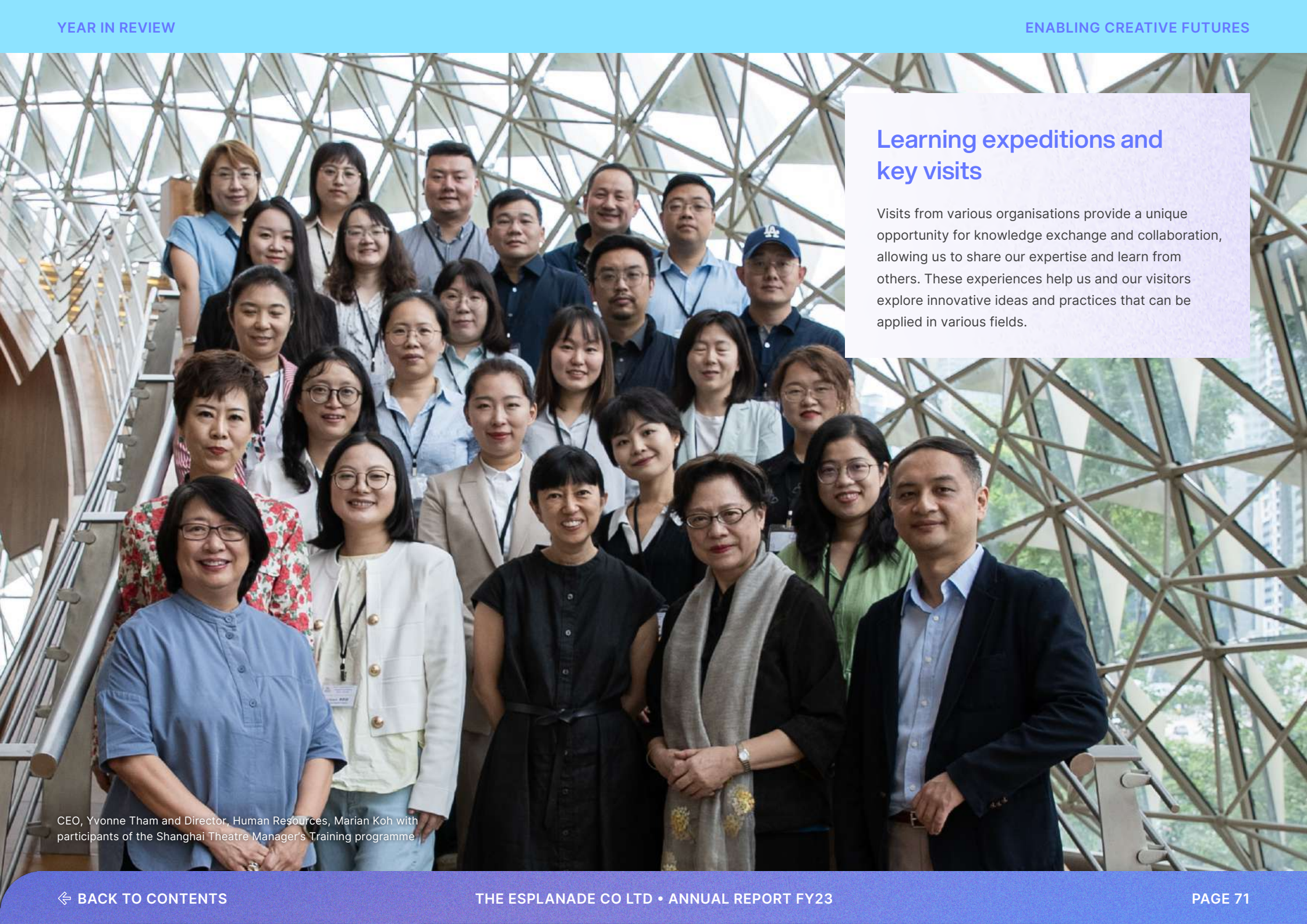


To support our commitment to environmental sustainability, we've provided food waste bins to our Mall Food & Beverage tenants ahead of the National Environmental Agency's Food Waste Segregation mandate, which took effect on 1 Jan, 2024. This initiative is designed to cut down on the waste sent to landfills and contribute to a healthier environment. The food waste collected will be processed by a digester machine, with the resulting wastewater being treated into safe, clean drinking water at the national water treatment plant. This effort not only meets regulatory requirements but also supports the Singapore Green Plan 2030 goal of reducing landfill waste by 30%.

We also participated in the quarterly SG Clean Day initiative by the Public Hygiene Council, encouraging everyone to take responsibility for their surroundings and keep public spaces clean.

SG Clean Day at Esplanade





Learning expeditions and key visits

Visits from various organisations provide a unique opportunity for knowledge exchange and collaboration, allowing us to share our expertise and learn from others. These experiences help us and our visitors explore innovative ideas and practices that can be applied in various fields.

CEO, Yvonne Tham and Director, Human Resources, Marian Koh with participants of the Shanghai Theatre Manager's Training programme



A learning journey with the staff of the Infrastructure & Facility Services Division from the Ministry of Education Headquarters

We organised a learning journey for participants from the Infrastructure & Facility Services Division at the Ministry of Education Headquarters. The visit focused on our architectural innovation and sustainability practices, offering insights relevant to their roles in school infrastructure, facilities services, emergency preparedness and corporate administration. We were excited to share our expertise and innovations, and the visit fostered a valuable exchange of ideas and practical strategies that participants could apply in their work with educational infrastructure and facilities management.

Hosting Common Ground and their partners at a learning journey

Esplanade also hosted a learning journey for Common Ground and its resident partners, Green Nudge and Artably. This visit provided a platform to share our cultural insights, operational strategies, and the strategic adjustments we made during the pandemic years. The exchange was enriching for both Esplanade and the 27 participants, allowing for mutual learning to take place. Learning journeys and exchanges such as these not only enhance our own practices but also build stronger connections within the community, fostering a spirit of innovation and collaboration.



Building a Cohesive & Sustainable Organisation



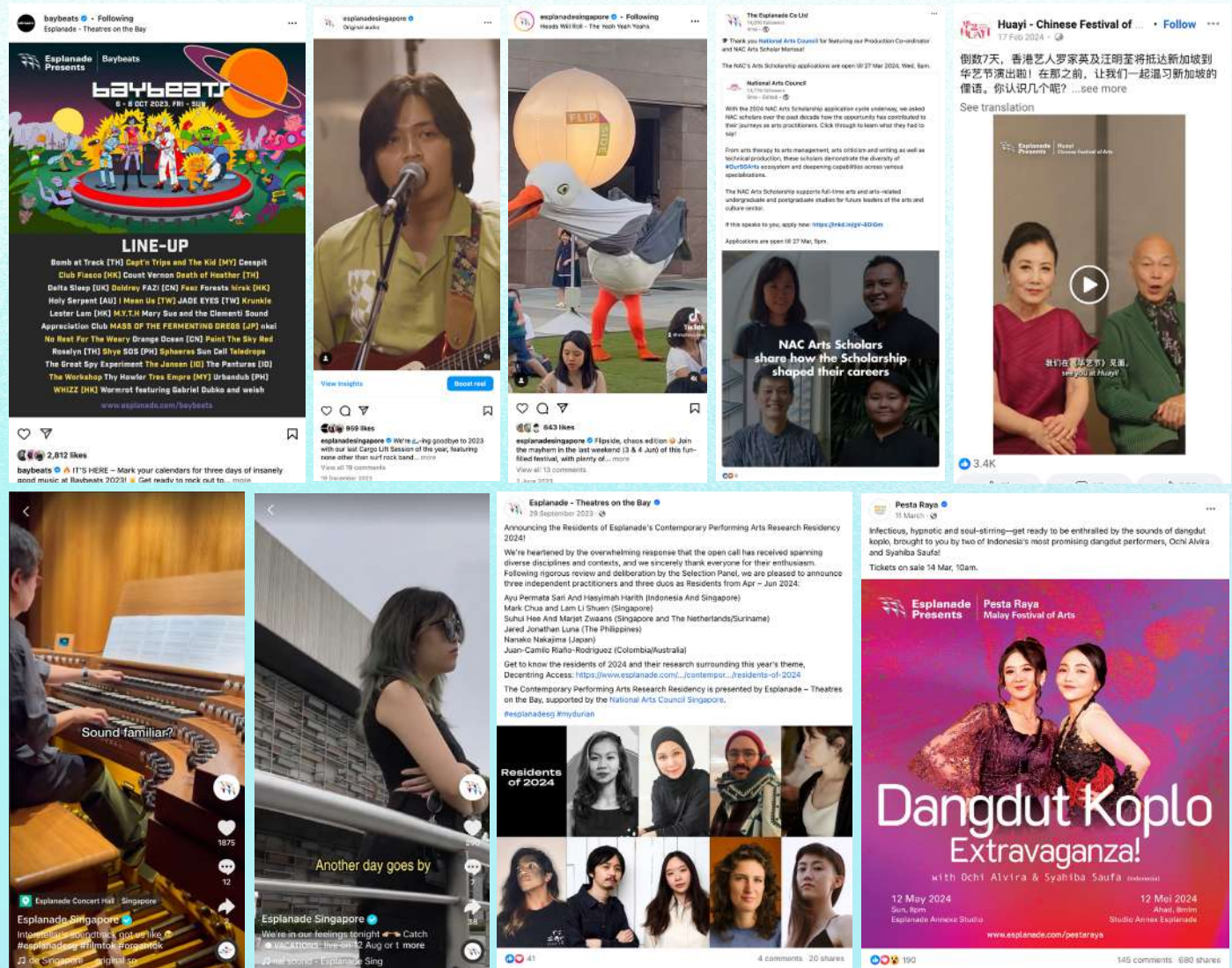
Team Esplanade celebrating our centre's 21st birthday on the Theatre stage

As a globally renowned arts and cultural institution, we take pride in our role in the performing arts scene. We strive to maintain and enhance our resources—be it our people, facilities, knowledge, or finances—to set and uphold the highest standards.

In the spotlight

Building and maintaining strong relationships with media partners is important for us. These connections help us to generate publicity and ensure that news about our programmes, initiatives and achievements reaches a broad and diverse audience. Strong ties with media partners also foster trust and collaboration, enabling us to work together to create compelling content that resonates with our audience.

In FY23, we hosted 219 (211 Local, 8 International) media activities, attended by 372 media personnel (352 Local, 20 International). Through strategic engagement and proactive media relations, we garnered 3,466 mentions in print, online and broadcast media, amplifying our presence across various platforms. Our social media following across Facebook, Instagram, Tik Tok, YouTube and LinkedIn also grew by an average of 10%, reaching a total of 240,702 followers. This growth reflects our commitment to connecting with our audience and expanding our reach. By nurturing these connections, we enhance our visibility and receive supportive coverage, helping us maintain a positive image over time.





esplanade mall

PICNIC x PARADE

Free picnic mat with min. \$20 spent at Esplanade Mall

Planning a picnic at the waterfront or catching the fireworks at Esplanade over the National Day period? Redeem a free picnic mat from 22 Jul – 31 Aug when you spend \$20 in a single receipt at Esplanade Mall.

Terms and Conditions

- Valid from 22 Jul – 31 Aug 2023.
- The offer is subject to availability and while stocks last.
- Spends a minimum of \$20 in a single receipt to qualify for redemption.
- Valid receipt must be presented at the Box Office to qualify for redemption.
- Picnic mats are available for collection at Esplanade Box Office and Visitor Centre from 12pm to 8pm daily.
- Participating merchants reserve the right to amend the terms and conditions without prior notice.
- Esplanade Mall shall not be liable in any way whatsoever for any matter arising from, relating to and/or attributable to such products and/or services.
- Esplanade Mall reserves the right to terminate, suspend or cancel (in whole or in part) this promotion.
- Esplanade Mall reserves the right to amend these terms and conditions of redemption from time to time without prior notice and without any liability.
- Terms and conditions of Esplanade Mall and/or any participating merchants may apply in addition to these terms.

1 Esplanade Drive, Singapore 038981 | Customer Experience Hotline: 0228 6377

esplanade
Theatres on the Bay Singapore

Esplanade is a charity and not-for-profits organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.

www.esplanade.com
EsplanadeSingapore
EsplanadeSG



esplanade mall

WEEKDAY LUNCH by the bay!

Spend \$40 and save \$10! Every weekday from 22 May to 28 July 2023, 12pm to 3pm

Plus enjoy up to 3hr free parking with minimum spend of \$30!

Upload your receipts & level up your membership!

Log in to your account and click on Upload My Receipts to submit your receipt image. Join at www.esplanade.com/membership

Terms and Conditions

- Valid from 22 May – 28 July 2023, on purchases between 12pm and 3pm from Monday to Friday, excluding public holidays.
- Your spending of a minimum \$40 must be within a single receipt to qualify for a \$10 Esplanade Mall e-Voucher.
- You must redeem the \$10 e-Voucher on the same purchase that qualifies for the discount.
- Limited to one voucher per patron per transaction.
- Promotion is not applicable at Waterfront Kiosk and Makansutra Quays Bay.
- Participating merchants reserve the right to amend the terms and conditions without prior notice.
- Existing EsplanadeMe terms and conditions apply.
- Esplanade Mall shall not be liable in any way whatsoever for any matter arising from, relating to and/or attributable to such products and/or services.
- Esplanade Mall reserves the right to terminate, suspend or cancel (in whole or in part) this promotion.
- Esplanade Mall reserves the right to amend these terms and conditions of redemption from time to time without prior notice and without any liability.
- Terms and conditions of Esplanade Mall and/or any participating merchants may apply in addition to these terms.

Find out more: 

1 Esplanade Drive, Singapore 038981 | Customer Experience Hotline: 0228 6377

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Snag a bag!—an exclusive for Esplanade&Me members

Esplanade Mall delights

Esplanade Mall is a vibrant part of the Esplanade experience, offering a wide range of retail, dining, and lifestyle options to the diverse communities that visit the centre. The Esplanade Mall is constantly evolving, welcoming new tenants and hosting engaging events that enhance the overall visitor experience.

In FY23, Esplanade Mall welcomed new tenants, like Garden of Desire Jewellery Atelier and Subway. To celebrate and promote our many offerings, we organised several marketing campaigns throughout the year. Highlights included a Mother’s Day chocolate giveaway, weekday lunch deals by the Bay and the *Picnic X Parade* event, where we handed out picnic mats for patrons. In October and November, we ran the *Snag a Bag* promotion, followed by a Mandarin orange bag giveaway to celebrate Chinese New Year.

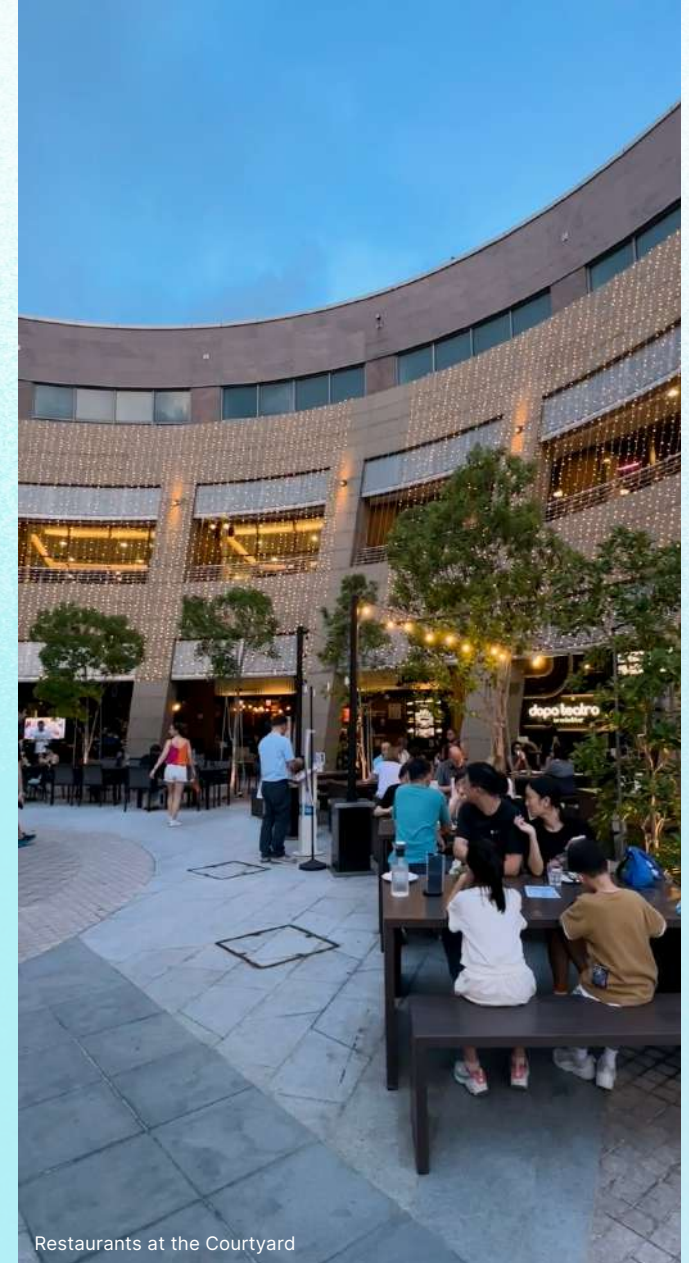
Throughout the year, Esplanade Mall continued to spotlight tenant promotions and events during festivals such as *Baybeats*, *Flipside*, *A Tapestry of Sacred Music* and *Pesta Raya*. We also created a series of Instagram and TikTok reels with various themes to highlight what our tenants have to offer. These initiatives helped boost visitor engagement and promoted the many offerings available at the centre. We hope these efforts continue to create an inviting atmosphere that keeps visitors coming back for more.



Supply & Demand



The Boiler Seafood Bar & Beer



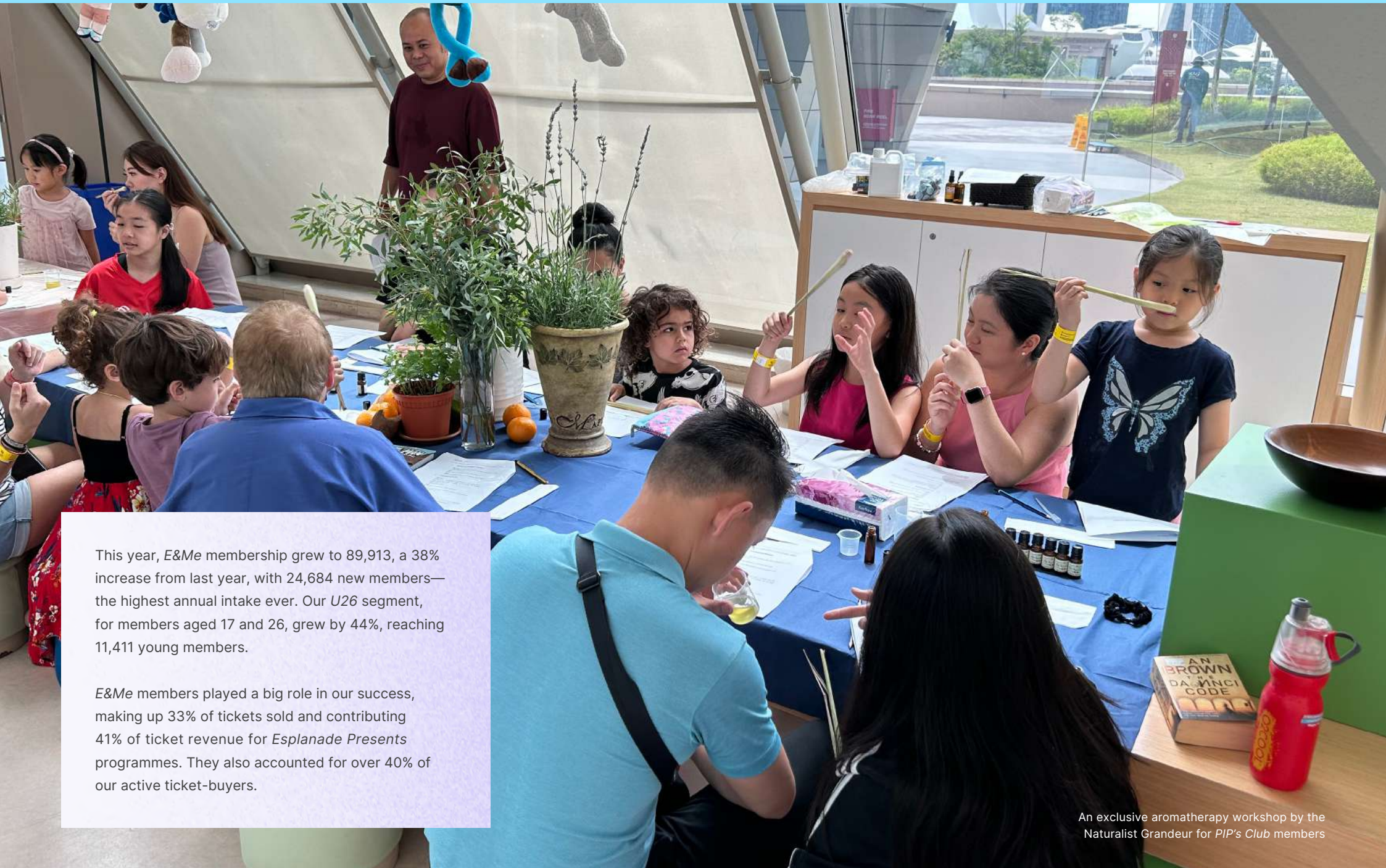
Restaurants at the Courtyard

Esplanade&Me members at an exclusive workshop at Fort Sanctuary during A Tapestry of Sacred Music 2023



Esplanade&Me membership growth and highlights

Esplanade&Me (E&Me) is our membership programme designed to strengthen community ties with our fans and supporters. Members enjoy ticket discounts, priority booking, behind-the-scenes access and special perks with select arts and lifestyle partners in Singapore.



This year, *E&Me* membership grew to 89,913, a 38% increase from last year, with 24,684 new members—the highest annual intake ever. Our *U26* segment, for members aged 17 and 26, grew by 44%, reaching 11,411 young members.

E&Me members played a big role in our success, making up 33% of tickets sold and contributing 41% of ticket revenue for *Esplanade Presents* programmes. They also accounted for over 40% of our active ticket-buyers.

An exclusive aromatherapy workshop by the Naturalist Grandeur for *PIP's Club* members

Throughout the year, members enjoyed exclusive events at festivals like *A Tapestry of Sacred Music* and *Jazz in July*, as well as special activities at PIP's PLAYbox with Esplanade Mall tenants.

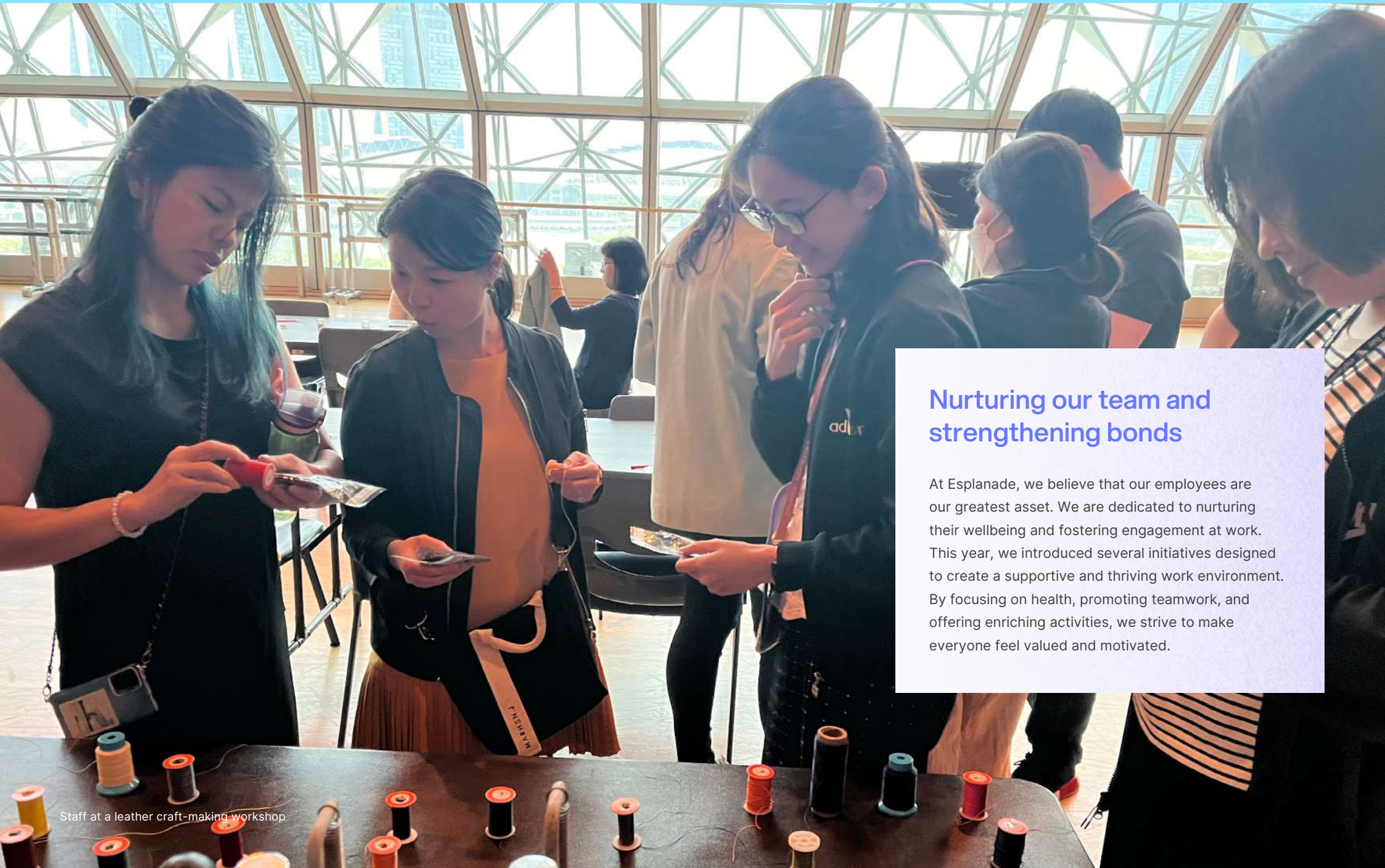
To enhance benefits for members at the Mall, we introduced a receipt upload feature in March 2023. This new feature resulted in over 400 members submitting 3,670 receipts, totalling \$250,000 in spending. This led to 96 membership upgrades, highlighting the appeal and effectiveness of our loyalty programmes. We look forward to continuing to grow our membership and cultivating a love for the arts, fostering a strong community of advocates for the centre.



**NOT AN ESPLANADE&ME MEMBER YET?
SIGN UP FOR FREE!**



Finding out more about *Esplanade&Me*



Staff at a leather craft-making workshop

Nurturing our team and strengthening bonds

At Esplanade, we believe that our employees are our greatest asset. We are dedicated to nurturing their wellbeing and fostering engagement at work. This year, we introduced several initiatives designed to create a supportive and thriving work environment. By focusing on health, promoting teamwork, and offering enriching activities, we strive to make everyone feel valued and motivated.

Complimentary health screening programme for staff

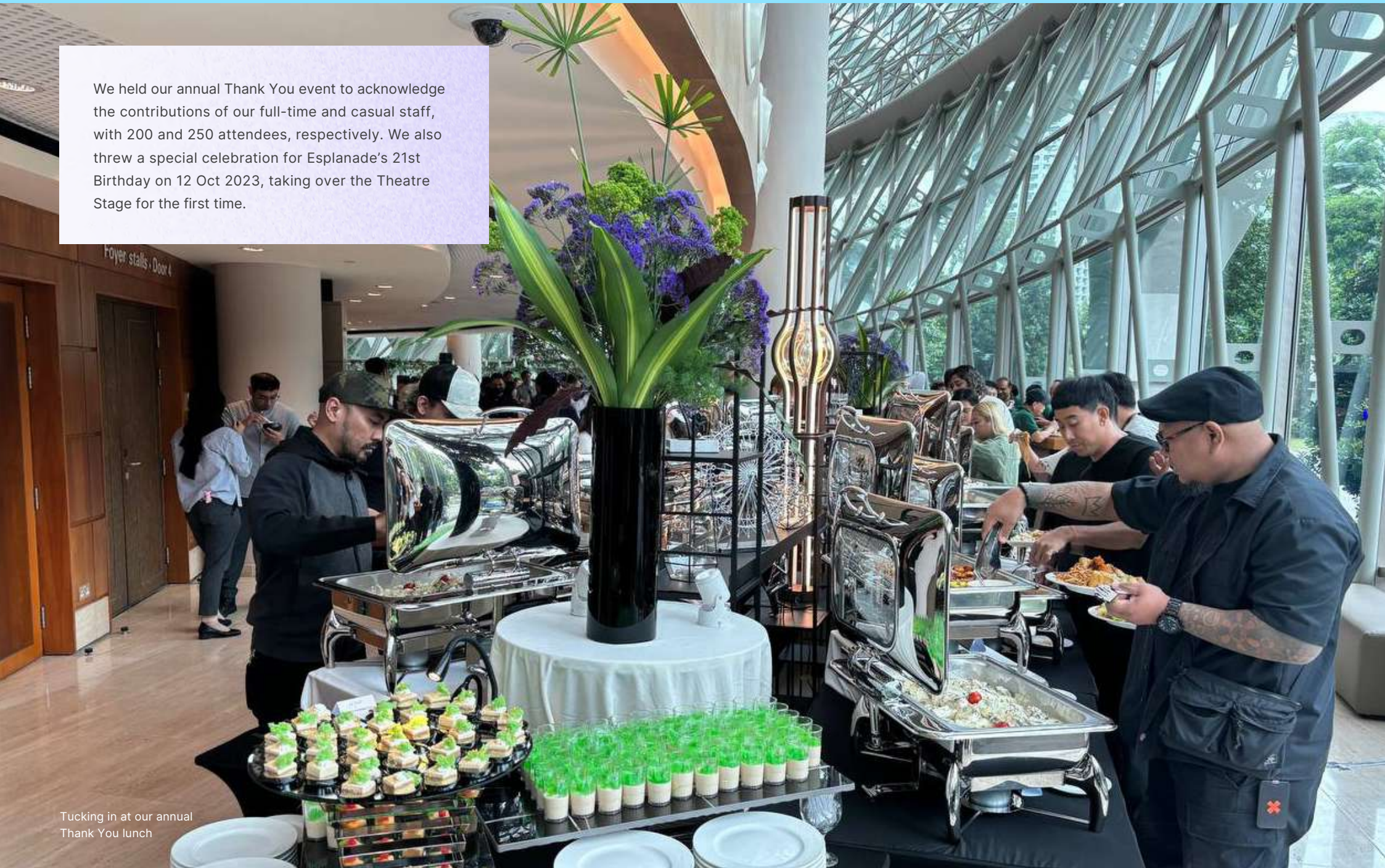
Knowing that health is a key factor to one's wellbeing, we set up on-site health screenings to make it easy for our staff to stay on top of their wellbeing. These screenings provided easy access to essential checks, empowering our employees to make informed decisions about their health.

Team-building through bouldering at Project Send

A happy and engaged workplace drives motivation and teamwork. To encourage interaction among employees from different departments, we put together a leathercraft workshop, and a bouldering activity at the Mall's rock-climbing gym Project Send. These events offered a chance for team bonding and let everyone unwind and connect outside the usual work setting.



We held our annual Thank You event to acknowledge the contributions of our full-time and casual staff, with 200 and 250 attendees, respectively. We also threw a special celebration for Esplanade's 21st Birthday on 12 Oct 2023, taking over the Theatre Stage for the first time.



Tucking in at our annual Thank You lunch



The inaugural Durian Party

And who could forget our first-ever Durian Party? About 140 staff came together, all united by their love for the spiky fruit that our building's design resembles. The gathering was a hit, especially given the widespread appreciation for durians among our staff.



Team Esplanade celebrating National Day

Our Staff Engagement and Wellbeing Initiatives ensure that our employees feel cared for and valued. By providing resources, fostering engagement and creating opportunities for personal and professional growth, we aim to make Esplanade a place where everyone looks forward to coming to work every day. These initiatives reflect our commitment to nurturing a positive, healthy and motivated workforce. We are excited to keep growing together and making Esplanade a place where our team thrives and feels truly at home.

Long Service Award

We appreciate our staff's dedication and loyalty to Esplanade by recognising them with Long Service Awards. In FY23, the Long Service Award was given to four staff for 20 years and five staff for 15 years of committed service. Another 10 staff marked their 10th anniversary and 15 staff marked their fifth anniversary with us. We thank them for their continued commitment and staying the course with us.

Employee name	Department	Years
Faith Tan	Programming	20
Bernie Hoi	Technical Production	20
Raymi Bin Dollah	Technical Production	20
Syed Abdullah Bin Syed Salleh	Technical Production	20
Marian Koh	Human Resources	15
Tan Xianghui	Programming	15
Razali Semuni	Technical Production	15
Wang Meng	Technical Production	15
Annabelle Faye Danker	Venue Partnership	15
Michelle Giam	Administration	10
Zehara Khan Sahib	Marketing	10
Chris Gan	Operational Support Services	10
Jasmine Chua	Operational Support Services	10
Amy Ho	Programming	10
Li Huimin	Technical Production	10
Mohd Kamal Bin Masuni	Technical Production	10
Muhd Sirhan Mohd Khalid	Technical Production	10

Employee name	Department	Years
Norashid Bin Zulfahary	Technical Production	10
Syed Zaki Yamani Bin Said Othman	Technical Production	10
Yip Kah Yin	Customer Experience	10
Ong Lip Tat	Finance	5
Wendy Lau	Finance	5
Petrine Fan	Human Resources	5
Azlin Binte Amran	Operational Support Services	5
Napolean Praira	Operational Support Services	5
Nazrul Islam	Operational Support Services	5
Edlyn Ng	Programming	5
Izumi Asakawa	Programming	5
Lee Pee Hua	Programming	5
Lu Xiaohui	Programming	5
Shiraz Sallim	Programming	5
Kelvin Chung	Relationship Management	5
Evelyn Ong	Technical Production	5
Hyder Bin Zainal Abiden	Technical Production	5

Embracing leadership transition

After 21 years of serving The Esplanade Co Ltd, first as a Board Member since 2003 and as our Chairman from January 2015, we bade farewell to Mr Lee Tzu Yang at the end of FY23 and welcomed our new Chairman, Mr Lim Ming Yan (wef 1 Apr 2024).

As we look forward to a new chapter under Mr Lim's leadership, we embrace this transition with gratitude and optimism. With fresh perspectives and renewed energy, we are thrilled to embark on this next chapter together, continuing our journey of growth at Esplanade.

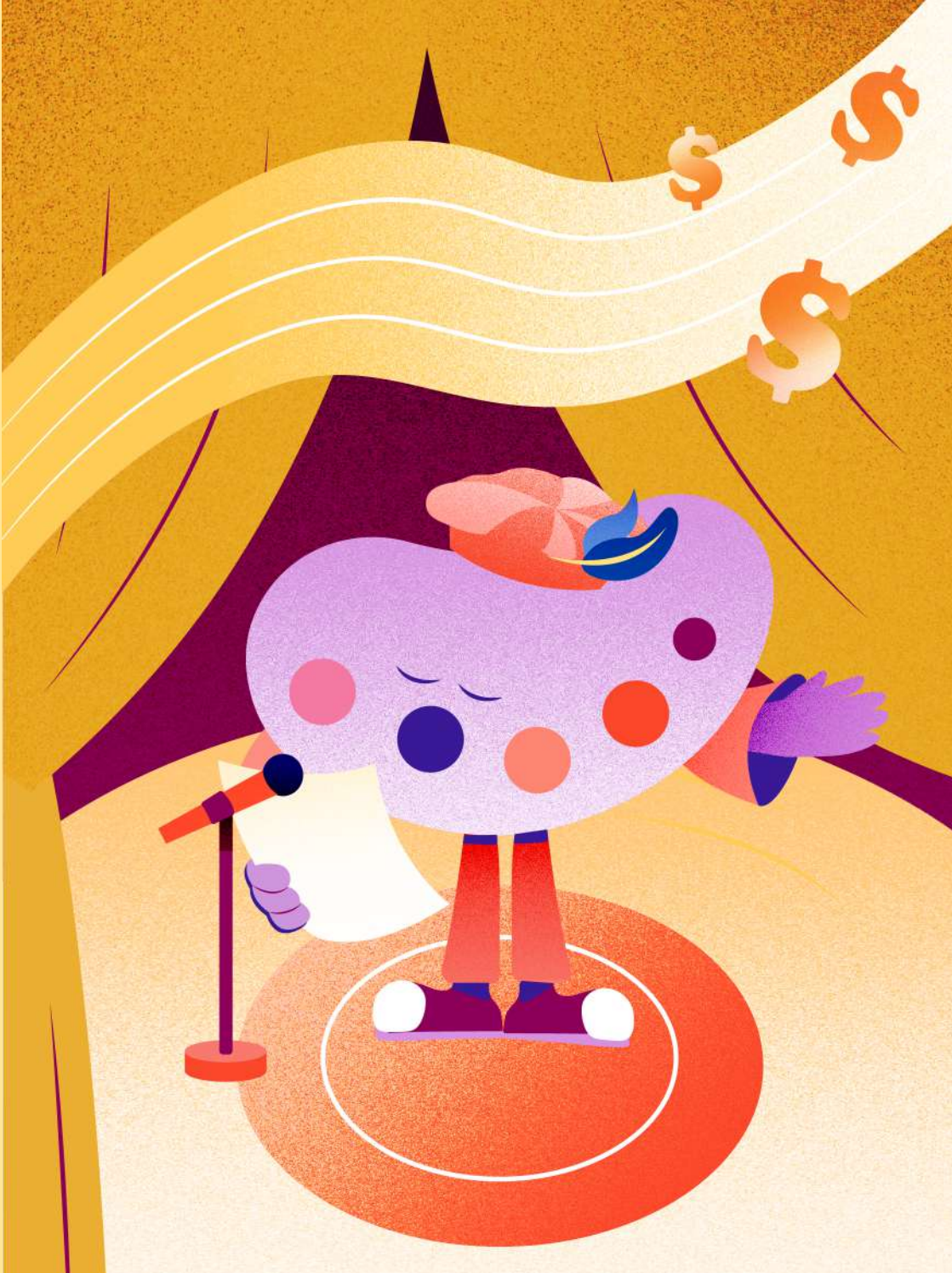
“It's been an incredible journey, witnessing Esplanade's growth in the past 21 years as it brings the joy of the arts to Singapore's diverse communities. The management and staff have been exceptional. It has been a joy to see how individuals and groups have grown their craft, and our alumni continue to make us proud. I have been privileged to work with a succession of outstanding board chairpersons and colleagues on these developments. I have every confidence that Ming Yan and members on the Board of Directors will continue to guide Team Esplanade to achieve greater success.”

– Lee Tzu Yang



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Governance Report

The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 Sep 1992 and is a public company limited by guarantee (CLG), governed by its own Constitution documents. Members of the company are appointed by the Ministry of Culture, Community and Youth (MCCY) that comprise three ex-officio positions, including Chairman of the Company (Mr Lim Ming Yan), Chairman of the National Arts Council (Ms Goh Swee Chen) and Permanent Secretary of MCCY (Ms Teoh Zsin Woon). As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including adoption of accounts and approval of resolutions.

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

Esplanade being a registered Charity and IPC complies with the Code of Governance (the "Code") issued by the Charity Council, of which the refined code issued in April 2017 was adopted from the financial year that commenced from 1 Apr 2018. Depending on whether the charity has Institution of a Public Character ("IPC") status, and its size, the charity will follow guidelines under different tiers. As a large IPC, Esplanade complies with the Basic II, Enhanced and

Advanced guidelines of the Code. Companies are required to disclose their corporate governance practices and explain deviations, if any, from the Code.

Esplanade strives to comply fully with the Code and its principles, and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during the financial year ended 31 Mar 2024 with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and will submit the online Governance Evaluation checklist (GEC) together with the audited accounts for the year. The annual submissions are available for viewing in the Charity Portal at www.charities.gov.sg.

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

1 BOARD GOVERNANCE

1.1 Board Roles and Composition

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

Directors have collective responsibility for the following:

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

The Board comprises 16 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 was considered a new appointment and was within the ten years tenure limit recommended by the Code. Mr Lee retired as Chairman of the Board after 31 Mar 2024, and was succeeded by Mr Lim Ming Yan who was appointed as Board Chairman from 1 Apr 2024.

Esplanade's constitution documents specifically state that paid staff may become directors but should not comprise more than one-third of the Board and should not chair the Board. CEO is the only paid staff invited to sit on the Board based on her personal contributions. She was appointed CEO of Esplanade from 1 Aug 2018 and an ex-officio 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, including discussions on the long-term strategic directions of the company. The CEO is an Executive Director responsible for the business direction and operational decisions of the Company.

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, ESG and/or any other competencies which the NRC feels necessary from time to time. Profiles of the directors can be found on [pages 7 to 14](#) of this Annual Report.

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
Ms Lee Huay Leng	Member	From 24 Nov 2021
Dr Lee Tung Jean	Member	From 24 Nov 2022
Mr Lee Woon Shiu	Member	From 24 Nov 2023
Ms Lin Diaan-Yi	Member	From 24 Nov 2023
Ms Rahayu Buang	Member	From 24 Nov 2023

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 Shekaran Krishnan	Chairman (Member)	From 24 Nov 2023 (Until 23 Nov 2023)
Mr Sim Hwee Cher	Member (Chairman)	From 24 Nov 2023 (Until 23 Nov 2023)
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
Mr Low Eng Teong	Member	From 1 Apr 2024

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

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

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

In its review of the audited financial statements for the financial year ended 31 Mar 2024, 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. For good practice, the ARC has recommended Management to seek fresh audit proposals in the new financial year before recommending the appointment or re-appointment of external auditors. During the year, non-audit services provided by the external auditor pertained mainly to tax advisory services for a Subsidiary Company, which is one of the pre-concurred non-audit services allowed by the Board.

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

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

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

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

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

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

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

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

Digital & Technology Advisory Panel (DTAP)

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

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

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

Name	Designation	Date
Mr Daryl Neo	Chairman <i>(Member)</i>	From 24 Nov 2023 <i>(Until 23 Nov 2023)</i>
Ms Lin Diaan-Yi	Member	From 24 Nov 2023
Ms Rika Sharma	Member	From 24 Nov 2023

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

1.3 Board Meetings

Board meetings are held on a quarterly basis to review the results and performance of the Company, its plans and prospects. To facilitate attendance, Board and Subcommittee meetings are scheduled at least a year ahead. At the quarterly Board meeting held in December, the Board will also approve the annual budget for the following financial year that starts from 1 April. As part of good governance, key matters requiring decision are reserved for resolution at Board meetings to facilitate discussion, rather than by circulation. The Chairman ensures that Board meetings are held as and when necessary with optional meetings convened when there are pressing matters requiring the Board's consideration.

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

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

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

	Date of First Appointment	Date of Last Re-Appointment	Term Expiring	Board of Directors		Audit & Risk Committee	Nominating & Remuneration Committee		Digital & Technology Advisory Panel		
				Held	Attended	Held	Held	Attended	Held	Attended	
											Number of Meetings
Mr Lee Tzu Yang (Chairman) ⁽¹⁾	24 Nov 2003	24 Nov 2023	31 Mar 2024	4	4	-	-	-	-	-	-
Mr Lim Ming Yan (Deputy Chairman) ⁽²⁾	24 Nov 2023	-	31 Mar 2024	2	2	-	-	-	-	-	-
Ms Janet Ang	15 Jul 2019	24 Nov 2021	23 Nov 2024	4	4	4	4	-	-	-	-
Mrs Rosa Daniel ⁽³⁾	24 Nov 2012	24 Nov 2021	23 Nov 2023	2	2	-	-	1	1	-	-
Mr Lee Eng Beng	24 Nov 2021	-	23 Nov 2024	4	3	4	3	-	-	-	-
Ms Lee Huay Leng	24 Nov 2021	-	23 Nov 2024	4	3	-	-	2	2	-	-
Dr Lee Tung Jean	24 Feb 2022	-	23 Nov 2024	4	3	-	-	2	1	-	-
Mr Lee Woon Shiu	24 Nov 2023	-	23 Nov 2026	2	1	-	-	1	1	-	-
Mrs Clara Lim-Tan	30 Nov 2020	24 Nov 2023	23 Nov 2026	4	3	4	4	-	-	-	-
Ms Lin Diaan-Yi	24 Nov 2023	-	23 Nov 2026	2	2	-	-	1	1	-	-
Mr Daryl Neo	24 Nov 2021	-	23 Nov 2024	4	4	-	-	-	-	1	1
Mr Kenny Powar ⁽³⁾	24 Nov 2015	24 Nov 2020	23 Nov 2023	2	2	-	-	1	1	1	1
Ms Rahayu Buang	24 Nov 2021	-	23 Nov 2024	4	3	3	2	1	1	-	-
Ms Rika Sharma	24 Nov 2023	-	23 Nov 2026	2	2	-	-	-	-	-	-

	Date of First Appointment	Date of Last Re-Appointment	Term Expiring	Board of Directors		Audit & Risk Committee	Nominating & Remuneration Committee		Digital & Technology Advisory Panel		
				Number of Meetings							
				Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Shekaran Krishnan	1 Apr 2023	-	23 Nov 2025	4	4	4	4	-	-	-	-
Mr Sim Hwee Cher	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	4	4	4	-	-	-	-
Mr Suhaimi Zainul Abidin	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	4	-	-	2	2	-	-
Dr Ming Tan ⁽³⁾	24 Nov 2015	24 Nov 2020	23 Nov 2023	2	2	-	-	1	1	1	1
Ms Yvonne Tham	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	4	-	-	-	-	-	-

⁽¹⁾ Retired as Chairman of the Board on 31 Mar 2024

⁽²⁾ Appointed as Chairman of the Board on 1 Apr 2024

⁽³⁾ Retired on 23 Nov 2023

2 CONFLICT OF INTEREST

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

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

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

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

in the Financial Statements follows FRS24 regulations and these are disclosed in **Note 30** of the Financial Statements.

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

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

3 STRATEGIC PLANNING

3.1 Objectives

The vision and mission of Esplanade are clearly articulated, reviewed and approved by the Board. The vision and mission are shared with the public through our Annual Report, website, as well as printed collaterals. Key Performance Indicators (KPI) for each budget year as well as the intermediate and

long-term direction of the Company are approved by the Board to ensure relevance to the changing environment and needs. The company's achievement of its KPIs set for the year are reported on a quarterly basis to the Board and stakeholders, including MCCY and the Singapore Totalisator Board that provides funding for Esplanade's community programmes.

3.2 Long-term Planning

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

4 PROGRAMME MANAGEMENT

All programmes and activities conducted by Esplanade are carefully planned, tracked and reviewed to ensure relevance to the mission and vision. The Board receives a Monthly Activities Report, Quarterly Impact 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 81 to 87](#) of the Annual Report.

In addition to the average 246 full time staff for FY23, Esplanade has a pool of 397 trained casuals who are called for ushering and production duties when the need arises.

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. Esplanade does not engage the services of volunteers for fund-raising.

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 in 2020 when it was severely affected by COVID-19 and needed operational cashflow assistance. Details of the loan have been disclosed in [Note 16](#) of the Financial Statements.

6.2 Budget Planning and Monitoring

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

6.3 Capital Asset Management

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

6.4 Reserves Management

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

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

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

7 FUNDRAISING PRACTICES

Esplanade works with corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. Donations are also received from the public to support the various programmes presented by the company through donation boxes placed at specified locations. Disclosure are made in the Charity Portal at least seven (7) working days in advance of the commencement of all public fund-raising and donation-seeking projects. All donations and sponsorships are channelled through the Relationship Management 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 47 and 48](#) of the Annual Report.

8 DISCLOSURE AND TRANSPARENCY

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

9 PUBLIC IMAGE

The mission, programmes and activities of Esplanade are published on our website, marketing brochures, on-site posters and centremedia, press advertisements and a host of other collaterals. The scope of our Communications & Content Department includes government and media relations, board communications, issues management, crisis communications and corporate tools such as the Annual

Report and social media channels. The Communications & Content Department also organises corporate tours and visits, event management, corporate feedback and filming and photography requests. Esplanade actively tracks press coverage as well as the tone of the reports and these are reported to the Board quarterly.

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

10 GOVERNANCE EVALUATION CHECKLIST

The Governance Evaluation Checklist (GEC) covers the key guidelines in the Code of Governance for Charities and IPCs (“the Code”). Below is Esplanade’s GEC (Advanced Tier) for the year ended 31 Mar 2024.

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
Board Governance				
1	Induction and orientation are provided to incoming governing board members upon joining the Board.	1.1.2	Complied	
	Are there governing board members holding staff ¹ appointments? (skip items 2 and 3 if “No”)		Yes	
2	Staff does not chair the Board and does not comprise more than one third of the Board.	1.1.3	Complied	
3	There are written job descriptions for the staff’s executive functions and operational duties, which are distinct from the staff’s Board role.	1.1.5	Complied	
4	<p>The Treasurer of the charity (or any person holding an equivalent position in the charity, e.g. Finance Committee Chairman or a governing board member responsible for overseeing the finances of the charity) can only serve a maximum of 4 consecutive years.</p> <p>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.</p>	1.1.7	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
Board Governance				
5	All governing board members must submit themselves for re-nomination and re-appointment , at least once every 3 years.	1.1.8	Complied	
6	The Board conducts self evaluation to assess its performance and effectiveness once during its term or every 3 years, whichever is shorter.	1.1.12	Complied	
	Is there any governing board member who has served for more than 10 consecutive years? (skip item 7 if "No")		Yes	
7	The charity discloses in its annual report the reasons for retaining the governing board member who has served for more than 10 consecutive years.	1.1.13	Complied	
8	There are documented terms of reference for the Board and each of its committees.	1.2.1	Complied	
Conflict of Interest				
9	There are documented procedures for governing board members and staff to declare actual or potential conflicts of interest to the Board at the earliest opportunity.	2.1	Complied	
10	Governing board members do not vote or participate in decision making on matters where they have a conflict of interest.	2.4	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
Strategic Planning				
11	The Board periodically reviews and approves the strategic plan for the charity to ensure that the charity's activities are in line with the charity's objectives.	3.2.2	Complied	
12	There is a documented plan to develop the capacity and capability of the charity and the Board monitors the progress of the plan.	3.2.4	Complied	
Human Resource and Volunteer² Management				
13	The Board approves documented human resource policies for staff.	5.1	Complied	
14	There is a documented Code of Conduct for governing board members, staff and volunteers (where applicable) which is approved by the Board.	5.3	Complied	
15	There are processes for regular supervision, appraisal and professional development of staff.	5.5	Complied	
	Are there volunteers serving in the charity? (skip item 16 if "No")		Yes	
16	There are volunteer management policies in place for volunteers.	5.7	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
Financial Management and Internal Controls				
17	There is a documented policy to seek the Board's approval for any loans, donations, grants or financial assistance provided by the charity which are not part of the charity's core charitable programmes.	6.1.1	Complied	
18	The Board ensures that internal controls for financial matters in key areas are in place with documented procedures .	6.1.2	Complied	
19	The Board ensures that reviews on the charity's internal controls, processes, key programmes and events are regularly conducted.	6.1.3	Complied	
20	The Board ensures that there is a process to identify, and regularly monitor and review the charity's key risks .	6.1.4	Complied	
21	The Board approves an annual budget for the charity's plans and regularly monitors the charity's expenditure.	6.2.1	Complied	
	Does the charity invest its reserves (e.g. in fixed deposits)? (skip item 22 if "No")		Yes	
22	The charity has a documented investment policy approved by the Board.	6.4.3	Complied	
Fundraising Practices				
	Did the charity receive cash donations (solicited or unsolicited) during the financial year? (skip item 23 if "No")		Yes	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
Fundraising Practices				
23	All collections received (solicited or unsolicited) are properly accounted for and promptly deposited by the charity.	7.2.2	Complied	
	Did the charity receive donations in kind during the financial year? (skip item 24 if "No")		Yes	
24	All donations in kind received are properly recorded and accounted for by the charity.	7.2.3	Complied	
Disclosure and Transparency				
25	The charity discloses in its annual report — (a) the number of Board meetings in the financial year; and (b) the attendance of every governing board member at those meetings.	8.2	Complied	
	Are governing board members remunerated for their services to the Board? (skip items 26 and 27 if "No")		No	
26	No governing board member is involved in setting his own remuneration.	2.2	NA	
27	The charity discloses the exact remuneration and benefits received by each governing board member in its annual report. <u>OR</u> The charity discloses that no governing board member is remunerated.	8.3	NA	
	Does the charity employ paid staff? (skip items 28, 29 and 30 if "No")		Yes	
28	No staff is involved in setting his own remuneration.	2.2	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline Is Not Complied With)
Disclosure and Transparency				
29	<p>The charity discloses in its annual report —</p> <p>(a) the total annual remuneration for each of its 3 highest paid staff who each has received remuneration (including remuneration received from the charity's subsidiaries) exceeding \$100,000 during the financial year; and</p> <p>(b) whether any of the 3 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.</p> <p><u>OR</u></p> <p>The charity discloses that none of its paid staff receives more than \$100,000 each in annual remuneration.</p>	8.4	Complied	
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 family³ belonging to the Executive Head⁴ 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.</p> <p><u>OR</u></p> <p>The charity discloses that there is no paid staff, being a close member of the family³ belonging to the Executive Head⁴ or a governing board member of the charity, who has received remuneration exceeding \$50,000 during the financial year.</p>	8.5	Complied	

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

Notes:

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

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

³ Close member of the family: A family member belonging to the Executive Head or a governing board member of a charity —

- (a) who may be expected to influence the Executive Head's or governing board member's (as the case may be) dealings with the charity; or
- (b) who may be influenced by the Executive Head or governing board member (as the case may be) in the family member's dealings with the charity.

A close member of the family may include the following:

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

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

Esplanade Impact Scorecard

Esplanade is transiting towards a more comprehensive and longer-term **Impact Reporting framework** with three reports according to our three Strategic Pillars: Inclusion & Wellbeing; The Next Generation; Creative Futures.

This **Impact Scorecard** tracks Esplanade's management performance with a subset of immediate term output and outcome indicators. The Scorecard ensures management accountability to major annual funders on the key areas of Esplanade's contribution to the arts and cultural sector.

Pillar 1: Inclusion & Wellbeing

*Esplanade champions the pillar of Inclusion and Wellbeing as we believe that **the arts are fundamental to the wellbeing of individuals; to different communities' sense of belonging to Singapore; and to society's ability to embrace diversity as central to Singapore's identity.***

- *We work closely with artistic communities to create an accessible, diverse, and rich offering of arts and related activities that engages and enriches the lives of people of all abilities and backgrounds.*
- *We go beyond live programmes to enable more people to experience the arts through Esplanade Offstage—our online repository of videos, stories, podcasts and resources about the performing arts and culture in Singapore and Asia, as well as our digital companions to our live programmes.*
- *Our sponsors, donors, and volunteers are key to enabling us and the giving of time and money further demonstrates the public's support and their willingness to contribute to the impact we seek to make in society.*

	FY23		↑/↓ Actual against budget	FY22
	Q1-Q4	Q1-Q4		Q1-Q4
	Actual	Budget		Actual
(1) Number of Activities*	4,231	4,231	-	4,562
(2) Number of Attendances*	3,809,486	3,297,729	16% ↑	3,260,515
(3) Participation*	128,051	114,382	12% ↑	98,103
(4) Number of Esplanade&Me Members^	89,913	100,000	10% ↓	N.A.
(5) Number of Sponsors and Donors (≥ \$1,000)	162	140	16% ↑	71
(6) Number of Volunteers	379	260	46% ↑	225

* Includes online activities ^ New Indicator for FY23

For all Tables: ↑ indicates better performance. ↓ indicates shortfall.

We met our target for Number of Activities this FY. There was a steady return of international and touring productions within our *Esplanade Presents* calendar as well as by hirers with full house performances of *Blue Note Tokyo All-Star Jazz Orchestra* and *Ludovico Einaudi* under the *Mosaic Music Series*. Our hirers also brought in new communities of ticketed audiences with blockbusters such as poetic dance-drama *A Mere Touch of Green* and popular productions like *Madagascar the Musical*, and YouTube superstars, *Two Set Violin*. Besides these popular events, key highlights that enabled inclusion and wellbeing through the arts include:

- **Embracing Diversity as Central to our Singapore Identity**

Our three major cultural festivals *Huayi – Chinese Festival of Arts*, *Pesta Raya – Malay Festival of Arts*, and *Kalaa Utsavam – Indian Festival of Arts* celebrated the contemporary stories and traditions of Asia, while *A Tapestry of Sacred Music* was a colourful gathering of sacred artistic practices that reminded audiences of our shared humanity. We brought communities of different generations together through seniors reliving the good old days during *A Date with Friends*; young children with their families at *Octoburst!* and *March On*; and a youthful crowd for *Baybeats* and *da:ns focus FULL OUT!* weekend for street dance. Esplanade's commission *Mari Kita Main Wayang* shed light on Singapore's Peranakan culture, while the *Indian Performing Arts Convention* in collaboration with Apsaras Arts exposed audiences to lesser-known theatre and dance forms, offering them new ways to access this rich culture.

- **Enabling and Championing Accessibility for All**

The *da:ns focus* weekend—*Everybody* focused on the theme of inclusivity and participation in dance, showing the way with an award-winning international breaking crew ILL-Abilities comprising differently abled dancers. *PLAYtime's Fatimah and Her Magic Socks* was a "made for access" production where the creative team integrated quality interaction to reinforce the show's intent of welcoming children of all backgrounds. Hirer Pangdemonium's *Falling* which tells the story of a family raising a child with autism saw many audiences attend the post-show talks together with professionals from various social service organisations. Centre wide, we expanded our access features

across a wider range of programmes including *Beautiful Sunday* and *National Theatre Live* and continued to engage partners such as Shoulders-SG and ART:DIS to provide us with feedback and insights on how we can better embed accessibility within our programmes and facilities so that more people of all abilities and backgrounds can enjoy the arts.

- **Enhancing Wellbeing through the Arts**

Our 636 Community Engagement activities lifted the spirits of close to 18,000 beneficiaries and their caregivers, enabling them to find new ways to cope and form lasting memories and connections with each other. *Sing Out Loud!* enabled Persons Living with Dementia (PLWDs) from AWWA Dementia Day Care Centre (Yishun) as well as St Joseph's Home deepen engagement through singing and intergenerational interaction. Youths from Singapore Boy's Home and Singapore Girl's Home found new mediums of expression through *Theatre for Dreams*, and *Songwriting for Hope*. In line with *March On*, an interactive installation by Playable Streets, *The Plants* was brought to National University Hospital (NUH) and provided respite and amusement to over 200 patients, staff, caregivers who were amazed by how their fingertips could elicit music from live house plants.

Total attendance at 3.8M exceeded budget by over 0.5M (16%). Our free programmes and festivals continue to build breadth in our reach—accounting for 74% of our total activities and enabling us to reach over 3.4mil in both live and digital activities. There was high viewership for our digital content from Singapore and regionally, particularly videos from our popular alternative music festival *Baybeats 2023*.

Participation levels at 128K exceeded budget by almost 14K (12%) as we ramped up on our participatory activities in the last quarter with *March On* and *A Date with Friends*. Both platforms offered a plethora of workshops, talks, and interactive activities engaging over 48k curious participants.

Esplanade&Me (E&Me) membership programme saw the highest annual acquisition to reach almost 90K, but still fell short of 100K target. FY23 brought in 24.7K new members, an increase compared to 21.5K new members in FY22. The team introduced various initiatives to drive membership this year including a *Refer a Friend* campaign, U26 sign ups during *Baybeats*, and made further efforts to simplify the sign-up process. Overall, we fell short of our cumulative budgeted target for the year by 10,087 (10%) because we had started out the year with a lower base of 65,229 members instead of the 75,000 we had initially projected.

FY23 was a stellar year of giving to the arts at Esplanade as we managed to expand our pool of sponsors and donors. We exceeded the budgeted number of sponsors and donors who give >\$1K by 22 (16%), more than doubling our reach compared to last year. In March 2024, our fundraising efforts culminated in our biennial Fundraising Gala—*One Evening, Infinite Tomorrows* where we hosted over 330 guests for a Gala Dinner raising \$1.4mil (including a \$250K matching grant from Tote Board) through the generosity of our sponsors and donors. FY23 started with a new strategic partnership with DBS Foundation who donated S\$3.5mil in support of our free programmes at the DBS Foundation Outdoor Theatre for the next five years. The venue also played host to seven DBS *Perspective* events, drawing together more than 21,000 from diverse communities to connect over societal themes ranging from intergenerational bonding, mental health and sustainability.

The number of volunteers engaged exceeded budget by 119 (46%) for FY23. Over 2,100 volunteer hours were clocked this FY, reflecting the depth of commitment from a diverse group of people who value the giving of time to support our work. We saw significant support from both local and international volunteer artists this year who spent time with us at various homes and hospitals—sharing their craft with vulnerable communities through *When Music Meets Life*.

Pillar 2: The Next Generation

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

This is demonstrated by:

- Our continued engagement with students, schools and educators through specially designed programmes that complement curriculum and are aligned with age-appropriate learning and developmental objectives, as well as youth engagement activities in schools/campuses.*
- Our developmental and training programmes to build the capabilities of local artists and practitioners. This ranges from structured mentorship and residency programmes for artistic talents, structured training attachments at Esplanade for students and early arts management and technical production professionals, as well as masterclasses and accredited skills training workshops by Esplanade Academy.*

	FY23		↑/↓ Actual against budget	FY22
	Q1-Q4	Q1-Q4		Q1-Q4
	Actual	Budget		Actual
(7) Number of Singapore/ PR artists, practitioners & professionals involved in "Development Activities"	778	443	76% ↑	668
(8) Number of Schools Engaged	366	240	53% ↑	215

778 local arts practitioners and professionals benefitted from developmental activities, greatly exceeding budget by 335 (76%). This was due to high take rates for the Masterclasses held under our five *da:ns focus* weekends; well-subscribed mentorship programmes such as *Baybeats Budding Artists* and *Voices Festival Choir*; as well as strong take up on Esplanade Academy training programmes. We also launched new initiatives to support learning and sharing including the *International Presenters Visit Programme (IPVP)* which enabled our local arts community to interact with international presenters and directors, and we played host to the Asian Intercultural Conference in collaboration with the Intercultural Theatre Institute.

Total number of schools engaged far exceeded our target by 126 (53%) as schools returned to pre-Covid levels of activity. Majority of school engagement took place in the earlier part of the year in Q1 & Q2 when we had a rich offering of children and youth-centric programmes such as *Feed Your Imagination (F.Y.I)* and *PLAYtime!*. Young and aspiring performers from various schools also had the opportunity to perform at our venues through platforms such as the *Singapore Youth Festival Celebrations*, *Limelight* series and *In Youthful Company*. In Q4, we saw increased engagement through offsite activities with speaker and panel sessions and campus invasion sessions conducted at various schools as part of our youth engagement initiatives.

Pillar 3: Creative Futures

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

	FY23		↑/↓ Actual against budget	FY22
	Q1-Q4	Q1-Q4		Q1-Q4
	Actual	Budget		Actual
(9) Number of New Works* Enabled	294	288	2%↑	244

* Includes New Digital Works Enabled

Number of new works enabled just exceeded budget by 6 (2%), with significant (co)commissions touring overseas.

We closed the FY with *da:ns focus FL/OW—5,6,7,8* which featured new dance pieces by young street choreographers, as well as an album launch by local alternative rock quartet, Blush. Our free programmes platform continues to enable many young local artists to debut new pieces. Riding on the strong international network we have built over the years, the following (co)commissions and (co)productions by Esplanade, many involving Singapore artists, also toured internationally: *No. 60* by Pichet Klunchun Dance Company, *Infinitely Closer*

by The Human Expression (T.H.E) Dance Company and *Stream of Memory* by Indonesia’s Papermoon Puppet Theatre were featured at Hong Kong Arts Festival, OzAsia Festival as well as at Laboratorium Seni ISI, Yogyakarta respectively. We also hosted 10 trainees from Saudi Arabia in support of a Work and Learn Initiative by their Ministry of Culture to expose these young arts practitioners to various aspects of Technical Production.

We supported the adoption of new technologies within our local arts community with the *Performing Arts x Tech Lab*—a nine-month lab which encouraged collaboration between artists and technologists to expand the possibilities of artistic expressions. The programme was a partnership with the National Arts Council (NAC) and Keio-NUS CUTE Center as technology consultant.

We launched key initiatives to become a greener, more sustainable arts centre including food waste management with the distribution of food waste bins to our tenants since Nov 2023, in preparation for the National Environmental Agency (NEA’s) mandate on Food Waste Segregation in Commercial Properties that took effect in 2024. An Environmental Sustainability clause will also be included in our agreements with contractors, tenants, hirers, and partners to raise awareness and encourage adoption of environmentally responsible practices at Esplanade. The launch of our Digital Infrastructure Upgrading works in our key performance venues will complete our transition to LED lighting features that will yield energy savings.

Pillar 4: Organisational Excellence

As a public arts and cultural institution of international repute, Esplanade takes a leadership role in the performing arts sector by setting the high standards on how we manage, sustain and develop our people, physical, intellectual, and financial resources.

	FY23		↑/↓ Actual against budget	FY22
	Q1-Q4	Q1-Q4		Q1-Q4
	Actual	Budget		Actual
(10) Organisational CRR	42%	38.1%	3.9% pts↑	39.7%
(11) Learning Hours Per Staff	45.8	40.0	15%↑	43.0
(12) Staff Turnover	1.23%	1.8%	0.57% pts↑	1.23%

Organisational CRR at 42% was 3.9% points higher than budgeted, bringing us back to pre-Covid levels. We just exceeded our revenue targets due to higher income from venue hire, mall rental, carpark, as well as interest earned on surplus funds, partially offset by lower than budgeted ticketing, sponsorship, and donation income. Significant savings were achieved with lower business spending that comprised savings on programmes as well as lower operating spending in the areas of staff costs, property maintenance, and a lower re-negotiated energy contract.

We continue to invest in the development of our staff, exceeding learning hours per staff by 5.8 hours (15%).

A larger group of staff were able to travel overseas for training with major international conferences, arts markets and festivals all resuming in the past year, providing a myriad of opportunities for our staff to learn from and build relations with our counterparts abroad. We also saw staff continue in their self-directed learning alongside internal and external training programmes.

Staff turnover did better than budgeted at 1.23%

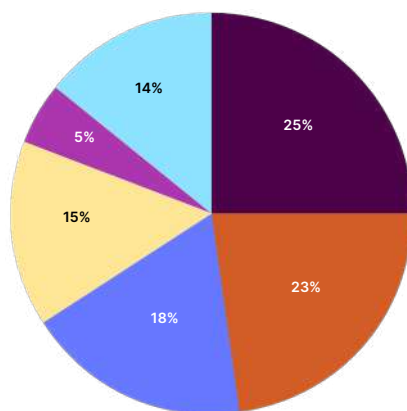
The competition for talent continues given the stable and healthy job market in Singapore.

Financial Highlights

	FY23	FY22
<u>COMPANY</u>	\$'000	\$'000
TOTAL INCOME	26,640	24,088
TOTAL OPERATING EXPENDITURE	(95,012)	(88,128)
DEFICIT BEFORE GRANTS	(68,372)	(64,040)
GRANTS FOR THE YEAR	49,048	40,490
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	20,030	18,146
RESULTS FOR THE YEAR	706	(5,404)
COST RECOVERY RATE	42%	36%
CAPITAL EXPENDITURE	3,419	2,026
TOTAL ASSETS	108,863	101,410

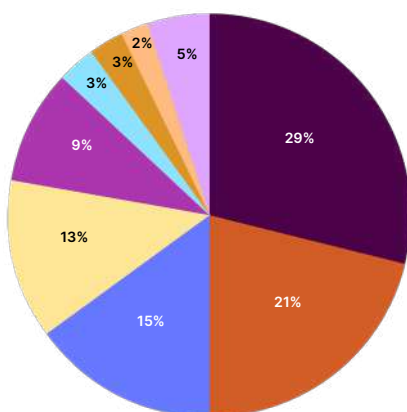
INCOME

for the financial year ended 31 March 2024



EXPENDITURE

for the financial year ended 31 March 2024



FY23

FY22

	FY23	%	FY22	%
	\$'000		\$'000	
Mall and other rentals	6,639	25	6,122	26
Venue hire and event services	6,060	23	4,730	20
Ticketing	4,747	18	3,832	16
Sponsorships and donations	3,982	15	1,308	5
Car parking	1,379	5	1,275	5
Other Income	3,833	14	6,821	28
Total	26,640	100	24,088	100

FY23

FY22

	FY23	%	FY22	%
	\$'000		\$'000	
Employee compensation	27,033	29	25,933	29
Rental of property	20,030	21	18,146	21
Property maintenance and utilities	14,451	15	14,952	17
Programming costs	12,125	13	11,559	13
Impairment of investment in subsidiary	8,820	9	-	-
Marketing and communications	3,027	3	2,700	3
Presentation services and relations	2,878	3	2,406	3
Depreciation	2,119	2	2,014	2
Construction of Waterfront Theatre	163	-	5,967	7
Others	4,366	5	4,451	5
Total	95,012	100	88,128	100

Operating & Financial Review

For the Financial Year ended 31 Mar 2024

We continued to leverage the vibrant arts calendar that we built over the last 20 over years and remained one of the world's busiest arts centres, with more than 4,200 activities in FY23. Together with artists as well as community, national and international partners, we have strived for the highest standards of artistic excellence and brought the arts to audiences of all ages, needs and backgrounds.

Starting FY23, the Company's Board and Management have identified the following three Strategic Pillars which stand for the areas of leadership and impact Esplanade seeks to achieve in the coming years as the national performing arts centre:

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

During the year, the Company met or exceeded targets for almost all its key performance indicators. This includes the number of activities; audiences reached, both onsite and online; the number of new works supported; the number of Singapore artists involved in our various development programmes; and the engagement with schools, volunteers and social service beneficiaries. In line with the Strategic Pillars above, these developments in FY23 are of note:

- Expanded our work as an accessible and inclusive arts centre and continued programming a wide range of activities to support wellbeing and the needs of underserved communities.
- Created more opportunities, post-pandemic, for a wide range of schools and young audiences from pre-school to tertiary levels to engage in new modes of participation and engagement in the arts.
- Expanded our programmes to incorporate new components that feature emergent Singapore talent, involve differently-abled artists, explore the use of new technologies, and profile artists from Asia in Singapore and to the world. This included several commissioned works involving both Singapore and Asian artists that were successfully presented overseas.
- Launched key initiatives to become a greener, more sustainable arts centre including food waste management with the distribution of food waste bins to our tenants in preparation for National

Environmental Agency (NEA's) mandate on Food Waste Segregation in Commercial Properties that took effect in 2024. An Environmental Sustainability clause is now included in our agreements with contractors, tenants, hirers, and partners to raise awareness and encourage adoption of environmentally responsible practices at Esplanade.

- Commenced work on all our performance venues' overall digital infrastructure upgrade, to better equip the venues for a digital future and to achieve greater energy efficiency. Within the year, the works were completed for two venues: Recital Studio and *Jendela* Visual Arts Space.
- Commenced work to re-develop Level 3 of Esplanade Mall, following the exit of the library@esplanade (by the National Library Board), to create new office and F&B spaces, as well as two arts spaces for workshops, talks, and small-scale performances.

In FY24, we look forward to further grow our work under the three Strategic Pillars. This includes improving access and participation for people of all abilities; creating new platforms to engage youth and new audiences; seeking more overseas opportunities for Singapore artists and works; adopting more sustainable and green options across the centre's operations; and expanding our digital resources to reach the region through the *Esplanade Offstage* platform. The digital infrastructure project will gain momentum when

the Theatre Studio and Concert Hall get their turn for the upgrade. On the technology front, the Company will continue to identify the use of automation and artificial intelligence to complement and boost our reach to audiences.

Operating Review

Esplanade Presents events made up most of the activities that took place at the centre, including some 74% that were presented free to the public in both live and digital platforms. Attendances for free events remained strong, despite construction activities in the vicinity that affected access to our performing spaces along the waterfront. Given the busy entertainment calendar in Singapore and a higher propensity to travel post-pandemic, more focus was given to exploring new strategies to engage a ticket-buying audience. As schools returned to pre-COVID levels of activity, we engaged more schools with a rich offering of children and youth-centric programmes that explored new participatory and immersive modes of presentation. We also gave young aspiring performers from schools the chance to perform at our venues through various programme platforms. We continued to develop the *Esplanade Offstage* platform in both its content and reach as a digital resource and companion to live performances and learning about the arts.

Venue hire activities were supported by regular hirers with established seasons, such as the Singapore Symphony Orchestra, Singapore Ballet and Pangdemonium who presented their annual season at the Singtel Waterfront Theatre. A slate of private hirers that presented several large-scale overseas productions also brought many

audiences new to the centre, including foreign residents in Singapore.

The Esplanade Mall tenants benefitted from strong visitorship and the return of tourists. We secured new tenants in the Esplanade Mall, including Subway, Garden of Desire, and Tumbleweed Studios. A long-term tenant, library@esplanade decided to consolidate their arts resources at the National Library Building and ceased operating at Esplanade after 21 years. Esplanade therefore re-configured the space to provide a whole new experience to our visitors and audiences. Besides a new office for the Singapore Symphony Group, a majority of the space would comprise leasable spaces for F&B / retail, as well as two new performing spaces suitable for small scale performances, workshops and talks.

FY23 was a stellar year of giving to the arts at Esplanade. The year started with a new strategic partnership with DBS Foundation who donated \$3.5m in support of our free programmes at the DBS Foundation Outdoor Theatre for the next five years. We also expanded our pool of sponsors and donors who give >\$1,000 and exceeded target by 26%, more than double last year's figure. This was mainly contributed by our second Fundraising Gala Dinner – *One Evening, Infinite Tomorrows* which raised some \$1.4m from over 330 guests and other donors, including a matching grant from Tote Board.

Esplanade continued to exercise disciplined cost management and accountability in our operations. Employee compensation forms the largest component of

Esplanade's expenditure, and recruitment was managed prudently even as activity levels grew. With fluctuating crude oil prices, the Company took the opportunity to renegotiate the electricity supply contract to lock in lower tariff that yielded \$1m in savings during the year. Esplanade also continued to upkeep and refresh our property and key infrastructural assets. Besides the Technical Infrastructure upgrade project, works also commenced during the year to revamp the space vacated by library@esplanade.

Beyond Esplanade's core operations, Esplanade's subsidiary company SISTIC.com Pte Ltd ("SISTIC"), whose clients are largely events promoters and performing venues, continued to face challenges in returning to profitability although revenue grew 15% over last year. It recorded a net loss after tax of \$6.5m before consolidation, after last year's loss of \$5.0m. The net loss of \$6.5m comprised an impairment cost of \$2.2m on modules of its ticketing system that are either obsolete or generating insufficient revenue. If excluded, SISTIC would have recorded a smaller loss of \$4.3m compared to last year.

Financial Review

During the year, the Group saw revenue returning to near pre-COVID levels. Including SISTIC, the total Group income amounted to \$39.7m, of which \$13.1m was SISTIC's contribution of core ticketing services revenue and royalty fees earned on licensing its ticketing platform STiXNext. The increase of \$4.1m in Group income compared to last year's \$35.6m was attributed to the fuller resumption of business activities post-pandemic.

The Group closed FY23 with a lower deficit before grant of \$66.0m, compared to \$69.1m last year. The deficit was addressed via a total operating grant of \$40.2m and government rental subvention of \$20.0m. The company recorded an \$8.8m impairment charge on its investment costs in SISTIC during the year which triggered a drawdown of \$8.8m from the investment grant account to fully match the impairment charge. This drawdown is recognised fully at the Group level that resulted in the Group recording a surplus after grant of \$3.1m (versus FY22 net deficit balance of \$10.4m). Excluding the recognition of investment grant, the Group recorded a deficit of \$5.7m for its operations during the year which is a \$4.7m improvement over FY22. The \$5.7m deficit is largely attributed to the \$6.4m operating loss recorded by SISTIC and \$0.2m in construction costs recognised for the Singtel Waterfront Theatre during the year, partially offset by \$0.9m in operating surplus recorded by the Company.

Esplanade's reserves policy is explained in the Governance Report. The Company's accumulated funds to date stand at \$65.9m, or \$58.1m excluding SISTIC's \$7.8m. During the year, the Company has drawn \$0.2m from its reserves to contribute towards the construction cost of the Singtel Waterfront Theatre, after having drawn down all the designated funds raised from the corporate/private donations and government grants for the project. The accumulated funds of \$58.1m (excluding SISTIC) is equivalent to eight months of the company's annual operating expenditure. It is essential for the Company to maintain sufficient reserves to ensure its smooth operation despite any unforeseen challenges; to improve

its business sustainability against the changing norms brought about by the pandemic; and to undertake strategic projects in line with our purpose.

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

In FY24, we continue to anticipate a fast-changing arts landscape marked by escalating costs, shifts in audience habits and preferences, emergent technologies, and the evolving needs of our aging and diverse society. The global landscape is still marked by prolonged armed-conflicts, inflation and digital disruptions.

Esplanade will need new resolve and creativity to navigate these uncertainties and challenges. Esplanade believes strongly in the arts being essential to helping individuals and society weather such challenges. We not only remain steadfast in our mission as a performing arts centre for everyone, we will also rise to meet the new needs and opportunities through our strategic pillars of Inclusion & Wellbeing, The Next Generation and Creative Futures.

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

Financial Statements

DIRECTORS' STATEMENT

For the financial year ended 31 March 2024

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2024 and the balance sheet of the Company as at 31 March 2024.

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 **122 to 162** 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 2024 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:

Lim Ming Yan (Chairman)	(appointed on 1 Apr 2024)
Yvonne Tham (Chief Executive Officer)	
Janet Ang	
Lee Eng Beng	
Lee Huay Leng	
Lee Tung Jean	
Lee Woon Shiu	(appointed on 24 Nov 2023)
Clara Lim-Tan	
Lin Diaan-Yi	(appointed on 24 Nov 2023)
Low Eng Teong	(appointed on 1 Apr 2024)
Daryl Neo	
Niharika Sharma	(appointed on 24 Nov 2023)
Rahayu Buang	
Shekaran Krishnan	
Sim Hwee Cher	
Suhaimi Zainul Abidin	

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.

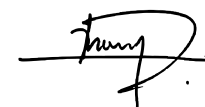
Dividends

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



LIM MING YAN
Chairman



YVONNE THAM
Director

20 June 2024

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

Report on the Audit of the Financial Statements

Our Opinion

In our opinion, the accompanying consolidated financial statements of The Esplanade Co Ltd ("the Company") and its subsidiary ("the Group") and the balance sheet of the Company are properly drawn up in accordance with the provisions of the Companies Act 1967 ("the Act"), the Charities Act 1994 and other relevant regulations ("the Charities Act and Regulations") and Financial Reporting Standards in Singapore ("FRSs") so as to give a true and fair view of the consolidated financial position of the Group and the financial position of the Company as at 31 March 2024 and of the consolidated financial performance, consolidated changes in accumulated funds and consolidated cash flows of the Group for the financial year ended on that date.

What we have audited

The financial statements of the Company and the Group comprise:

- the consolidated statement of comprehensive income of the Group for the financial year ended 31 March 2024;
- the balance sheets of the Group and the Company as at 31 March 2024;
- 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 material accounting policy information.

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 obtained at the date of this report 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 we 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 express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed on the other information obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

Responsibilities of Management and Directors for the Financial Statements

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

and fair financial statements and to maintain accountability of assets.

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those

risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

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

for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

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

Report on Other Legal and Regulatory Requirements

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

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

- (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

PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants
Singapore, 20 June 2024

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2024

	Note	2024 \$	2023 \$
Revenue	4	25,258,394	20,936,645
Other income	5	14,443,601	14,626,201
Expenditure	7	(105,695,707)	(104,624,725)
Deficit before grants		(65,993,712)	(69,061,879)
Release of grants			
- Operating grants	13	38,064,960	38,431,710
- Investment grants	24	8,820,017	-
- Deferred capital grants	25	2,171,300	2,034,443
		49,056,277	40,466,153
Government subvention - rental of property	9	20,029,510	18,146,080
Surplus/(Deficit) before income tax		3,092,075	(10,449,646)
Income tax	10	-	-
Net profit/(loss) and total comprehensive income/(loss)		3,092,075	(10,449,646)
Total comprehensive income/(loss) attributable to:			
- Members of the Company		6,261,840	(8,015,134)
- Non-controlling interests		(3,169,765)	(2,434,512)
		3,092,075	(10,449,646)

BALANCE SHEETS—GROUP AND COMPANY

As at 31 March 2024

	Note	Group		Company		Note	Group		Company		
		2024 \$	2023 \$	2024 \$	2023 \$		2024 \$	2023 \$			
ASSETS						LIABILITIES					
Current assets						Current liabilities					
Cash and bank balances	11	85,946,293	73,142,867	66,624,287	56,359,866	Trade and other payables	21	49,429,156	31,527,814	29,008,571	17,247,587
Trade receivables	12	4,930,974	2,338,042	546,116	777,138	Specific funds - programmes		61,973	66,307	61,973	66,307
Grants receivable	13	18,477,291	18,207,716	18,477,291	18,207,716	Borrowings	23	528,709	596,549	-	-
Merchandise		9,246	10,630	9,246	10,630	Contract liabilities	4(b)	1,564,612	1,130,971	1,215,019	998,903
Inventories		48,205	73,820	-	-			51,584,450	33,321,641	30,285,563	18,312,797
Contract assets	4(b)	344,926	164,612	344,926	164,612	Non-current liabilities					
Other assets	14	5,837,034	2,799,799	3,219,853	1,280,650	Borrowings	22	3,252,350	3,727,546	-	-
		115,593,969	96,737,486	89,221,719	76,800,612	Provision	23	65,000	65,000	-	-
Non-current assets						Investment grants	24	3,884,990	10,155,007	3,884,990	10,155,007
Investment in a subsidiary	15	-	-	8,454,766	14,724,783	Deferred capital grants	25	8,749,109	7,713,357	8,733,362	7,689,393
Amount due from a subsidiary	16	-	-	2,237,568	2,194,898			15,951,449	21,660,910	12,618,352	17,844,400
Other assets	14	359,456	359,191	-	-	Total liabilities					
Property, plant and equipment	17	10,695,581	10,017,574	8,948,577	7,690,113			67,535,899	54,982,551	42,903,915	36,157,197
Intangible assets	20	6,682,852	8,122,184	-	-	NET ASSETS					
		17,737,889	18,498,949	19,640,911	24,609,794			65,795,959	60,253,884	65,958,715	65,253,209
Total assets						ACCUMULATED FUNDS					
		133,331,858	115,236,435	108,862,630	101,410,406	Accumulated funds attributable to members of the Company	26	61,712,376	55,450,536	65,958,715	65,253,209
						Non-controlling interests	15	4,083,583	4,803,348	-	-
								65,795,959	60,253,884	65,958,715	65,253,209

CONSOLIDATED STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the financial year ended 31 March 2024

	Accumulated funds \$	Non-controlling interests \$	Total \$
2024			
Beginning of financial year	55,450,536	4,803,348	60,253,884
Total comprehensive income/(loss) – net profit/(loss)	6,261,840	(3,169,765)	3,092,075
Issue of new shares to non-controlling interests	-	2,450,000	2,450,000
End of financial year	61,712,376	4,083,583	65,795,959
2023			
Beginning of financial year	63,465,670	3,807,860	67,273,530
Total comprehensive loss – net loss	(8,015,134)	(2,434,512)	(10,449,646)
Issue of new shares to non-controlling interests	-	3,430,000	3,430,000
End of financial year	55,450,536	4,803,348	60,253,884

CONSOLIDATED STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2024

	Note	2024 \$	2023 \$
Cash flows from operating activities			
Net surplus / (deficit)		3,092,075	(10,449,646)
Adjustments for:			
- Depreciation of property, plant and equipment	17	2,787,354	2,679,579
- Amortisation of system software	20	2,526,112	1,164,710
- Loss on disposal of property, plant and equipment	7	13,432	-
- Gain on disposal of property, plant and equipment	5	-	(17,537)
- Interest income	5	(1,457,536)	(445,026)
- Interest expense		126,656	159,976
- Operating grants	13	(38,064,960)	(38,431,710)
- Investment grants	24	(8,820,017)	-
- Deferred capital grants	25	(2,171,300)	(2,034,443)
- Intangible assets written off	7	1,133,110	5,780
- Specific funds - programmes		(4,334)	(5,846)
		(40,839,408)	(47,374,163)
Change in working capital:			
- Trade receivables		(2,592,932)	(1,584,128)
- Other assets		(2,735,728)	2,687,511
- Inventories		25,615	32,884
- Merchandise		1,384	3,165
- Contract assets and liabilities		253,327	210,982
- Trade and other payables		16,042,538	6,303,811
Net cash used in operating activities		(29,845,204)	(39,719,938)

	Note	2024 \$	2023 \$
Cash flows from investing activities			
Additions to property, plant and equipment		(1,575,146)	(2,322,360)
Proceeds from disposal of property, plant and equipment		28,516	62,702
Additions to intangible assets	20	(2,219,890)	(2,118,342)
Interest received		1,155,765	252,147
Net cash used in investing activities		(2,610,755)	(4,125,853)
Cash flows from financing activities			
Proceeds from issuance of new shares to non-controlling interests		2,450,000	3,430,000
Proceeds from bank borrowings		1,000,000	100,000
Principal repayment of bank borrowings		(1,100,000)	-
Principal repayment of lease liabilities		(557,392)	(517,945)
Interest paid		(85,660)	(82,725)
Operating and capital grants received from the Government of Singapore	13	41,002,437	36,340,663
Grants received for investment in subsidiary	24	2,550,000	3,570,000
Cash held in trust		(26,393)	5,236
Net cash provided by financing activities		45,232,992	42,845,229
Net increase / (decrease) in cash and cash equivalents		12,777,033	(1,000,562)
Cash and cash equivalents at beginning of financial year	11	72,734,208	73,734,770
Cash and cash equivalents at end of financial year	11	85,511,241	72,734,208

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2024

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. MATERIAL ACCOUNTING POLICY INFORMATION

2.1 Basis of preparation

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

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

Interpretations and amendments to published standards effective in 2023

On 1 April 2023, the Group has adopted the new or amended FRS and Interpretations of FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the Group's accounting policies have been

made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

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

2.2 Revenue recognition

(a) *Venue hire and event services*

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

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

(b) *Mall and other rentals*

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

(c) Ticketing

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

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

(d) Sponsorships

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

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

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

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

(e) Donations

Donations are recognised on a receipt basis.

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

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

(f) Car park revenue

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

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

(g) Interest income

Interest income is recognised using the effective interest method.

(h) Commissions and fees from ticketing sales

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

(i) Rendering of services

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

(j) Advertising revenue

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

(k) Royalty revenue

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

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 received but not utilized are presented as deferred grant income.

(a) *Grants for operating and capital expenditure*

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

(b) *Grants for depreciable assets*

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

(c) *Grants for cyclical improvement works*

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

(d) *Grants for investments*

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

(e) *Grants for recurrent and programme expenditure*

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

2.4 Group accounting

(a) *Subsidiary*

(i) *Consolidation*

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

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

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

(ii) *Acquisitions*

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

The consideration transferred for the business acquisition of a subsidiary comprises the fair value of the assets transferred, the liabilities incurred and the equity interests issued by the Group.

The consideration transferred also includes any contingent consideration arrangement and any pre-existing equity interest in the subsidiary measured at their fair values at the acquisition date.

Acquisition-related costs are expensed as incurred.

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

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

(iii) Disposals

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

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

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

(b) Transactions with non-controlling interests

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

2.5 Property, plant and equipment

(a) Measurement

(i) Property, plant and equipment

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

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

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

(ii) Components of costs

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

(b) Depreciation

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

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

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

(c) *Subsequent expenditure*

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

(d) *Disposal*

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

2.6 Intangible assets

(a) *Acquired brand name*

Acquired brand name is initially recognised at cost and is subsequently carried at cost less accumulated impairment losses. The useful life of acquired brand name is estimated to be indefinite because based on the current market share of the brand, management believes there is no foreseeable limit to the period

over which the brand name is expected to generate net cash inflows for the Group. The indefinite useful life is reviewed annually to determine whether it continues to be supportable.

(b) *Acquired system software*

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

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

The amortisation period and amortisation method of intangible assets are reviewed at least at each balance sheet date. The effects of any revision are recognised in profit or loss when the change arises.

2.7 Investment in a subsidiary

Investment in a subsidiary is carried at cost less accumulated impairment losses in the Company's balance

sheet. On disposal of such investments, the difference between disposal proceeds and the carrying amounts of the investments are recognised in profit or loss.

2.8 Impairment of non-financial assets

(a) *Intangible assets*

Property, plant and equipment

Investment in a subsidiary

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

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

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

If the recoverable amount of the asset (or CGU) is estimated to be less than its carrying amount, the carrying amount of the asset (or CGU) is reduced to its recoverable amount. The difference between the carrying amount and recoverable amount is

recognised as an impairment loss in profit or loss.

An impairment loss for an asset is reversed if, and only if, there has been a change in the estimates used to determine the asset's recoverable amount since the last impairment loss was recognised. The carrying amount of this asset is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of any accumulated amortisation or depreciation) had no impairment loss been recognised for the asset in prior years.

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

2.9 Financial assets

(a) *Classification and measurement*

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

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

At initial recognition

At initial recognition, the Group measures a

financial asset at its fair value plus transaction costs that are directly attributable to the acquisition of the financial assets.

At subsequent measurement

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

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

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

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

(b) *Impairment*

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

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

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

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 (Group)

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

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

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

If the estimated revenue growth had been 5% lower from the management estimates, the Group would have recognised an impairment charge on SISTIC's brand name and the intangible assets of \$3,581,000.

Impairment assessment of investment in a subsidiary (Company)

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

The recoverable amount of the Company's investment in SISTIC is derived from its share of the fair value less costs to sell of the SISTIC CGU adjusted for net debt and lack of marketability. 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 impairment assessment performed by management, the Company has recognised an impairment charge of \$8,820,017 for the investment in subsidiary during the financial year ended 31 March 2024 (Note 15).

If the estimated revenue growth had been 5% lower from the management estimates, the Company would have recognised a further impairment charge in subsidiary of \$5,781,000.

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

	<u>At a point in time</u> \$	<u>Over time</u> \$	<u>Total</u> \$		<u>At a point in time</u> \$	<u>Over time</u> \$	<u>Total</u> \$
<u>2024</u>				<u>2023</u>			
Commissions and fees from ticketing sales	10,890,306	-	10,890,306	Commissions and fees from ticketing sales	8,983,537	-	8,983,537
Ticketing	4,744,775	-	4,744,775	Ticketing	3,830,782	-	3,830,782
Venue hire and event services	-	6,060,325	6,060,325	Venue hire and event services	-	4,730,291	4,730,291
Sponsorships (Note 6)	-	369,787	369,787	Sponsorships (Note 6)	-	303,510	303,510
Car park revenue:				Car park revenue:			
- Ad hoc parking	1,053,003	-	1,053,003	- Ad hoc parking	1,015,020	-	1,015,020
- Season parking	-	326,475	326,475	- Season parking	-	260,210	260,210
Service revenue	-	609,447	609,447	Service revenue	-	762,744	762,744
Royalty revenue	-	757,427	757,427	Royalty revenue	-	697,499	697,499
Advertising revenue	-	446,849	446,849	Advertising revenue	-	353,052	353,052
	<u>16,688,084</u>	<u>8,570,310</u>	<u>25,258,394</u>		<u>13,829,339</u>	<u>7,107,306</u>	<u>20,936,645</u>

(b) Contract assets and liabilities

	2024	2023	2022		2024	2023	2022
	\$	\$	\$		\$	\$	\$
<u>Group</u>				<u>Company</u>			
Contract assets				Contract assets			
- Unbilled debtors	344,926	164,612	49,090	- Unbilled debtors	344,926	164,612	49,090
Contract liabilities				Contract liabilities			
- Ticketing	509,449	48,567	-	- Ticketing	310,987	48,567	11,505
- Venue hire and event services	663,211	749,281	332,730	- Venue hire and event services	663,211	749,281	332,730
- Sponsorships	155,000	113,000	230,003	- Sponsorships	155,000	113,000	230,003
- Car park revenue (season parking)	75,730	79,750	45,240	- Car park revenue (season parking)	75,730	79,750	45,240
- Deferred income (membership)	10,091	8,305	2,873	- Deferred income (membership)	10,091	8,305	2,873
- Deferred income arising from advertising revenue, sponsorships and rendering of services	151,131	132,068	193,621		1,215,019	998,903	622,351
	1,564,612	1,130,971	804,467				

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

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

(i) Revenue recognised in relation to contract liabilities

	<u>Group</u>	
	2024	2023
	\$	\$
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period		
- Ticketing	48,567	-
- Venue hire and event services	719,164	272,984
- Sponsorships	110,000	227,003
- Car park revenue (season parking)	79,550	43,840
- Deferred income (membership)	8,305	2,869
- Deferred income arising from advertising revenue, sponsorships and rendering of services	78,071	176,634
	<u>1,043,657</u>	<u>723,330</u>

(ii) Unsatisfied performance obligations

	<u>Group</u>		
	2024	2023	
	\$	\$	
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March		<u>155,000</u>	<u>113,000</u>
Management expects that the transaction price allocated to unsatisfied performance obligations as at 31 March 2024 and 2023 may be recognised as revenue in the next reporting periods as follows:			
	2024	2025	Total
	\$	\$	\$
Partial and fully unsatisfied performance obligations as at:			
31 March 2024	-	155,000	155,000
31 March 2023	113,000	-	113,000

5. OTHER INCOME

	<u>Group</u>	
	2024	2023
	\$	\$
Mall and other rentals	6,638,893	6,121,978
Donations (Note 6)	3,603,874	1,085,005
Interest income on deposits	1,457,536	445,026
Cultural Matching Fund (Note 5(a))	1,082,663	1,775,170
Industry Benchmarking & Strategy (Note 5(b))	324,000	-
Other programme grants	275,758	156,265
Training grant (Note 5(c))	38,053	28,255
Employment credits (Note 5(d))	16,177	20,403
Progressive Wage Credit Scheme (Note 5(e))	-	609,412
Gains on disposal of property, plant and equipment	-	17,537
Miscellaneous income (Note 5(f))	1,006,647	4,367,150
	14,443,601	14,626,201

- (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) Grant of \$324,000 (2023: \$Nil) was recognised during the financial year from Sport Singapore with funding from Ministry of Culture, Community and Youth. The aim of the grant was to support SISTIC with its strategic review exercise which includes exploring business strategies for navigating the evolving industry landscape and growth opportunities both within and beyond traditional ticketing.
- (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) Employment credits are annual budget initiatives by the Government to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.
- (e) Progressive Wage Credit Scheme was introduced by the Government in 2022 to provide transitional wage support for businesses to cope with wage increases of eligible resident employees from 2022 to 2026. The Government co-funds 75% of wage increases given to Singaporean and Permanent Resident employees earning a gross monthly wage of \$2,500 and below, and 45% of wage increase of employees earning between \$2,500 and \$3,000.
- (f) Included within “Miscellaneous Income” are grant income of \$14,307 (2023: \$3,584,509) recognised during the financial year under both the Jobs Support Scheme (the “JSS”) and Jobs Growth Incentive Scheme (the “JGI”) introduced by the Singapore Government during the COVID-19 pandemic.

6. SPONSORSHIPS AND DONATIONS

	<u>Group</u>	
	2024	2023
	\$	\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
- Cash	421,461	68,026
- In-kind	72,207	236,249
Tax deductible sponsorships and donations	<u>3,463,193</u>	1,003,923
	3,956,861	1,308,198
 <u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	<u>16,800</u>	80,317
	3,973,661	1,388,515
 Sponsorships (Note 4(a))	 369,787	 303,510
Donations (Note 5)	<u>3,603,874</u>	1,085,005
	3,973,661	1,388,515

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. There is no donation received during the financial year ended 31 March 2024 (2023: \$138,210) that is designated for the construction of a new Waterfront Theatre (Note 26).

7. EXPENDITURE

	<u>Group</u>	
	2024	2023
	\$	\$
Employee compensation (Note 8)	34,637,036	33,412,595
Rental of property (Note 9)	20,029,510	18,146,080
Property maintenance and utilities	14,876,486	15,376,908
Programming costs	12,124,584	11,559,273
Marketing and communications	3,252,460	3,016,635
Depreciation of property, plant and equipment (Note 17)	2,787,354	2,679,579
Presentation services and relations	2,708,469	2,252,598
Amortisation of system software (Note 20(b))	2,526,112	1,164,710
Ticket purchase cost (a)	1,554,016	1,567,099
Intangible assets written off	1,133,110	5,780
Auditors' remuneration paid/payable to - Auditor of the Group	164,200	166,500
Other fees paid/payable to - Auditor of the Group	10,000	22,000
Contribution to the construction costs of the Waterfront Theatre (Note 26)	162,637	5,967,091
Loss on disposal of property, plant and equipment	13,432	-
Bad debts written off	5,727	386
Net currency translation (gain)/losses	(49,085)	54,051
Allowance made for impairment of trade receivables	-	15,127
Written back of impairment of trade receivables	(55,277)	-
Other expenditure	9,814,936	9,218,313
	<u>105,695,707</u>	<u>104,624,725</u>

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

8. EMPLOYEE COMPENSATION

	<u>Group</u>	
	2024	2023
	\$	\$
Wages and salaries	30,773,245	29,505,840
Employer's contribution to Central Provident Fund	4,208,129	3,930,388
Other benefits	1,223,612	1,327,248
	<u>36,204,986</u>	<u>34,763,476</u>
Less: Staff cost capitalised in intangible assets	(1,567,950)	(1,350,881)
	<u>34,637,036</u>	<u>33,412,595</u>

9. RENTAL OF PROPERTY

The Government has charged the Company rental of \$20,029,510 (2023: \$18,146,080) for the use of Esplanade - Theatres on the Bay. MCCY has committed to provide rental subvention to the Company for the full lease amount and lease period. Accordingly, the Company does not expect any future lease payments required to be made to MCCY and therefore the lease liability and corresponding ROU asset recognised as at 1 April 2019 was nil, upon adoption of FRS116.

10. INCOME TAXES

The Company is a registered charity under the Charities Act 1994. All registered charities enjoy automatic tax exemption under section 13(1)(zm) of the Income Tax Act. They do not need to file income tax returns. Hence, the Company is not required to make provision for Singapore income tax for the financial years ended 31 March 2024 and 31 March 2023. Its subsidiary is subject to local income tax legislation.

(a) Income tax

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

	<u>Group</u>	
	2024	2023
	\$	\$
Surplus/(Deficit) before income tax	<u>3,092,075</u>	(10,449,646)
Tax calculated at a tax rate of 17% (2023: 17%)	525,653	(1,776,440)
Effects of:		
- Expenses not deductible for tax purposes	31,904	985,378
- Income not subject to tax	(1,625,367)	-
- Tax incentives	(9,435)	(7,650)
- Deferred tax asset not recognised	<u>1,077,245</u>	798,712
	<u>-</u>	<u>-</u>

(b) Unrecognised deferred tax assets

As at 31 March 2024, the Group has unrecognised deferred tax assets arising from:

	<u>Group</u>	
	2024	2023
	\$	\$
Unabsorbed tax losses	18,286,000	14,854,000
Unutilised capital allowances	317,000	382,000
Unutilised approved donations	245,000	166,000
Accelerated tax depreciation	<u>8,454,000</u>	4,637,000
	<u>27,302,000</u>	20,039,000

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

	<u>Group</u>		<u>Company</u>	
	2024 \$	2023 \$	2024 \$	2023 \$
Cash at bank and on hand	46,745,233	32,142,867	27,423,227	15,359,866
Fixed deposits	39,201,060	41,000,000	39,201,060	41,000,000
	85,946,293	73,142,867	66,624,287	56,359,866

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

	<u>Group</u>	
	2024 \$	2023 \$
Cash and bank balances (as above)	85,946,293	73,142,867
Less: Cash held in trust	(435,052)	(408,659)
Cash and cash equivalents per consolidated statement of cash flows	85,511,241	72,734,208

The fixed deposits placed with various financial institutions mature on varying dates within 12 months (2023: 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 2024 was 3.42% (2023: 3.23%) 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\$322,834 (\$435,052) (2023: US\$307,957 (\$408,659)) is held in trust by the Company for that association.

12. TRADE RECEIVABLES

	<u>Group</u>		<u>Company</u>	
	2024 \$	2023 \$	2024 \$	2023 \$
Trade receivables from:				
- a subsidiary	-	-	231,512	52,872
- non-related parties	4,931,720	2,412,888	315,350	799,112
	4,931,720	2,412,888	546,862	851,984
Less: Allowance for impairment of receivables	(746)	(74,846)	(746)	(74,846)
Trade receivables – net	4,930,974	2,338,042	546,116	777,138

13. GRANTS RECEIVABLE

	<u>Group and Company</u>	
	<u>2024</u>	<u>2023</u>
	\$	\$
Beginning of financial year	18,207,716	14,090,510
Grants received from Government	(41,002,437)	(36,340,663)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 25)	3,207,052	2,026,159
- Released to profit or loss	38,064,960	38,431,710
End of financial year	<u>18,477,291</u>	<u>18,207,716</u>

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

Grants for additions and replacement of assets owned by MCCY received in the financial year ended 31 March 2024 amounted to \$16,607,962 (2023: \$12,790,884).

14. OTHER ASSETS

	<u>Group</u>		<u>Company</u>	
	<u>2024</u>	<u>2023</u>	<u>2024</u>	<u>2023</u>
	\$	\$	\$	\$
<i>Current</i>				
Recoverable expenditure and receivables	1,805,035	274,859	1,670,548	138,453
Other receivables from a subsidiary	-	-	72,590	29,098
Prepayments	2,515,727	2,293,612	943,093	882,092
Other advances	982,650	-	-	-
Deposits	14,213	13,690	14,213	13,369
Others	519,409	217,638	519,409	217,638
	<u>5,837,034</u>	<u>2,799,799</u>	<u>3,219,853</u>	<u>1,280,650</u>
<i>Non-current</i>				
Prepayments	3,267	3,323	-	-
Deposits	356,189	355,868	-	-
	<u>359,456</u>	<u>359,191</u>	<u>-</u>	<u>-</u>

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

15. INVESTMENT IN A SUBSIDIARY

	<u>Company</u>	
	2024 \$	2023 \$
<i>Equity investment, at cost</i>		
Beginning of financial year	21,160,537	17,590,537
Additions (Note 24)	2,550,000	3,570,000
Impairment loss on investment in a subsidiary	<u>(15,255,771)</u>	<u>(6,435,754)</u>
End of financial year	<u>8,454,766</u>	<u>14,724,783</u>
<i>Movement in impairment account:</i>		
Beginning of financial year	(6,435,754)	(6,435,754)
Charge during the year (Note 24)	<u>(8,820,017)</u>	<u>-</u>
End of financial year	<u>(15,255,771)</u>	<u>(6,435,754)</u>

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

For the year ended 31 March 2023, the Company had subscribed additional 2,112,426 ordinary shares in subsidiary company SISTIC.com Pte Ltd valued at \$3,570,000, representing 51% of 4,142,012 total new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

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

During the financial year, the Company has provided for impairment loss on its investment in a subsidiary amounting to \$8,820,017 (2023: Nil) as the carrying amount of the subsidiary exceeded its recoverable amount.

The Company had the following subsidiary as at 31 March 2024 and 2023:

<u>Name of entity</u>	<u>Principal activities</u>	<u>Country of business/ incorporation</u>	<u>Proportion of ordinary shares held by parent</u>		<u>Proportion of ordinary shares held by the Group</u>		<u>Proportion of ordinary shares held by non-controlling interests</u>	
			2024 %	2023 %	2024 %	2023 %	2024 %	2023 %
SISTIC.com Pte. Ltd.	Ticketing and ticketing related services	Singapore	<u>51</u>	<u>51</u>	<u>51</u>	<u>51</u>	<u>49</u>	<u>49</u>

Carrying value of non-controlling interests

	2024 \$	2023 \$
SISTIC.com Pte. Ltd.	<u>4,083,583</u>	<u>4,803,348</u>

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	
	2024	2023
	\$	\$
Current		
Assets	26,718,178	20,049,424
Liabilities	(21,634,477)	(15,092,031)
Total current net assets	<u>5,083,701</u>	<u>4,957,393</u>
Non-current		
Assets	5,951,056	7,978,798
Liabilities	(5,554,918)	(5,987,444)
Total non-current net assets	<u>396,138</u>	<u>1,991,354</u>
Net assets	<u>5,479,839</u>	<u>6,948,747</u>

Summarised income statement

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2024	2023
	\$	\$
Revenue	13,193,491	11,366,201
Loss before income tax	(6,468,908)	(4,968,392)
Income tax expense	-	-
Post-tax loss and total comprehensive loss	<u>(6,468,908)</u>	<u>(4,968,392)</u>
Total comprehensive loss allocated to non-controlling interests	<u>(3,169,765)</u>	<u>(2,434,512)</u>

Summarised cash flows

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2024	2023
	\$	\$
Net cash generated from operating activities	<u>484,267</u>	5,871,290
Net cash used in investing activities	<u>(2,201,885)</u>	(2,400,171)
Net cash generated from financing activities	<u>4,256,624</u>	6,499,329
Net increase in cash and cash equivalents	2,539,006	9,970,448
Cash and cash equivalents at beginning of financial year	<u>16,783,001</u>	6,812,553
Cash and cash equivalents at end of financial year	<u>19,322,007</u>	16,783,001

16. AMOUNT DUE FROM A SUBSIDIARY

	<u>Company</u>	
	2024	2023
	\$	\$
<i>Non-current</i>		
Beginning of financial year	2,194,898	2,114,831
Amortisation of fair valuation gain on loan to subsidiary	42,670	80,067
End of financial year	<u>2,237,568</u>	<u>2,194,898</u>

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

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

17. PROPERTY, PLANT AND EQUIPMENT

	<u>Leased properties</u>	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$	\$
<u>Group</u>									
2024									
<i>Cost</i>									
Beginning of financial year	2,946,110	841,251	2,516,209	12,650,955	487,616	12,611,748	2,821,008	751,153	35,626,050
Additions	73,360	-	18,301	12,780	-	59,329	-	3,343,539	3,507,309
Disposals	-	(44,270)	(54,741)	(686,009)	-	(1,285,939)	(1,456,311)	-	(3,527,270)
Transfers from capital projects in progress	-	-	52,120	984,485	-	1,003,375	-	(2,039,980)	-
End of financial year	3,019,470	796,981	2,531,889	12,962,211	487,616	12,388,513	1,364,697	2,054,712	35,606,089
<i>Accumulated depreciation</i>									
Beginning of financial year	968,714	743,339	2,184,681	10,164,151	487,616	9,049,811	2,010,164	-	25,608,476
Depreciation (Note 7)	564,359	24,478	84,237	843,700	-	986,625	283,955	-	2,787,354
Disposals	-	(44,270)	(48,862)	(686,009)	-	(1,249,870)	(1,456,311)	-	(3,485,322)
End of financial year	1,533,073	723,547	2,220,056	10,321,842	487,616	8,786,566	837,808	-	24,910,508
<i>Net book value</i>									
End of financial year	1,486,397	73,434	311,833	2,640,369	-	3,601,947	526,889	2,054,712	10,695,581

17. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	<u>Leased properties</u>	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$	\$
<u>Group</u>									
2023									
<i>Cost</i>									
Beginning of financial year	2,827,908	872,751	2,470,029	12,600,761	519,616	12,216,268	2,459,009	737,395	34,703,737
Additions	118,202	-	-	-	-	237,151	90,650	1,994,559	2,440,562
Disposals	-	(31,500)	(4,200)	(610,032)	(32,000)	(391,984)	(448,533)	-	(1,518,249)
Transfers from capital projects in progress	-	-	50,380	660,226	-	550,313	719,882	(1,980,801)	-
End of financial year	2,946,110	841,251	2,516,209	12,650,955	487,616	12,611,748	2,821,008	751,153	35,626,050
<i>Accumulated depreciation</i>									
Beginning of financial year	413,752	749,505	2,088,444	9,994,745	517,127	8,429,017	2,209,391	-	24,401,981
Depreciation (Note 7)	554,962	25,334	100,437	776,267	2,489	1,009,222	210,868	-	2,679,579
Disposals	-	(31,500)	(4,200)	(606,861)	(32,000)	(388,428)	(410,095)	-	(1,473,084)
End of financial year	968,714	743,339	2,184,681	10,164,151	487,616	9,049,811	2,010,164	-	25,608,476
<i>Net book value</i>									
End of financial year	1,977,396	97,912	331,528	2,486,804	-	3,561,937	810,844	751,153	10,017,574

17. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
<i>Company</i>								
2024								
<i>Cost</i>								
Beginning of financial year	900,926	2,516,208	12,650,955	487,616	13,341,575	2,534,121	751,153	33,182,554
Additions	-	18,301	12,780	-	44,873	-	3,343,539	3,419,493
Disposals	(44,270)	(54,741)	(686,009)	-	(1,285,939)	(1,214,465)	-	(3,285,424)
Transfers from capital projects in progress	-	52,120	984,485	-	1,003,375	-	(2,039,980)	-
End of financial year	856,656	2,531,888	12,962,211	487,616	13,103,884	1,319,656	2,054,712	33,316,623
<i>Accumulated depreciation</i>								
Beginning of financial year	900,926	2,184,681	10,164,151	487,616	9,965,083	1,789,984	-	25,492,441
Depreciation	-	84,237	843,700	-	904,873	286,270	-	2,119,080
Disposals	(44,270)	(48,862)	(686,009)	-	(1,249,869)	(1,214,465)	-	(3,243,475)
End of financial year	856,656	2,220,056	10,321,842	487,616	9,620,087	861,789	-	24,368,046
Net book value								
End of financial year	-	311,832	2,640,369	-	3,483,797	457,867	2,054,712	8,948,577

17. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

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

During the financial year, fully depreciated assets belonging to MCCY, with cost of \$1,734,724 (2023: \$3,930,789), were transferred to the Company under a directive issued by the Ministry during the financial year ended 31 March 2024.

During the financial year, \$26,733 (2023: \$154,647) of assets relating to the purchase of technical theatre equipment for the Waterfront Theatre were capitalised in accordance with the directive issued by the Ministry (Note 26).

18. LEASES – THE GROUP AS A LESSEE

Nature of the Group's leasing activities

Leasehold properties

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

There is no externally imposed covenant on these lease arrangements.

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	<u>Group</u>	
	2024	2023
	\$	\$
Leased properties	<u>1,486,397</u>	<u>1,977,396</u>

(b) Depreciation charge during the year

	<u>Group</u>	
	2024	2023
	\$	\$
Leased properties	<u>564,359</u>	<u>554,962</u>

(c) Interest expense

	<u>Group</u>	
	2024	2023
	\$	\$
Interest expense on lease liabilities	<u>68,010</u>	<u>82,725</u>

(d) Lease expenses not capitalised in lease liabilities

	<u>Group</u>	
	2024	2023
	\$	\$
Lease expense – low-value leases	<u>16,728</u>	<u>14,887</u>

(e) Total income from subleasing ROU assets during the financial year was \$6,638,893 (2023: \$6,121,978).

(f) Total cash outflow for all the leases during the financial year was \$642,130 (2023: \$615,558).

19. LEASES – THE GROUP AS A LESSOR

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

Subleases – classified as operating leases

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

Income from subleasing the retail stores recognised during the financial year was \$6,638,893 (2023: \$6,121,978), of which \$549,104 (2023: \$524,852) 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>	
	2024	2023
	\$	\$
Not later than one year	5,936,892	5,224,862
Between one and five years	6,193,940	4,561,496
	<u>12,130,832</u>	<u>9,786,358</u>

20. INTANGIBLE ASSETS

	<u>Group</u>	
	2024	2023
	\$	\$
<u>Composition:</u>		
Brand name (Note (a))	2,854,000	2,854,000
System software (Note (b))	3,828,852	5,268,184
	<u>6,682,852</u>	<u>8,122,184</u>

(a) Brand name

	<u>Group</u>	
	2024	2023
	\$	\$
<u>Cost</u>		
Beginning and end of financial year	6,054,000	6,054,000
<u>Accumulated impairment</u>		
Beginning and end of financial year	3,200,000	3,200,000
<u>Net book value</u>	<u>2,854,000</u>	<u>2,854,000</u>

Impairment test for brand name

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

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

The Group used cash flow projections of 7 years (2023: 8 years) discounted to present value applying the discount rate of 11.53% (2023: 13.6%) per annum. The terminal value was derived assuming terminal growth rate of 3.1% (2023: 1.6%).

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

(b) System software

	<u>Group</u>	
	2024	2023
	\$	\$
<i>Cost</i>		
Beginning of financial year	23,021,276	20,999,065
Additions	2,219,890	2,118,342
Write-off	(3,100,372)	(96,131)
End of financial year	22,140,794	23,021,276
<i>Accumulated amortisation</i>		
Beginning of financial year	17,127,716	16,053,357
Amortisation charge (Note 7)	2,526,112	1,164,710
Write-off	(1,967,262)	(90,351)
End of financial year	17,686,566	17,127,716
<i>Accumulated impairment</i>		
Beginning and end of financial year	625,376	625,376
Net book value	3,828,852	5,268,184

21. TRADE AND OTHER PAYABLES

	<u>Group</u>		<u>Company</u>	
	2024 \$	2023 \$	2024 \$	2023 \$
Trade payables to:				
- a subsidiary	-	-	18,444	13,464
- non-related parties	7,906,957	3,911,193	7,906,957	3,911,193
	7,906,957	3,911,193	7,925,401	3,924,657
Gate collections held on behalf of the organisers (a)	19,097,871	12,617,307	-	-
Goods and service tax payable	478,329	471,368	455,011	405,916
Accrued operating expenses	12,295,620	9,194,156	11,269,598	8,239,637
Deposits received	1,878,658	2,025,586	1,726,858	1,920,477
Deferred income	902,160	1,101,472	902,160	1,101,473
Recoverable expenditure claimed in advance	6,266,485	1,221,550	6,266,485	1,221,551
Sundry payables	603,076	985,182	463,058	433,876
	49,429,156	31,527,814	29,008,571	17,247,587

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

22. BORROWINGS

	<u>Group</u>	
	2024 \$	2023 \$
<i>Current</i>		
Bank borrowings (a)	-	100,000
Lease liabilities	528,709	496,549
	528,709	596,549
<i>Non-current</i>		
Related party borrowing (b)	2,149,819	2,108,823
Lease liabilities	1,102,531	1,618,723
	3,252,350	3,727,546
Total borrowings	3,781,059	4,324,095

- (a) Bank borrowings as at 31 March 2023 bears interest at fixed rate of 4.93% per annum. This bank borrowing was fully repaid on 10 April 2023.
- (b) Related party borrowing is an unsecured loan. It is interest free for the first 2 years from 6 October 2020 when the loan was called upon, of which interest of 1.8% per annum is chargeable from Year 3 in accordance with the terms of the loan agreement. The loan has no fixed repayment schedule but is repayable within 10 years from 6 October 2020.

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

The fair value of the loans as at 31 March 2024 is \$1,566,000 (2023: \$1,684,000) at market borrowing rate of 6.8% (2023: 4.9%). The fair value is within level 2 of the fair value hierarchy.

Reconciliation of liabilities arising from financing activities

	1 April 2023 \$	Cash		Non-cash changes		31 March 2024 \$
		Principal and interest payments \$	Addition during the year \$	Lease modification \$	Interest expense \$	
Bank borrowings	100,000	(1,117,650)	1,000,000	-	17,650	-
Related party borrowings	2,108,823	-	-	-	40,996	2,149,819
Lease liabilities	2,115,272	(625,402)	-	73,360	68,010	1,631,240

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

23. PROVISION

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

Movement in provision is as follows:

	<u>Group</u>		<u>Company</u>	
	2024	2023	2024	2023
	\$	\$	\$	\$
<i>Non-current</i>				
Beginning and end of financial year	65,000	65,000	-	-

24. INVESTMENT GRANTS

	<u>Group and Company</u>	
	2024	2023
	\$	\$
Beginning of financial year	10,155,007	6,585,007
Additions (Note 15)	2,550,000	3,570,000
Released to profit or loss (Note 15)	(8,820,017)	-
End of financial year	3,884,990	10,155,007

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

For the year ended 31 March 2023, funding for the Company's additional investment in subsidiary SISTIC.com Pte Ltd of 2,112,426 ordinary shares at a total value of \$3,570,000 was provided by Ministry of Culture, Community and Youth.

During the financial year, the Company has utilized \$8,820,017 from investment grant to match the impairment loss for its investment in Subsidiary SISTIC.com Pte Ltd (Note 15).

25. DEFERRED CAPITAL GRANTS

	<u>Group</u>		<u>Company</u>	
	2024	2023	2024	2023
	\$	\$	\$	\$
Beginning of financial year	7,713,357	7,721,641	7,689,393	7,721,641
Transferred from operating grants (Note 13)	3,207,052	2,026,159	3,207,052	2,026,159
Released to profit or loss	(2,171,300)	(2,034,443)	(2,163,083)	(2,058,407)
End of financial year	8,749,109	7,713,357	8,733,362	7,689,393

For the year ended 31 March 2024, there was an elimination of intercompany transactions with subsidiary (SISTIC) pertaining to consultancy costs with a net book value amounting to \$15,747 (FY22: \$23,964) that was capitalised under the Company's computer software.

26. ACCUMULATED FUNDS

	<u>Group</u>		<u>Company</u>	
	2024 \$	2023 \$	2024 \$	2023 \$
Designated funds for construction of the Waterfront Theatre	-	-	-	-
Undesignated funds	61,712,376	55,450,536	65,958,715	65,253,209
	61,712,376	55,450,536	65,958,715	65,253,209
Designated funds for construction of the Waterfront Theatre				
Beginning of financial year	-	4,399,482	-	4,399,482
Additions to designated funds	-	138,210	-	138,210
Transfer from undesignated funds	189,370	1,548,046	189,370	1,548,046
Utilisation of designated funds				
- Contribution to the construction costs of the Waterfront Theatre (Note 7)	(162,637)	(5,967,091)	(162,637)	(5,967,091)
- Assets capitalised (Note 17)	(26,733)	(154,647)	(26,733)	(154,657)
	(189,370)	(6,121,738)	(189,370)	(6,121,738)
End of financial year	-	-	-	-
<u>Undesignated funds</u>				
Beginning of financial year	55,450,536	59,066,188	65,253,209	66,257,687
Surplus/(Deficit) for the year	6,451,210	(2,031,606)	894,876	579,568
Transfer to designated funds	(189,370)	(1,584,046)	(189,370)	(1,584,046)
End of financial year	61,712,376	55,450,536	65,958,715	65,253,209

27. CONSTRUCTION OF A NEW WATERFRONT THEATRE

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

	<u>Company</u>	
	2024 \$	2023 \$
Total cumulative costs incurred	35,931,464	35,742,094
Funding for construction costs provided by:		
- Funds recovered from MCCY	11,772,608	11,772,608
- Utilisation of accumulated funds designated for Waterfront Theatre	24,158,856	23,969,486
	35,931,464	35,742,094

28. COMMITMENTS

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

	<u>Group</u>		<u>Company</u>	
	2024 \$	2023 \$	2024 \$	2023 \$
Leasehold improvements and equipment	3,253,839	673,663	3,241,614	620,080
Works and services	488,806	332,533	488,806	332,533
	<u>3,742,645</u>	<u>1,006,196</u>	<u>3,730,420</u>	<u>952,613</u>

29. FINANCIAL RISK MANAGEMENT

Financial risk factors

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

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

(a) Market risk

(i) Currency risk

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

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

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

	<u>USD</u> \$	<u>HKD</u> \$	<u>PHP</u> \$
<u>At 31 March 2024</u>			
Financial assets			
Cash and bank balances	832,991	12,054	-
Trade receivables	18,882	163,727	-
	<u>851,873</u>	<u>175,781</u>	<u>-</u>
Financial liabilities			
Trade and other payables	(10,956)	-	-
Net financial assets and currency exposure	<u>840,917</u>	<u>175,781</u>	<u>-</u>
<u>At 31 March 2023</u>			
Financial assets			
Cash and bank balances	419,805	11,830	-
Trade receivables	69,043	78,661	-
	<u>488,848</u>	<u>90,491</u>	<u>-</u>
Financial liabilities			
Trade and other payables	(37,390)	-	(221,231)
Net financial assets/(liabilities) and currency exposure	<u>451,458</u>	<u>90,491</u>	<u>(221,231)</u>

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

(ii) *Interest rate risk*

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

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

(b) Credit risk

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

(i) *Risk management*

The Group adopts the following policy to mitigate credit risk.

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

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

Credit exposure to an individual customer is limited by the securities held and is

continuously monitored by the Finance department and reported to management on regular intervals. The maximum exposure to credit risk for each class of financial assets is the carrying amount of that class of financial instruments presented on the balance sheet.

(ii) *Credit rating*

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

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

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

(iii) *Impairment of financial assets*

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

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

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

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

**Trade
receivables ^(a)**

Group and Company

2023

Balances at 1 April 2022

59,719

Loss allowances recognised in profit or loss during the year:

- Asset acquired

20,415

- Reversal of unutilised amount

(5,288)

Balances at 31 March 2023

74,846

^(a) Loss allowance measured at lifetime ECL

(c) Liquidity risk

The Group and the Company manages liquidity risk by maintaining sufficient cash and available funding through grants from the Government. The Group aims to obtain annual funding in advance as well as working capital from the Government and its related agencies.

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

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

Group**At 31 March 2024**

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

At 31 March 2023

Trade and other payables	28,733,424	-	-
Lease liabilities	562,492	1,708,043	-
Related party borrowings	-	-	2,450,000
Bank loan	100,000	-	-
			<hr/>

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

Company**At 31 March 2024**

Trade and other payables	21,384,915	-	-
			<hr/>

At 31 March 2023

Trade and other payables	14,518,647	-	-
			<hr/>

(d) Capital risk

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

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

	<u>Group</u>		<u>Company</u>	
	2024	2023	2024	2023
	\$	\$	\$	\$
Accumulated funds	61,712,376	55,450,536	65,958,715	65,253,209
Less: Net cash	(34,450,845)	(38,991,121)	(37,180,664)	(38,703,620)
Total capital	<hr/> 27,261,531	<hr/> 16,459,415	<hr/> 28,778,051	<hr/> 26,549,589

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2024 and 31 March 2023.

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

	<u>Group</u>		<u>Company</u>	
	2024	2023	2024	2023
	\$	\$	\$	\$
Financial assets at amortised cost	112,049,404	94,550,680	90,162,022	77,938,176
Financial liabilities at amortised cost	<hr/> 45,563,241	<hr/> 33,057,519	<hr/> 21,384,915	<hr/> 14,518,647

30. RELATED PARTY TRANSACTIONS

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

	<u>Group</u>	
	2024	2023
	\$	\$
Legal and other fees paid to other related party	54,292	44,387

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

Number of key managements by remuneration bands is as follows:

	<u>Group</u>		<u>Company</u>	
	2024	2023	2024	2023
\$400,000 to below \$500,000	1	1	1	1
\$300,000 to below \$400,000	2	2	1	1
\$200,000 to below \$300,000	5	5	5	5
\$100,000 to below \$200,000	7	6	1	-
\$100,000 and below	-	1	-	-
	15	15	8	7

31. KEY MANAGEMENT PERSONNEL COMPENSATION

Key management personnel compensation is as follows:

	<u>Group</u>		<u>Company</u>	
	2024	2023	2024	2023
	\$	\$	\$	\$
Salaries and other short-term benefits	3,229,832	3,043,570	2,028,010	1,862,707
Employer's contribution to Central Provident Fund	256,462	220,420	149,691	124,231
	3,486,294	3,263,990	2,177,701	1,986,938

32. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

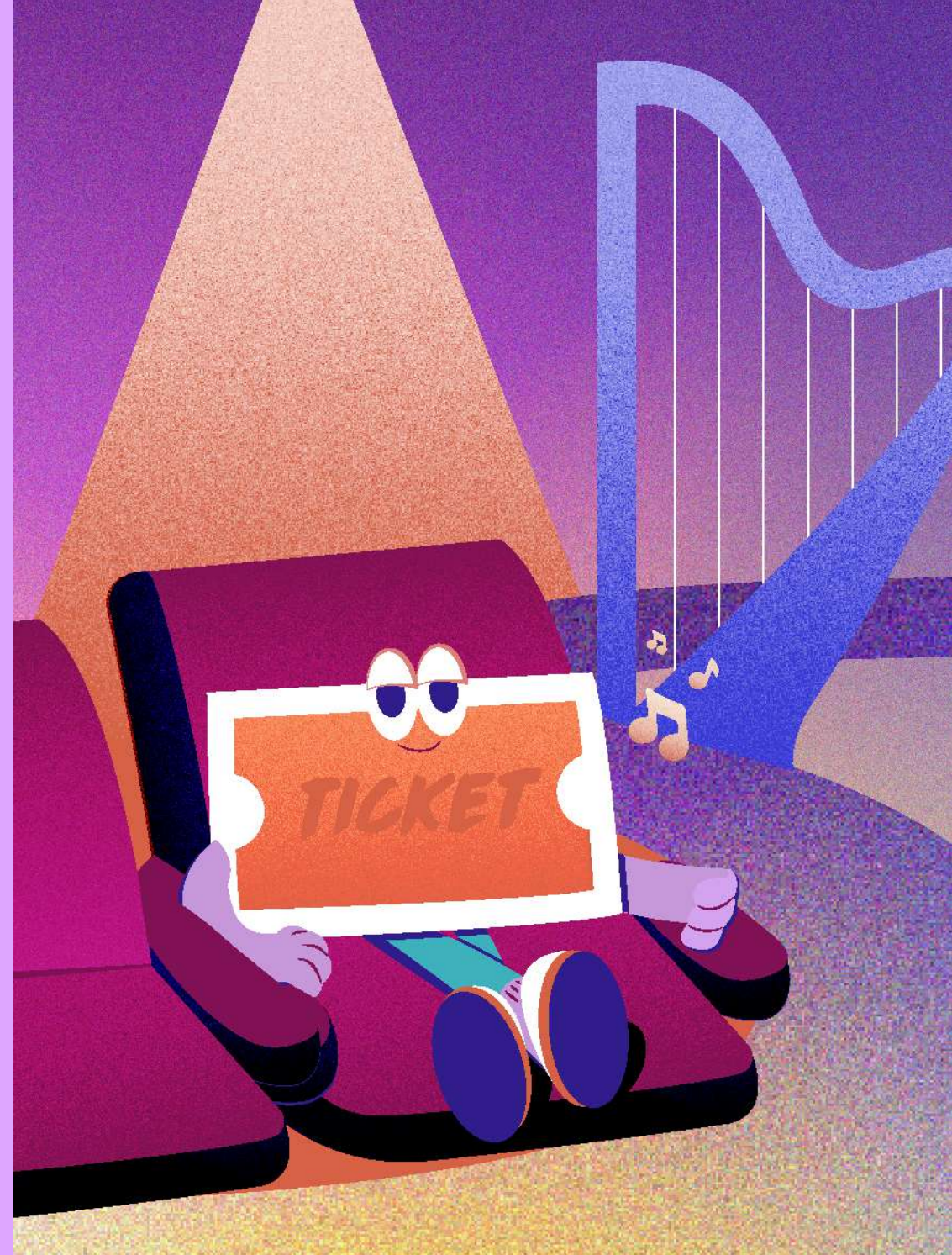
The Group has not early adopted any mandatory standards, amendments and interpretations to existing standards that have been published but are only effective for the Group's accounting periods beginning on or after 1 April 2024. However, management anticipates that the adoption of these standards, amendments and interpretations will not have a material impact on the consolidated financial statements of the Group in the period of their initial adoption.

33. AUTHORISATION OF FINANCIAL STATEMENTS

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of The Esplanade Co Ltd on 20 June 2024.

Listings

DONORS & SPONSORS	164
ESPLANADE PRESENTS PERFORMANCES	167
HIRERS' PERFORMANCES & EVENTS	196



Donors & Sponsors

Esplanade – Theatres on the Bay is a charity, a not-for-profit organisation and Singapore’s national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

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

Abdur Rahman Adam Naina Mohd

Actually Pte Ltd

AETOS Holdings Pte Ltd

Allen & Overy LLP

Amy Ho

Andre Yeap

Ang Tze Siong

Annie Pek

Annie Yeo

Applied Materials South East Asia Pte Ltd

Asian Medical Foundation

Atek Engineering Pte Ltd

Benson Puah

Bernard Lim

BinjaiTree

BNP Paribas

Bowen Enterprises Pte Ltd

Bryan Halim

C.T. Chew Pte Ltd

Candice Greedy-Kefford

Capital Group Investment Management
Pte Ltd

Carol Kwan Yin Wai

Cassy Huang

Catherine Ong

Chang Hung Mui

Chia Lai Kuan

Chong Siak Ching

Christine Ong

Chua Sock Koong	Embassy of France in Singapore	How's Catering	Lam Soon Singapore Pte Ltd
Chye Thiam Maintenance Pte Ltd	Embassy of Italy in Singapore	Huang Ching Ying	Laura Hwang
CLS International (1993) Pte Ltd	Embassy of the Federal Republic of Germany, Singapore	Hugo Advance Network Pte Ltd	LCH Insurance Brokers Pte Ltd
Creative Technology Ltd	Esmond Loon	Hwang Yee Cheau	Lee Eng Beng
Crescent Law Chambers LLC	Expand Construction Pte Ltd	Janet Ang	Lee Huay Leng
Cross Ratio Entertainment	Foo Yu Yet	Japan Chamber of Commerce & Industry Singapore Foundation	Lee Joon Pun
Daniel Teo Tong How	Fort Sanctuary Pte Ltd	Jean Yip Salon Pte Ltd	Lee Li-ming
Daryl Neo	Fun Siew Leng	Jeann Low	Lee Tzu Yang
DBS Foundation	Geri Kan	Jennifer Lee	Lee Woon Shiu
Deborah Yao	Goh Swee Chen	Joyce A. Tan	Lilian Ko Kim Choo
Deloitte & Touche LLP	Guthrie FMC Pte Ltd	Kelly See	Lily Low
Desmond Wang	Felicia Heng Puay Ee	Kenneth Kan	Lim Him Chuan
Diana Koh Fund	High Commission of India, Singapore	Keppel Care Foundation Limited	Lim Ming Yan
Don Chew	Ho Bee Foundation	Khor Ai Ming	Lin Diaan-Yi & Tom Donnelly
EFG Bank AG	Hong Kong - Singapore Business Association	Kim Suk Hyun	Loh Yik Hin
Electronics & Engineering Pte Ltd		Kris Foundation	Loo Leong Peow

Loo Wai Kheong	Quak Hiang Whai	SISTIC	Yap Chee Meng
Low Sze Gin	Rachelle Tan	Straits Chinese Nonya Restaurant Pte Ltd	Yvonne Tham
Lucinda Seah	Ravindran S/O Sivalingam	Suhaimi Zainul Abidin	Zhang Xinyue
Makansutra Gluttons Bay	Raymundo A Yu	Suvai Foods Pte Ltd	The above are donors and sponsors who contributed \$1,000 and above from April 2023 – March 2024.
Malabar Gold & Diamonds Pte Ltd	Rebecca Huang	Tan Chin Tuan Foundation	
Marcel & Melissa Xu	Red House at Marina Bay Pte Ltd	Tan Wei Ming	Esplanade also receives grants from the Ministry of Culture, Community and Youth, and support for its Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.
Mary Ann Tsao	Rohan Chandhok	The Silent Foundation	
Matthew Teng	Sara Joan Fang	Total Solution Marketing	
Nina Tan	Saurav Jain	Tridente Automobili Pte Ltd	
Ong Soh Chin	Saw Wei Jie	U.S. Embassy, Singapore	
Ong Su-Chzeng	See Tho Keng Leong	Vemala K Rajamanickam	
Patek Philippe SEA / GMT Singapore	Seow Ai Wee	Vivian Chua	
Patrick Tseng	Shekaran Krishnan	V.K. Rajah	
Paul Tseng & Elyn Wong	Shell Singapore	William & Mavis Tok	
Peter Chew	Sim Hwee Cher	Winson Lay Chee Loong	
Poon Wai Hong	Singtel	Woh Hup (Private) Limited	

Esplanade Presents Performances

April 2023 to March 2024 (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

1 – 4 Feb 2024

A Tapestry of Sacred Music

28 Apr – 1 May 2023

Baybeats

6 – 8 Oct 2023

Flipside

26 May – 4 Jun 2023

Huayi – Chinese Festival of Arts

16 – 25 Feb 2024

Jazz in July

2 – 31 Jul 2023

Kalaa Utsavam – Indian Festival of Arts

17 – 26 Nov 2023

March On

6 – 17 Mar 2024

Octoburst!

6 Oct 2023

Pesta Raya – Malay Festival of Arts

18 – 21 May 2023

Voices – A Festival of Song

7 – 10 Dec 2023

ESPLANADE SERIES

Beautiful Sunday

Classics

Coffee Morning & Afternoon Tea

da:ns focus

Feed Your Imagination (F.Y.I)

Limelight

Mosaic Music Series

Pentas

PLAYtime!

Raga

The Studios

TRIP

Visual Arts

Voices Series

Esplanade Festivals

A Date With Friends

1 – 4 Feb 2024

THEATRE

Best of Liu Jia Chang & Liu Wen Zheng
Wang Rui Yu, Qin Yong, Felinda Wong,
Sun Bao Ling & Lin Lingzhi (Taiwan /
Malaysia / Singapore)

Siblings in Song

Patrick & Perry Koh, Mel & Joe Ferdinands,
Ernesto Valerio & Greg Anderson

THEATRE STUDIO

**Film Screening: Lady! And A Conversation
on Caregiving**

Pannelists: Toh Ee Ming (Speaker),
Noorlinah Mohamed (Speaker), Jason Foo
(Moderator)

**“That’s What Friends Are For: Lessons in
Relationships and Living Well”**

Leow Lilyn

Yoga for Seniors

Renuka Silvaraju

ANNEXE STUDIO

**Just Can’t Get Enough With Uberjam,
Shawn De Mello & Wayne Sandz**

CONCOURSE

Down Memory Lane

Danny Koh

Good Ol’Days Shrink Art

WahSoSimple

Nuradee

Songs of Love & Joy

Bellingham

Sweet Saturday Sounds with Jocelyn

Where has the time gone?

Aaron Bunac

FORECOURT GARDEN

Dance Fitness with EriKhai

Line Dance

Country Line Dance Association

DBS FOUNDATION OUTDOOR THEATRE

Getai Fun Night

Various Artists

Golden Hits Night

Jacky Poh

Reminiscing with Eddy Ali and Friends

Sunday Funday

Raw Energy, Dimension5

ANNEXE PORCH

Makan and Sing Song

A Tapestry of Sacred Music

28 Apr – 1 May 2023

CONCERT HALL

“A Light to Enlighten the Nations” through Byzantine Chant

Father Nikodimos Kabarnos and Isokrates (Greece)

Chöd: Tantric Songs of Healing

Monks of Sang-ngag Choekhor Dargyelling Monastery (India)

History of Improvisation in French Pipe Organ Music

Maurice Clerc (France)

Learning the Art of Arabic Calligraphy

Erwan Bar

Mehfil-e-Qawwali: Songs from a Sufi Shrine

The Qutbi Brothers (India)

Pipe Organ Recital – One Hundred Years of French Sacred Music

Maurice Clerc (France)

Pipe Organ Tour

Dr Evelyn Lim

Songlines of Arnhem Land

Ngulmiya Nundhirribala & Bards of Neverland (Australia & Singapore)

RECITAL STUDIO

Exchange: Chhau meets Kuda Kepang

Biren Kalindi Chhau gsemble and Kesenian Tedja Timur (India / Singapore)

Exchange: Hula meets Bharatanatyam

Halau Nohona Hawai'i and Kalpana Sivan & Ensemble

Kebatinan vs Keyakinan: Kuda Kepang

Iswandiarjo bin Wismodiarjo

ANNEXE STUDIO

Qasidah: Poem of Praise

Singapore Haqqani Ensemble

The Ritual Theatre of Edo Kagura

Wakayama Shachu (Japan)

REHEARSAL STUDIO

Dances of the Santeria Tradition

Yemaya Folklore Group

Introduction to Byzantine Church Music and Chant

Father Nikodimos Kabarnos (Greece)

Introduction to Hula Dance

Hālau Nohona Hawai'i (USA)

Introduction to the Didgeridoo

Ngulmiya Nundhirribala & Nayurryurr Nundhirribala (Australia)

BAY ROOM

Learning the Art of Arabic Calligraphy

Erwan Bar

CONCOURSE

“A Light to Enlighten the Nations” through Byzantine Chant

Father Nikodimos Kabarnos and Isokrates (Greece)

Chöd: Tantric Songs of Healing

Monks of Sang-ngag Choekhor Dargyelling Monastery (India)

Hevene Quene: Marian Devotion from Mediæval England and France

Cappella Martialis

Hula Kahiko: Ceremonial Hula Dances

Hālau Nohona Hawai'i (USA)

Kirtan: Glorification of the Supreme

Sikh Music Academy

Life and Death: Hainanese Taoist Rituals

Ling Bao Huang Tan

Sampradaya Namasankeerthanam:

Invocation of the Name

Sri Rajaraman Iyer and Party

Sri Rejeki: Poetry of Sustenance, Provision and Sacred Blessings

Singa Nglaras

The Art of Quranic Recitation

Ustaz Ahmad Daniyal and Ustazah Aathirah

The Ritual Theatre of Edo Kagura

Wakayama Shachu (Japan)

Wungubal: Sacred Songs

Ngulmiya and Nayurryurr Nundhirribala (Australia)

DBS FOUNDATION OUTDOOR THEATRE

Folk Celebrations of Korea

Variety E-SEO (South Korea)

Hula Kahiko: Ceremonial Hula Dances

Hālau Nohona Hawai'i (USA)

Kirtan: Glorification of the Supreme

Sikh Music Academy

Mehfil-e-Qawwali: Songs from a Sufi Shrine

The Qutbi Brothers (India)

A Tapestry of Sacred Music

28 Apr – 1 May 2023

Qasidah: Poem of Praise

Singapore Haqqani Ensemble

Santeria: Rhythms of the Gods

Yemaya Folklore Group

COURTYARD GREEN**Chhau: Mythology in Dance**

Biren Kalindi Chhau Dance Ensemble (India)

Kuda Kepang: Enchantment in a Dance of Horses

Kesenian Tedja Timure 1948

Mangala Vadyam: Auspicious InstrumentsBaskar Murali and Vedhanayagam
Balasubramanian**LIBRARY@ESPLANADE****Introduction to Chhau and Traditional Bengali Arts**

Sneha Bhattacharyya from banglanatak dot com (India)

Recounting deep histories that influenced sacred ceremonial music and dance in Arnhem Land

Ngulmiya Nundhirribala (Australia)

Baybeats

6 – 8 Oct 2023

POWERHOUSE² (SINGTEL WATERFRONT THEATRE)

Baybeats X Ear Up Global – hirsk (Hong Kong)

Bomb at Track (Thailand)

Delta Sleep (UK)

Doldrey

FAZI (China)

Forests

Holy Serpent (Australia)

No Rest For The Weary

Shye

The Great Spy Experiment

The Jansen (Indonesia)

Tres empre (Malaysia)

Urbandub (The Philippines)

ANNEXE (ANNEXE STUDIO)

Baybeats X Ear Up Global – WHIZZ (Hong Kong)

Feez

JADE EYES (Taiwan)

Mary Sue and the Clementi Sound Appreciation Club

MASS OF THE FERMENTING DREGS (Japan)

nkei

Rosalyn (Thailand)

SOS (Philippines)

Sphaeras

CHILLOUT STAGE (CONCOURSE)

Baybeats X Ear Up Global – Club Fiasco (Hong Kong)

Baybeats X Ear Up Global – Lester Lam (Hong Kong)

Capt'n Trips and The Kid (Malaysia)

Krunkle

Sun Cell

Tres empre (Malaysia)

ARENA (DBS FOUNDATION OUTDOOR THEATRE)

Baybeats X GMA – I Mean Us (Taiwan)

Capt'n Trips and The Kid (Malaysia)

Cesspit

Count Vernon

Death of Heather (Thailand)

Krunkle

M.Y.T.H

Paint The Sky Red

Orange Ocean (China)

Sun Cell

Baybeats

6 – 8 Oct 2023

Taledrops**The Panturas (Indonesia)****The Workshop****Thy Howler****Flipside**

26 May – 4 Jun 2023

RECITAL STUDIO**Control Freak**

Kulu Orr (Israel)

Workshop: Freaky Control

Kulu Orr (Israel)

THEATRE STUDIO**Chimpanzee**

Nick Lehane (USA)

Famous Puppet Death Scenes

The Old Trout Puppet Workshop (Canada)

ANNEXE STUDIO**Workshop: Snuff Skool**

Snuff Puppets (Australia)

REHEARSAL STUDIO**Workshop: Introduction to 3-ball Juggling**

Bornfire Circus

BAYROOM**Workshop: Fun with Caricatures**

Kamal Dollah of Kamal Arts

Workshop: Fun with Improv

SABOsTAGE

CONCOURSE**Bag of Tags**

Nadya Zaheer and Bennett Bay

CALM DOWN VV

Vivien Yap

Circus Open Stage

Various artists

COMICAL 100: Improv Comedy**Deathmatch**

PowerPoint Karaoke

Craft Activity: Knead to Juggle

7 dots and dashes

Dominic's Medi/Musical

Dominic Chin & Michael

Meermu Live @ Esplanade

Jess Chan

Siao Sing Songs

Siao Sing Songs

Spectacularly Me

Robin Curtis (UK / Czech Republic)

Table Read – Make Some Noise!

How Drama

The Annoying Circus Comedy Show

Mr Bee

The Art of Tutting: A Fusion of Geometry and Dance

The Tutelage

The Flipside of an Opera Singer

Kira Lim

FORECOURT GARDEN**Circus Park**

Circus Gate (Taiwan)

COURTYARD**Circus 101**

Bornfire Circus

Circus 101 (Glow Edition)

Bornfire Circus

DBS FOUNDATION OUTDOOR THEATRE**Aerial Open Stage**

Various Artists

Bakéké (Bucket)

Fabrizio Rosselli (France)

Flipside

26 May – 4 Jun 2023

Circus Olympics

Circus D Lab (South Korea)

Forget Me Not

Bornfire Circus

My Dream

Circus D Lab (South Korea)

WATERFRONT**Seagulls**

Snuff Puppets (Australia)

Huayi - Chinese Festival of Arts

16 – 25 Feb 2024

CONCERT HALL**Dear Governor Bao –****A Crosstalk Production**

Comedian Workshop (Taiwan)

The Four Beauties

Shanghai Pingtan Troupe (China)

Waa wei “LITTLE NICE :DAY” (Taiwan)**WUTIAOREN “I Have A Dream” (China)****THEATRE****Everything For You**

An Esplanade Commission

Nine Years Theatre

Written and directed by Nelson Chia

The Sassy PrincessBoomabliss Cantonese Opera Troupe
(Hong Kong)**Woman Warrior: Mu Gui Ying**Boomabliss Cantonese Opera Troupe
(Hong Kong)**SINGTEL WATERFRONT THEATRE****13-67**

Zuni Icosahedron (Hong Kong)

Original Story: Chan Ho-Kei

Director & Adaptation: Mathias Woo

Transplant

An Esplanade Co-Production

The Finger Players x RUDRA

THEATRE STUDIO**Dance a Dance from My Body**An Esplanade Co-Commission
& Co-Production

Choreographer: Chou Shu-yi (Taiwan)

The Dog Who Wasn't UsefulAn Esplanade Commission
Drama Box**ANNEXE STUDIO****Gareth.T “T-Time” (Hong Kong)****Microcosm – A sonic tea ceremony**

Shaman Tearoom (Malaysia)

Pei-Yu Hung “Silver Lining” (Taiwan)**Talk: Pingtan – The Jiangnan in My Heart**

Gao Bowen (China)

Yo Lee “Cooling Down” (Taiwan)**Zhaoze “No Answer Blowin'in the Wind”
(China)****REHEARSAL STUDIO****Start from the Body: Body Movement
Workshop**

Chou Shu-yi (Taiwan)

BAY ROOM**Creative Stone Seal Carving Workshop**

Baisimu

Jagua Tattoo Workshop

HEYCYANN

**Parent-Child Workshop: Punch Needle
“CNY Special”**

Beadbadwolf

CONCOURSE**A Night with A Cappella**

The Apex Project

Beloved Tunes

Joey Wee

Blossoms in Spring

AcceleRUANdo

Crosstalk Fun!

Dunman High School

Huayi - Chinese Festival of Arts

16 – 25 Feb 2024

Festive Mix

Fusion FM

Hits Rewind

Two Four And Six Fusion

Internet Viral Hits

Marsman

Joyful Reunion

Dicapella Dizi Ensemble

Songs From The Heart

Schola Cantorum Singapore Ltd

We are Singer-songwriters! • Low Wen Pei**We are Singer-songwriters! • xxmxrcs****We are Singer-songwriters! • Zijian****Wuxia Echoes**

Donnie Chan & Carmen Soo

Zheng SerenadesParis Ris Crest Secondary School
Guzheng Ensemble**COURTYARD****Little Dragon Dance**Stamford Dragon Lion Arts and
Cultural Troupe**Start from the Body: Body Movement
Workshop**

Chou Shu-yi (Taiwan)

DBS FOUNDATION OUTDOOR THEATRE**Appreciation of Chinese Opera**

Chinese Opera and Drama Society

**Beats of the Dragon: Festive Drum &
Wushu Performance**

Martial House

Dragon Glow

A_Root (Taiwan)

Huayi Huat Opening!

Yi Wei Athletic Association

Melodic BloomsNanyang Technological University
Chinese Orchestra**New Nanyang Jazz**

Miss Lou

Season of BlossomsNanyang Academy of Fine Arts, School of
Young Talents, Junior Dance Department**Jazz in July**

2 – 31 Jul 2023

RECITAL STUDIO**A Workshop with Kendrick Scott (USA)****A Workshop with Marquis Hill (USA)****Fred Hersch (USA)****Marquis Hill**featuring Michael King, Junius Paul &
Kendrick Scott (USA)**ANNEXE STUDIO****Free Jazz Night with More Molecules**Darren Moore, Brian O'Reilly, Jeff Henderson,
Richard Allan Bates, Yong Yandsen and Tim
O'Dwyer (Various countries)**REHEARSAL STUDIO****A Workshop with Fred Hersch (USA)****CONCOURSE****Ahead/Backwards**

Siti Nur Iman

All About That Basie

Amanda Lee, Raf Mahmood and Judy Tsai

Ballads Through The Ages

Danie Chia with Cheryl Ann Spencer

Jazz in July

2 – 31 Jul 2023

Borderline (Indonesia)**Chris Carpio – My Musical Journey**

Chris Carpio (Hong Kong)

Date Night Friday: Alemay Fernandez & Sharik Hasan – A Diary of Us**Date Night Friday: Anne Weerapass Trio**

Anne Weerapass, Mei Sheum and Eddie Jensen

Date Night Friday: Kelvin Kong & The Usual Suspects

Kelvin Kong

Date Night Friday: The Chosen Few

The Chosen Few (Richard Jackson, Erik Hargrove, Joshua Wan & Jase Sng)

Eric Lee & M.I.C.

Eric Lee, Hiroaki Maekawa, Raf Mahmood, Ko Nakamura (Various countries)

Goodnight Heartache

Mario Serio, Anson Fung and Various Singers

Hot, Hot, Hot Latin Jazz

Anson Fung, Shawn Letts, Lee Ann Gie, Yap Ting Wei

In:Formal

Ben Low, Ada Adhiyatma, Arnold Amastra and Matthew Tan

I Remember You, Johnny! – by Yvette Atienza & Friends

Yvette Atienza, Mei Sheum, Christy Smith and Darryl Ervin

JOSHUA WAN feat. ALPACA

Joshua Wan, Jase Sng, Anson Koh & Enya Lim

Louis Soliano and friends**MAD LABS: Standard Deviations**

Litmus Jazz Ensemble

Mei Sheum Trio

Mei Sheum, Joshua Wan and Yap Ting Wei

MT Trio

Matthew Tan, Aaron James Lee and Russell Seow

Nadine Adrianna Trio feat. Barry Likumahuwa and Sandy Winarta

Nadine Adrianna Trio (Indonesia)

Namie and Ann Gie

Namie Rasman and Lee Ann Gie

Project Ra: Trio

Ramu Thiruyanam, Euntaek Kim, Mohd Noor

Reunion Rhythms – Jazz Bass & Drums

Govin Tan and Umar Zakaria (Singapore / New Zealand)

Rick Smith's New Promise**Sean Hong Wei Trio**

Sean Hong Wei, Christy Smith, Joel Lee and Ravi Campbell (Singapore / USA)

Sharik Hasan & Chok Kerong**Simplicius Cheong Quintet**

Simplicius Cheong, David Loke, Leo Jeoh, Hiroaki Maekawa and Tama Goh

Sneha & Ann Gie**Soojin Suh Quatet**

Soojin Suh, Soojung Lee, Jaehun Kang and Younghoo Kim (South Korea)

The Alina Ramirez Trio

Alina Ramirez, Mario Lopez, Moy Olivera

The Intan Duo

Eugenia Fernandez and Chris Robinson

Tokyo Blue

Hiroaki Maekawa, Pablo Calzado and Eugene Ang (Japan)

WADE

Daniel Wong and Eugene Ang

Wes Meets Pat – Tribute to the Music and Genius of Wes Montgomery and Pat Martino

Joshua Francis, Asher Lee and Xavier Lim. Guest: Andrea Cui

World Jazz & Heritage Project

Rachma Lim, Kailin Yong, Riduan Zalani, Umar Zakaria and Govin Tan

COURTYARD**Authentic Jazz Dance Taster Classes**

Jazz Inc

DBS FOUNDATION OUTDOOR THEATRE**At the Jazz Band Ball**

Sinclair & His Rhythmakers

Big Band Sunday: Horns Are Unique!**Big Band Sunday: Jazz Extravaganza with the Music Elements**

Jazz in July

2 – 31 Jul 2023

Big Band Sunday: SWS City Swing Band**Big Band Sunday: Thomson Big Band****Gecko&Tokage Parade (Japan)****Jazz Tribute to Burt Bacharach**

The P.L.F. Connections

Omniform**The Blue Monks****The Pat Metheny Songbook**

FusionNation

Tropic Green**When East Meets West**

Skyline Jazz Band (Taiwan)

VARIOUS VENUES**Mischief Jam**

Various Artists

Kalaa Utvasam – Indian Festival of Arts

17 – 26 Nov 2023

CONCERT HALL**Armaan Malik – Live in Concert (India)****Sean Roldan Live Featuring Sathyaprakash & Kalyani Nair (India)****Taraana & Carnatic 2.0 – A Double Bill**

featuring Mahesh Raghvan & Shravan

Sridhar, Nandini & Ragini Shankar (India)

THEATRE**The Great Indian Mix – Kumar Spills****the Tea**

An Esplanade Commission

SINGTEL WATERFRONT THEATRE**FORBIDDEN**

An Esplanade Co-Commision

Aditi Mangaldan (India)

When Chai Met Toast

– Love You The Same Tour (India)

RECITAL STUDIO**Fistful of Rupees**

Stone Paper Stories (India)

Four Friends and the Hunter

An Esplanade Production

Directed by Rani Kanna & Kalah Rajes Kannan

Written by Aishwariyah Shanmuganathan

THEATRE STUDIO**Naga Mandala**

Punyah Dance Company (India)

பச்சு பங்களா ரெட்டி கொல்டா

(Twin Murder in the Green Mansion)

An Esplanade Co-Production

Agam Theatre Lab

ANNEXE STUDIO**Approaching Choreography in Indian****Classical Dance**

Punyah Dance Company (India)

BARAAT

Euphonic Masala

Bollywood Dance Parent-Child Workshop

Royalusion

Bollywood Dance Workshop

Royalusion

Creating Music Beyond Boundaries

Mahesh Raghvan and Shravan Sridhar (India)

STUDIO 219**Mandala Dot Painting Parent-Child****Workshop**

Little Dots and Dashes

Tea without borders: From fossil leaves to agarwood tea

Lau Kiat Boon

CONCOURSE**A Desi Throwback Thursday**

Summer Attic

An Ode to Odissi: An evening with India's most ancient dance form

Lasya

ArunDitha x Kansh**Blossoming Flowers**

Nrityalaya Aesthetics Society

Classical Music Stage

Aditi Athreya

Kalaa Utvasam – Indian Festival of Arts

17 – 26 Nov 2023

Classical Music Stage – Aavahan

Ahanaa Malashetti

Classical Music Stage

Kavya Venkatesh

Classical Music Stage – Bowing to the Cosmos

Laya Mahesh and Mahesh Parameswaran

Classical Music Stage

Ranjani Panda

Classical Music Stage

Sreeranjani Muthu Subramanian

Classical Music Stage

Vedagnya Narasimha

Indian Dance Fiesta

Royalusion

Kerala Drum Keychain Workshop

Indian Heritage Centre

In Collaboration with Esplanade – Theatres on the Bay

Kollywood Colours

David Raja and Friends

Our Planet, Our Home

Tanishqa, Sures, Darshan, Sathis, Stacy, Renu

Sound of Soul

Bashir's Trio

Upbeat & Unplugged

MusicMinds Singapore

DBS FOUNDATION OUTDOOR THEATRE**Bollywood Blast**

Amit Dhamelia & Band

Kalaa Utsavam Dance Stage Alumni – Set 1

Marutha Kiligal, Shresthi Arts, Natyaveda

Kalaa Utsavam Alumni Dance Stage – Set 2

Pranavam Arts, Patang, Manimaran Creations

Raga Rhapsodies – An Album Launch

SwaRhythm

Sanjog – Uniting Tradition & Modernity

Natya STEM Dance Kampni

The Cosmic Goddess Show

Mantravine

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

Fort Sanctuary

March On

6 – 17 Mar 2024

CONCERT HALL**Shining in Space**

An Esplanade Production

Featuring musicians from Yong Siew Toh Conservatory of Music and Singapore Youth Philharmonic Orchestra

Directed by Jeremy Leong and NONFORM (Singapore)

THEATRE**Jungle Book reimagined**

An Esplanade Co-Production

Akram Khan Company (UK)

ANNEXE STUDIO**Aki's Playground**

An Esplanade Commission

PLAY!

HOME

Theatre Madam Bach (Denmark)

REHEARSAL STUDIO**A Shelter for All of Me (Children-only Workshop)**

SOMAYOKE and ARTFOLD

Come Under My Umbrella (Caregiver-Child Workshop)

SOMAYOKE and ARTFOLD

March On

6 – 17 Mar 2024

Musical Plants (Parent-Child Workshop)

Playable Streets (Australia)

PLAYlab: Cabinet of CuriositiesJessica Heng, Cheryl Ong, FERRY,
Lynette Quek**PLAYlab: Dot and Line v2.0**

R & XJ

PLAYlab: Growing with GriefActor-Facilitators: Jennifer Lee and
Vishnucharan Naidu
Jasmin Wong | Taugeh Productions**PLAYlab: Warble, Warble, The Wild Is
In Trouble!**

Eleanor Ee & Michelle Hariff

PLAYlab: What Was That?!

Hello, How Do You Move?

**The Bridge to Bring People In
(Artist Workshop)**ASSITEJ Singapore and Playable Streets
(Australia)**BAY ROOM****HOME (Parent-Child Workshop)**

Theatre Madam Bach (Denmark)

CONCOURSE**A Gift From Above**

Prancing Giraffes Ltd

A Harpful Day!PL Harp Ensemble and Nan Hua
Harp Ensemble**An Evening of Music**

Punggol Secondary School

Cartoon Car Tunes

Shiloh and Eden

Let's start at the very beginning la, can?

7/8 Musical Collective

Odissi Sandhya

Chitrakala Arts

Once Upon a SymphonyMusox School of Music Crafters and
Victoria Junior College String Ensemble**Playing our Song Choice, Live!**

supercatkei

SingATune

The Popsicals!

SNYO ChamberVerse

Singapore National Youth Orchestra

Springtime RhapsodySingapore Lyric Opera Youth and
Children's Chorus**Stories and Songs: A Slice of a
Singapore Childhood**

Alunan Kampung Gelam

Vocal Associates Children Songbirds

Vocal Associates

Yuva Tarangini – New Musical Wave

SwaRhythm Yuva Ensemble

THEATRE MEETING POINT**SEEDLINGS Public Programme**

SEEDLINGS

PIP'S PLAYBOX**Octopus's Day Out!**

A Magical Creation

COURTYARD**Borgs and Yorgs Only!**

Teater Ekamatra

I Draw You, You Draw Me

3Pumpkins

PIP's Backyard Tunes with Evieeee

Evieeee

PIP's Backyard Tunes with Gaston Liew

Gaston Liew

PIP's Backyard Tunes with Jasper Quah

Jasper Quah

PIP's Backyard Tunes with Nyoombaku

Nyoombaku

**PIP's Backyard Tunes with The
Staircase Duo**

The Staircase Duo

DBS FOUNDATION OUTDOOR THEATRE**Danz People****Heema and Sign Off Walk Down****Beat Boulevard**

Heema Izzati and Sign Off

**Princess Slumberfest – A Musical Night by
Ardwinda and Friends**

Ardwinda

March On

6 – 17 Mar 2024

SOTA Bands & Radio Jams

Pocket Pugs and SOTA Pop/Jazz Band

Teh-nang Teh-nang

Nadi Singapura

When We Were Young(er)

Jack & Rai and Tyen & Vishaal

LAWN**The Plants**

Playable Streets (Australia)

EXHIBITION AREA**Borgs and Yorgs Only!**

Teater Ekamatra

With You / Without You

Grace Kalaiselvi and Tan Weiyong

BASEMENT 2 CARPARK FOYER**Caliban's Island**

Void Deck Games

THE ARTGROUND WHITE BOX**(OFFSITE VENUE)****Driving Images Home: Image-centric Theatre (Artist Workshop)**

ASSITEJ Singapore and Theatre Madam Bach (Denmark)

Octoburst!

6 Oct 2023

CONCERT HALL**Jazz for Kids: Play with Humpty!**

Dawn Wong and friends

CONCOURSE**Bukit View Primary School Angklung and Kulintang Ensemble****Harp Cha Cha Cha**

Rave Harps

Meet PIP!**Once Upon a Tune**

Zip Zap Zoom Collective

VARIOUS VENUES**Job Search**

Freddo Children's Theatre

Make Your Own Octoburst! Cap**Pesta Raya – Malay Festival of Arts**

18 – 21 May 2023

CONCERT HALL**Dayang Nurfaizah: Belagu (Malaysia)****Efek Rumah Kaca (Indonesia)****Simfoni Keroncong Nusantra**

Orkestra Melayu Singapura Featuring: Emilia Contessa, Dato Yusni Hamid, Eddy Ali, Suryana Norddin, Jamilah Abu Bakar, Liliek Jasqee & Andre Michiels. Hosts: Rudy Djoe and Marina Yusoff (Singapore / Malaysia / Indonesia)

RECITAL STUDIO**Air Da Tohor (The tide is low)**An Esplanade Commission
Asnida Daud & Firdaus Sani**THEATRE STUDIO****Potong**An Esplanade Commission
Teater Ekamatra
Written by Johnny Jon Jon and directed by Mohd Fared Jainal**ANNEXE STUDIO****Jalanan Kusam di Lemari Sosi – Pieces of reminiscence**

Flying Balloons Puppet (Indonesia)

Malam Seram Lagi Seram

KC Champion

CONCOURSE**A Mesra-merising Night with Shazza & Friends**

Shazza

Bangsawan Bispuraja

Anggerik Temasek Bangsawan

Meet & Greet with PIP**Panggung Dua**

Syafiq Halid & Kicau-Bilau (Singapore / Malaysia)

ROCK Latew! – Children's Storytelling

Kelana Purba

Self-guided Craft: Make Your Own**Kad Raya!**

Quirky Offdays

Untuk Kau

FLQ (Malaysia)

Pesta Raya – Malay Festival of Arts

18 – 21 May 2023

FORECOURT GARDEN**Rasa Cinta**
Nadi Singapura**Sri Setia x Kicau-Bilau**

Sri Setia & Kicau-Bilau (Malaysia / Singapore)

COURTYARD**Layar Larut Malam (Late night screening)****DBS FOUNDATION OUTDOOR THEATRE****Balada Bayangan Di Latar Langgit**
Akid Amir & Syed Ahmad x FLQ
(Malaysia / Singapore)**JUARA MIC JUNIOR di Pesta Raya**

Stars of JMJ

Lantun Orchestra (Indonesia)**Lebaran Tales**

Sri Warisan

Nostalgia Dikir Nusantara

Sri Teruna Jaya, Si Anak Seni & Genbano

LAWN**Awang Batil of Perlis**
Pak Romli Mahamud, PUSAKA (Malaysia)**Lenggang Raya**

Jiwa Geloreez and P7:1SMA

VARIOUS VENUES**Meet & Greet with PIP****ONLINE****Film: Awe**
Junad M Nor (Malaysia)**Film: Jangan Tanya, Jangan Canang**

Sharifah Amani (Malaysia)

Film: Kampong

Yusry Abd Halim (Malaysia)

Voices – A Festival of Song

7 – 10 Dec 2023

CONCERT HALL**A Singphonic Christmas**
Die Singphoniker (Germany)**Voices of Hope**

London Community Gospel (UK)

RECITAL STUDIO**Die Singphoniker Choral Workshop**
(Germany)**London Community Gospel Choir**
Workshop (UK)**ANNEXE STUDIO****Aca Meet**
Vocal Village**Musical Theatre Open Mic**

Sing'Theatre

CONCOURSE**A Cappella Showcase #1: SP Vocal Talents**
& Republic Rhapsody
SP Vocal Talents, Republic Rhapsody**A Cappella Showcase #2: NUS Resonance,**
NTU Harmonix & SMU VOIX**A Cappella Showcase #3: The Lower**
Loungers & Frission**Chewy Music Makers!**

The Chewy Collective

The Impatient Sisters (Malaysia)**Third Degree****Viennese Opera Arias**Joyce Lee Tung, Cindy Honanta,
Nicholas Loh**Vocabella****Voce Vibrante****Voices Festival Choir****VOS Men**

Voices of Singapore

Vox Camerata**COURTYARD****Voices Originals: Brielle Kaga****Voices Originals: Minian**

Voices – A Festival of Song

7 – 10 Dec 2023

Voices Originals: Odelia Rei

Voices Originals: Psquare 四方行

Voices Originals: Songwriting for Hope

Brielle Kaga & Martina

Voices Originals: Soph T. 霏霏

Voices Originals: The Impatient Sisters
(Malaysia)

ANNEXE PORCH

Karaoke Box

DBS FOUNDATION OUTDOOR THEATRE

ITE Show Choir & ITE That Acappella Group
(TAG)

LASALLE College of the Arts

Musical Theatre

Rhythm of Love! Sing Along with the Baos!

Singapore Char Siew Baos!

The Island Voices: R&B Night

BASEMENT 2 CARPARK FOYER

Lutesongs: Longing – Renaissance Songs
of Separation and Loss

Vanessa Guinadi, Michelle Chan,

Edward C. Yong

O Nata Lux

Chroma

VARIOUS VENUES

Vocal Focal: Cabaret – A Night Out
in the 60s

Kimberly Sim, Eric Larrea

Vocal Focal: Becoming Song

The Opera People

Vocal Focal: Jazz

Yvette Atienza, Sharik Hasan

Esplanade Series

Beautiful Sunday

Blockbuster Sunday

Lion City Brass Band

Cassette of the Yesteryears

Asian Cultural Symphony Orchestra

Celebrate, Singapore!

Philharmonic Wind Orchestra

Celestial Harmonies

MacPherson Philharmonic Orchestra

Classics and New Favourites

Hear You Later

Disney 101

PAssionArts Audiolmage Wind Ensemble

Harmonious Homecoming:

Celebrating Our Legacy

Nanyang Symphonic Winds

Jazzy Delights

nWinds

Let There Be Dragons!

Singapore National Youth Chinese Orchestra

Sparks, Camera, Action!

SparksWinds

Tunes of Reminiscence

Keat Hong Chinese Orchestra

Wonderous Wanders

Crescent Girls' School Alumni Band

Classics

Alexandre Tharaud Masterclass

Alexandres Tharaud with talented pianists
(France / Singapore)

Alexandre Tharaud in Recital (France)

Inmo Yang and Festival Strings Lucerne

Inmo Yang, Daniel Dodds, Festival Strings
Lucerne (Switzerland / South Korea)

Jaap van Zweden conducts Hong Kong

Philharmonic Orchestra with Alexandre

Kantorow (Hong Kong / France)

Coffee Morning & Afternoon Tea

40 Years of Golden Hits

Felinda Wong

After Tea Date with Abby Lai

After Tea Date with Ywenna Quinn

Best of Qiong Yao

Esther Ong & Wendy Tiow

Close to You, The Hits of The Carpenters

Wendy Chin

Divas of the Decade

Rahimah Rahim

Let's Rock and Roll with Melissa &

The Usual Suspects

Melissa Fitzgerald & The Usual Suspects

Our Favourite HK Soundtracks

Music In Law

Peter Chua Sings His Favourite Songs

Peter Chua

Songs from Old Shanghai

Joey Wee

The Lovely Young Times by Sherraine Law

Unforgettable Love Songs by ShiLi and Adi

da:ns focus

5.6.7.8

Produced by O School, featured choreographers and crews: Alton x Terrence, Amira, Bobby, Christopher Jesse, Haikal Razali, HRCY, Jeremy Tan, Jordan x Yeqi, NOOOICE! FAM, PROXIMITY, Sherlayne Loo, Syamir x Madhu

13 & 14

TAO Dance Theatre (China)

A Space for EveryBody

Choreographed by Candoco Dance Company in collaboration with 10 Singapore dancers with disabilities and without disabilities (UK / Singapore)

Ballet Workshops (Adults & Kids)

Various studios

Ballet Workshops (Adults & Preschoolers)

Various studios

Ballet Workshops (Adults & Youth)

Various studios

Ballet 101: Decoding the Art Form for New Audience

Etienne Ferrère, Rosa Park, Chihiro Uchida & Kenya Nakamura (Hong Kong / Singapore)

Come On In

Faye Driscoll (USA)

Dancer Development Workshop

Candoco Dance Company (UK)

Dance Mixtape

Spoken Movement, Stirring Ground, The Ruggeds (UK / Singapore / The Netherlands)

Dance Workshop by Kidd Pivot (Canada)**EveryBody Dance Now**

O School, Danz People, The DanceSport Academy, Jazz Inc, Spanish Dance Singapore and Vogue in Progress

EveryBody Dance Now (Accessible Sessions)

Danz People, Down Syndrome Association Fusion Dance, Spanish Dance Singapore

EveryBody Workshops (Adults & Kids)

Various studios

EveryBody Workshops (Adults & Preschoolers)

Various studios

EveryBody Workshops (Adults & Youth)

Various studios

FL/OW AFTER PARTY**FL/OW Dance Workshops (Adults & Preschoolers)**

Various studios

FL/OW Dance Workshops (Adults & Kids)

Various studios

FL/OW Dance Workshops (Adults & Youth)

Various studios

FL/OW Masterclass: Breaking with The Ruggeds (Intermediate/Advanced)

(The Netherlands)

FL/OW Masterclass: Creative Workshop with Spoken Movement (Open)

(UK)

FL/OW Masterclass with Moana Davis from The Royal Family (Intermediate/Advanced)

(New Zealand)

FL/OW Masterclass with Whatu from The Royal Family (Intermediate/Advanced)

(New Zealand)

FL/OW Masterclass: Voguing with Love Ran (Intermediate)

(South Korea)

FULL OUT! 2023

Featuring House of Love, ILL-Abilities, The Royal Family and ScRach MarcS (Various countries)

Impermanence

Jeffrey Tan, National Contemporary Ballet

Integrated Dance Workshop

ILL-Abilities (Brazil / Canada / Chile / South Korea / The Netherlands / USA)

In the Studio with Kwame Asafo-Adjei and LASALLE College of the Arts

Kwame Asafo-Adjei, LASALLE College of the Arts (UK / Singapore)

LapseAn Esplanade Commission
Melati Suryodarmo (Indonesia)**Let's Dance! A party for migrants & friends****Mali Bucha: Dance Offering**An Esplanade Commission
Kornkarn Rungsawang (Thailand)**Masterclass with Melissa Hamilton (UK)****Masterclass with Yasmine Naghdi (UK)**

Melissa Hamilton's International Ballet Stars Gala

Melissa Hamilton, Ryoichi Hirano
(The Royal Ballet)

Yasmine Naghdi, Marcelino Sambé
(The Royal Ballet)

Madoka Sugai, Alessandro Frola
(Hamburg Ballet)

Mackenzie Brown, Martí Fernández Paixà
(Stuttgart Ballet)

Singapore Ballet
(Various countries)

No Excuses, No Limits

ILL-Abilities (Brazil / Canada / Chile / South Korea / The Netherlands / USA)

No Limits Battle

ILL-Abilities with Singapore breakers (Brazil / Canada / Chile / Singapore / South Korea / The Netherlands / USA)

Performing Worlds: an artist tour and talk with Melati Suryodarmo

Melati Suryodarmo (Indonesia)

Revisor

Kidd Pivot / Created by Crystal Pite and Jonathon Young (Canada)

Roundtable dialogue: Body Language

Presented by Centre 42, in collaboration with Esplanade – Theatres on the Bay

TAO Dance Theater Circular Movement Workshop

TAO Dance Theater (China)

Feed Your Imagination (F.Y.I)

Day Out! @ Esplanade

ScRach MarcS and Open Score Project

Kita Thaka Thom: When Jazz meets Carnatic Music

Varsha

Nuri Terbang Malam – Malay Music in Singapore through Time

Syed Ahmad, Jeremiah Choy and Orkes Nuri

O/Aural Waves: Red Hill

Kamini Ramachandran, Ferry and Irfan Kasban

Re: Assembly

Drama Box
An Esplanade Commission

Re: Assembly (Public Show)

Drama Box
An Esplanade Commission

Songsmith – Exploring Singapore Songs and Songwriting

inch.

Survivor Singapore

The Necessary Stage

The Zodiac Race

The Finger Players and Ding Yi Music Company

Workshop: First Jazz Encounters in the Classroom

Dr. Tony Makarome

Workshop: How to Get Started with Stories in the Classroom

Kamini Ramachandran

ONLINE

Inside the Music: Freedom in Jazz

Nicole Duffell Quintet

Keluarga Besar En. Karim (The Karims) – DIGITAL

An Esplanade Commission
Written by Adib Kosnan; Directed by Claire Wong Checkpoint Theatre

Limelight

Anglican High School Choir

Bendemeer Secondary School Concert Band

Catholic High School Choir

CHIJ St. Nicholas Girls' School Choir

Crescent Girls' School Symphonic Band

Hwa Chong Institution Choir

Montfort Secondary School Military Band

Nan Hua High School Choir

St. Joseph's Institution Symphonic Band

Temasek Junior College Choirs

Victoria Junior College Symphonic Band

Mosaic Music Series

Behind the Scenes with Cécile McLorin Salvant (USA)

Blue Note Tokyo All-Star Jazz Orchestra

Directed by Eric Miyashiro with special guests Nao Yoshioka and Chok Kerong (Japan / Singapore)

Blush – Supercrush (Album Launch)

Caspian (USA)

Cécile McLorin Salvant and Sullivan Fortner (USA)

Charlie Burg and the Blue Wave Band (USA)

Chris Botti (USA)

Christy Smith's FESTAC '77

Emmet Cohen Trio

Emmet Cohen, Kyle Poole & Philip Norris (USA)

FUR (UK)

Ichiko Aoba (Japan)

Last Dinosaurs (Australia)

Ludovico Einaudi (Italy)

Men I Trust (Canada)

Novo Amor (UK)

Numcha (Thailand)

Orange Ocean (China)

Remember A Stranger

motifs & monda(e) (Special quest)

See you in Paris

Andayoma

shazza – chapter one

Subsonic Eye – All Around You

The Rare Occasions (USA)

Vacations (Australia)

Vansire (USA)

Pentas

Cipta Cita Special curated by Art Fazil

Ash Senipunk, Rahmat Damansari, Diana Saad, Tentang Langit

Gemersik Ombak – Alter Waves

Presented by Azpirasi
In Collaboration with Esplanade – Theatres on the Bay as part of Pentas

Mari Berbalas Pantun

Sesaga Pantun Merlion & Kelana
Pantun Temasek

Pantunism: Into the PantunVerse

Shahril Samri

rumahsakit (Indonesia)

S.A.Y.A.N.G. Ramlah Ram – A Musical Evolution (Malaysia)

Selamat Malam Pujangga!

Spacewalk

Spooky Wet Dreams (Malaysia)

Tales from the Nusantara: The Traditional Poem of Senor Costa

In Collaboration with Malay Heritage Centre (MHC)
Shahril Samri

PLAYtime!

A Prince, An Explorer and A Girl –

The Story of Batu Bulat

An Esplanade Production
Adib Kosnan

Fatimah and Her Magic Socks

An Esplanade Production
Created by Daniel Jenkins
Adapted by Terrance Tan

Just As I Am

An Esplanade Production
The Kueh Tutus

Raga

ABHIPSAA – A Seeking

Commissioned by Duke University and the Baryshnikov Arts Center Bijayini Satpathy (India)

Human | Nature

SIFAS Production Ltd

IPAC 2023: Anaavaran

Indian Performing Arts Convention 2023
In Collaboration with Apsaras Arts Dance Company
Dr Methil Devika (India)

IPAC 2023: Mahishasuravadham – The slaying of Mahishasura

Indian Performing Arts Convention 2023
In Collaboration with Apsaras Arts Dance Company
Kapila Venu, Kalamandalam Rajeev, Kalamandalam Hariharan and Kalanilayam Unnikrishnan (India)

IPAC 2023: Samavaya – A Euphonic Co-existence

Indian Performing Arts Convention 2023
In Collaboration with Apsaras Arts Dance Company
The NP Collective

IPAC 2023: Skanda Rasam

Indian Performing Arts Convention 2023
In Collaboration with Apsaras Arts Dance Company
Mohanapriyan Thavarajah

IPAC 2023: Strings of Gold

Indian Performing Arts Convention 2023
In Collaboration with Apsaras Arts Dance Company
IPAC Violin and Mridangam delegates
(India / Singapore)

Love All Around

Abhaya

**Movement and Dance Workshop
by Bijayini Satpathy (India)****Nava Nartanam – 9 emotions of dance**

Usharani Maniam Dance Academy

Onam Nite 2023

Presented by Singapore Malayalee Association

In Collaboration with Esplanade – Theatres on the Bay

Performed by Padma Bhushan K.S.Chithra, Padmasree Suresh Gopi, Suraj Venjaramood, Navya Nair, Ramesh Pisharody, Madhu Balakrishnan, Najim Arshad and Hareesh Perumanna (India)

Stree – The Divine Feminine

Bhaskar's Arts Academy

Swar Pravaaham – A Musical Voyage

Directed & conducted by Nawaz Mirajkar
NUS – Indian Instrumental Ensemble

The Studios**THEATRE STUDIO****ALBIZIA – An Immersive Performance****Installation**

An Esplanade Commission
Robert Zhao Renhui

The Mining Trilogy: Mining Stories

Silke Huysmans and Hannes Dereere
(Belgium)

The Mining Trilogy: Out of the Blue

Silke Huysmans and Hannes Dereere / CAMPO (Belgium)

The Mining Trilogy: Pleasant Island

Silke Huysmans and Hannes Dereere / CAMPO (Belgium)

SINGTEL WATERFRONT THEATRE**Mosaic**

An Esplanade Commission
Written by Joel Tan
Directed by Tan Shou Chen

Three Years in the Life and Death of Land

An Esplanade Commission
The Necessary Stage

**COMPANION PROGRAMMES
(VARIOUS VENUES)****Birdwatching at Choa Chu Kang**

Robert Zhao Renhui and Yong Ding Li

Gillman Forest Nature Walk

Robert Zhao Renhui and Yong Ding Li

**In Conversation: Memories, Nostalgia
& Built Heritage**

Dr Natalie Pang, Han Xuemei and Joel Tan

**In Conversation: Urban Living
& Secondary Forests**

Robert Zhao Renhui, Yong Ding Li and Kang Min Ngo

**In Conversation with Haresh Sharma and
Joel Tan: Restagings and Reflections**

Haresh Sharma and Joel Tan
Moderated by Charlene Rajendran

**In Conversation with Silke Huysmans
and Hannes Dereere: Creating the
Mining Trilogy**

Silke Huysmans and Hannes Dereere
(Belgium)
Moderated by Nabilah Said

**No Spot of Ground – A Promenade
Writing Workshop**

Rachel Chin and Danial Matin

The Mining Trilogy Workshop

Silke Huysmans and Hannes Dereere
(Belgium)

**Walking Tour with Esmonde Luo:
An Introduction to local wild edibles**

Esmonde Luo

TRIP**I am trying to say something true**

An Esplanade Commission
Directed by Renee Yeong
Written by Michelle Tan

No Particular Order

An Esplanade Commission
Directed by Sim Yan Ying “YY”
Written by Joel Tan

Visual Arts**印映 reflections impressions**

Hong Shu-ying

A Folding Scene

Guo-Liang Tan

A Place for Nobody

Michael Lee

cycles

Chok Si Xuan

Dimensions

Grace Tan

Fracture

Melati Suryodarmo (Indonesia)

Holding Time 《实·空》

Xinwei Che

Instrumental PossibilityRosemainy Buang and Arnont Nongyao
(Singapore / Thailand)**Land-scape**

Wyn-Lyn tan

Locus Amoenus

Ryan Villamael (Philippines)

Performing Care

Alecia Neo

Rehearsals for A Folding Scene: Textual and Sonic Performances by Amelia Barratt, Arnont Nongyao and Daryl Qilin Yam (UK / Thailand / Singapore)**Sang: A Journey to Return Home**

Papermoon Puppet Theatre (Indonesia)

Sculpting in Space: Exploring Form with 3D Pens

Chok Si Xuan

the bike bus + hacking workshop

ila + bani haykal

The Long and Oblique View

Mike HJ Chang (Taiwan / USA / Singapore)

The Rumbling In-betweenDanarto dkk, ila + bani haykal, Julian Abraham 'Togar', Riar Rizaldi and Tini Aliman
(Indonesia / Singapore)**Tour of Dimensions by Grace Tan****Tour of Instrumental Possibility**Rosemainy Buang and Arnont Nongyao
(Singapore / Thailand)**Tour of Land-scape**

Wyn-Lyn Tan

Tour of The Rumbling In-betweenDanarto dkk., ila + bani haykal, Julian Abraham 'Togar', Riar Rizaldi and Tini Aliman
(Indonesia / Singapore)**Unafraid of Oblivion: Talk by Michael Lee and Moderated by Chan Li Shan****Wax and Wane**

RSCLS

Voices Series**Music for The Sistine Chapel**

The Tallis Scholars (UK)

Others**A Show of Prowess: Peking Opera Excerpts**

GuoGuang Opera Company (Taiwan)

Chun-cao's Intrusion at the Court – World's Best Comedy

GuoGuang Opera Company (Taiwan)

Mari Kita Main Wayang

An Esplanade Commission & Production

Written by Felix Chia

Adapted by Zulfadli Rashid

Directed by Alvin Tan

National Theatre Live

- Best of Enemies (Screening)**

by James Graham, directed by Jeremy Herrin, inspired by the documentary by Morgan Neville and Robert Gordon

- Hamlet (Screening)**

by William Shakespeare
directed by Lyndsey Turner

- Life of Pi (Screening)**

by Yann Martel, adapted by Lolita Chakrabarti, directed by Max Webster

- Othello (Screening)**

by William Shakespeare,
directed by Clint Dyer

- The Crucible (Screening)**

by Arthur Miller,
directed by Lyndsey Turner

- The Seagull (Screening)**

by Anton Chekhov, in a version by Anya Reiss, directed by Jamie Lloyd

PIP's PLAYbox**May 2023**

- Tales from the Nusantara: Hafiz and the Raya Recipes**
Malay Heritage Centre & Shahril Samri

June 2023

- Discover the Harp!**
Charmaine Teo

August 2023

- A SINGapore Adventure!**
Claris Tan (Zip Zap Zoom Collective)
- Parent and Child Workshop: Beauty in Bloom**
HiArt

October 2023

- **Aromatherapy Workshop**
Naturalist Grandeur
- **Musical Tales of Little-Known Tails**
Lin Xiangning

November 2023

- **A Kinder Ecosystem: A Dialogue and Art Workshop**
Co+Nut+Ink
- **Deepavali in Style**
Grace Kalaiselvi
- **Esplanade x MSF – Purposeful Play**
Ministry of Social and Family Development

December 2023

- **Blossoming Bonds**
HiArt
- **Let's Sing-a-long! A Vocal Exploration in Song**
Rachel Lim

February 2024

- **A Rain-bowl of Happiness**
BrookieKids and Little Forest

March 2024

- **Octopus's Day Out!**
A Magical Creation

Esplanade Free Programmes

April 2023

In Youthful Company

- Aidil Iskandar
- Before We Forgot – DANSTUDIO
- Butterflies – Jazima Cook
- Gan Eng Seng & Zhangde Primary School Choirs
- Heema: Coming of Age
- here are my thoughts, what are yours? – Krysta Joy
- ITE Singer-Songwriters
- Jiasi and friends – Jiasi Zhang
- Ilina Hats
- Local Fever – RP Jammerz Arena
- Maya Raisha
- Music Circle Moments: From Mozart to the Beatles – The Music Circle
- Nanyang Primary School Choir
- No Conditions with Ralph Alvern
- NUS High School Choir
- NUS Resonance
- On the Street with ITE Dancers – Central K-pop (ITE College Central), CW Korean Dance Wave (ITE College West), East Squad (ITE College East), K-East (ITE College East), Urban Central Statements (ITE College Central), West Styles District (ITE College West)
- Owen Li
- Paheli – Deethya Ganesh, Shantanu Modak & Arnold Lek
- Raffles Institution Chinese Orchestra
- Reinvigorate – Baracuda Batucada
- Samuel Tan
- Short films from Ngee Ann Polytechnic School of Film & Media Studies
- Short Films from Temasek Polytechnic School of Design
- Sign Off
- Snippets of Sentiment – Singapore Chinese Girls' School
- SNYCO by the Bay – Singapore National Youth Chinese Orchestra
- Soaring, flying... We're breaking free – LASALLE College of the Arts
- Songs From My Time – Aaron Bunac
- Squad Game – Rhythm & Groove, WUSia from Martial House & Singapore's Female Freestyle Footballers
- Strings Classics – Musox School of Music Crafters and Victoria Junior College String Ensemble
- Syurga Serenades – Syurga Jeffrey
- The Cosmic Owls with ABANGSAPAU – The Cosmic Owls & ABANGSAPAU
- To Sea, My Journey – Jayne Peh
- Two Strands – Voltaic
- VENTUS
- Vocal Associates Ensemble of Young Voices
- WPM: Word, Play, Music – AURUM MUSIC
- PennyLane
- ShiLi & Adi
- SPF Band – Singapore Police Force Band
- supercatkei – Denise Teo
- The Elevated Pitch
- The Joyful Voices Chorale 亲子合唱团 – the Joyful Voices Choir
- The Staircase Duo
- Wafiq Hadee
- YAN
- Yaung
- Yongkytown

May 2023

Songs We Grew Up With

- An Intimate Evening with Jocelyn
- BigDaddyRai feat. Inclusive Arts Movement
- Cantopop Night! by Jacky Poh and Substation band
- Classic Rock with Heritage
- Classic Rock with Rock Rosettes
- Ebony & Ivory with Danny Koh
- Ebony & Ivory with Erwin Angullia
- Echoes of Yesterday by Bi Yu Ng
- E-Sharps from the Music & Drama Company
- Ian and Raizel
- JEYME
- Kpop Nostalgia by Curie, Mervyn & Aniq
- Lily Goh and RINES
- Maximilian
- Monks of Music – Monks of Music (Karl Anish Luis, Suma Balakrishna, Lavanya Sampath)

June 2023

eXchAnge

- 《十》The Axis – Ranice Tay 郑凯心
- AI x Improv – Prescott, Vidhya, Wayne, Darren
- Between Ground and Sky – Wong Yong En (Soprano), Koh Kai Jie (Piano), Wu Chin Ying (co-curator), Tan Tiag Yi (composer, co-curator), Ang Gey Pin (movement artist), Ranice Tay (movement artist), Khoo Guo Jie (filmmaker)
- Birds of Fantasy – Jacky Vs The Wall, David Loke, Charmaine Teo, Dingchao Huang

- Flamenco Meets Jazz – Amanda Lee and Tania Goh
- Game of Life – Feelers
- In the Living Room – Miao Kaiwen, Frances Lee, Chow Jun Yan
- Meet the East and West: An eXchAnge between sitar & guitar – SITAR X GUITAR
- One Day More – Bevin Ng, Lin Xiangning, Chia Poh Hian
- Origin – The MadHatter Project, Chloe Chua, Ines Estela, August Lum
- The Art of War 2.0 – Calista Liaw, Axel Brizzy, Jeremy Wong, Wovensound, Khalif Rawi
- The Keys of Waacking – Fellix Utama, Verena Wirasaputra
- The Nature of Strings – Charmaine Teo, Gildon Choo
- Transit 步: Installation – 微 Wei Collective, Jo Kwek
- weaving worlds – Ora 晰月, Redwan Hamzah

Rocking the Region

- 730BEDSIDE
- Carpet Golf
- Cheats (Philippines)
- Door Plant (Thailand)
- FOLK9 (Thailand)
- INTERMISSION
- KIKI (Thailand)
- Krunkle

- Kurosuke (Indonesia)
- monda(e)
- Oh, Flamingo! (Philippines)
- Polka Wars (Indonesia)
- Shirley Temple
- Vegetable

August 2023

Red Dot August

- 榴梿忘返 Durian Durian – Tan Chee Lay, Tan Yuting, Teoh Jia Yu, Wong Jiun Ching, Lim Lay Ping, Ang Wei Yang and Ding Jian Han
- Bakti – Bakti Khair
- Bennett Bay
- Bing Chilling with ICEBOX – ICEBOX
- Cosmic Armchair
- Electroacoustic Sagas and Improvisations – Mervin Wong
- Fangirl with Regina Song
- Fresh Music Live – The Shock Circuit with Sonia and Joakim lullaboy, Marian Camel, Rangga Jones & ROYAL ESTATE
- From Worm to Voyager – Leslie Low
- Heartstrings – Vick Low & Karen De Silva
- Here right now by TSMC – Ben Hum, Sherman Lim, Cheribee, Navien Gunasekaran, Aeona Yong
- IYKYK by Dominic Chin
- Jean Seizure

- Jianxing and his originals – Zheng Jianxing
- MAYA RAISHA and the Mellow Reds
- Moving Words – Migrant Writers of Singapore and Migrant Band Singapore (Various)
- MSUKUMO SG
- New Recording 47
- Oaksongs – Leslie Low
- Our Stories, Well-Told: 881 (Opening Film & Event) – In Collaboration with Singapore Film Commission's 25th Anniversary by Various Artists
- P.S. I Love Singapore by Novo Winds – Band of Toa Payoh South Community Club
- Paper Divers – Jared Yip, Jonathan Yip, Sarah Lim, Diane Teo, Regan Wong. Featuring: Clara Low
- Phases of Singapore's Independent Music – Concourse by Art Fazil, Dru Chen, Thaarmin
- Phases of Singapore's Independent Music – Outdoor Theatre – The Oddfellows, Iewloh, Xena Giam
- RENE: pick your own adventure
- Reyza Hamizan – CHEESE EP Launch
- Samavaya – Nitya Sriram, Nishanth Thiagarajan, Sai Akileshwar, Pavan Sughosh, Guru Sreeliji Sreedharan
- Self-guided Craft: Quirky Kuih Shop – Quirky Offdays

- Singapore's Yesteryears by Melissa Fitzgerald & The Usual Suspects
- Steph Phang x Siao Sing Songs – Stephanie Phang, Jane Foo & Jamie Lee
- Sweet Serenades with Sio – Sio Lubis
- We Are Each Other's Stories, We Are Each Other's Second Chances – Yellow Ribbon PAC Alumni Band with Intune Music
- Wheel of Decades – NDP Edition – Nadya Zaheer & Vanessa Kee
- Words, Swords and Dissonant Chords – Lason Lee & There Be Wolves
- yams

September 2023

Crossing Borders

- 島嶼連結 Connecting Islands: Taiwan x Singapore – San Geu Tai Band 山狗大後生樂團 & The Straits Ensemble ft. Dawn Wong 黄川美 (Taiwan / Singapore)
- A celebration of Jamaican music – Reggae Remedy
- A Musical Odyssey of the Middle East – James Teo, Eugene Toh & Nadia Sueoka
- A Night in Cuba – Havana Social Club
- An Afternoon of Macedonian Music – Boyana Fabel
- Arabian Nights – Continuo
- Balada Tanah Jawa – A selection of Javanese ballads – Rosemainy Buang and Syafiqah 'Adha Sallehin

- Boyana Fabel – Boyana Fabel – Vocals, Vuk Krakovic – Violin, Andreas Marinello – Sax, Ethan Seow – Bass, Pablo Calzado – Drums, Abdul Aleem – Keys (Singapore / Macedonia / Serbia / Italy / Cuba)
 - Caribbean Soul – Andayoma (Singapore / France)
 - Classics of Latin American Music – Karina Ocampo, Joel Fuentes and Lario López
 - Contemporary Scottish and Irish Trad by Traditionally Speaking – Traditionally Speaking
 - DJEMBE KAN – Kelvin Key & Fanka Fellas
 - Entre viento y cuerdas – Between wind and strings by Rodrigo Parejo and Carlos Sendro
 - Entre viento y cuerdas (Between wind and strings) – Rodrigo Parejo & Carlos Sendro
 - Explorations of Traditional Arab and Persian Music – Esfandiar Shamir, Mohammed Edelby, Steve Richter and Michael Pignéguy (Iran / Australia / Lebanon)
 - Festive German Traditional Music – Oompah Beats
 - Flamenco Live! – Flamenco Sin Fronteras
 - Folk music from the British Isles and Beyond – Karl Taylor
 - Gamelan Music from Everyday Life – Gamelan Singa Nglaras
 - Gan Airm
 - Geylang Ska Syndicate – Geylang Ska Syndicate
 - Hou el alam fi jalsah – Arabic Music of the World by The Samrah Club
 - Journey into Afrobeat, Reggae and Ska Music – Instigator Afrobeat Orchestra
 - Korean Gipsy Sangjaru (South Korea)
 - Kutut Manggung: An evening of Birdsong – Singa Nglaras Gamelan Ensemble
 - Latin Night: Ireson Latin Band and Friends
 - Library Open Stage: The Story of Korean Traditional Music – Sangjaru (South Korea)
 - Lowdown Dirty Blues – Kelvin Ng and Joe Lee
 - Nomadic Voices – Folk Songs of Mongolia by Anarva Wang and Cui Jingyi
 - Oompah Beats
 - OudTalk – Azrin Abdullah and Nizarfauzi
 - Ragga Uttar – Dakshin: Confluence of Indian Melodies from the North & South by Nawaz Mirajkar, Bombay Anan, Jatinder Singh & Mahesh Parameswaran
 - Samarpanam: An evening of Indian classical Carnatic music – Shruthi and Swathi Kumar
 - Sambiesta
 - Sanshin Music of Okinawa – Keisuke Nishihara, Takashi Funahashi, Miko Ito (Japan)
 - Sari-Sari Philippine Kulintang Ensemble – Sari-Sari Philippine Kulintang Ensemble
 - Scottish Traditional Music – Traditionally Speaking
 - Tales from the Orient – Michael Pignéguy & The Awakenings Ensemble (Singapore / Australia / Iran / Lebanon)
 - Tango for 3 – Alexander Souptel, Aya Sakou and Guennadi Mouzyka
 - Tango for You Again – Alexander Souptel, Aya Sakou and Guennadi Mouzyka
 - The Music of Ireland – Fuaim
 - The Soul of Spain – Flamenco Sin Fronteras
 - Turkish Classical Music – James Teo and Eugene Toh
 - Under the Moonlight: A Dialogue Between the Gayageum and Tabla – Park Jin Seon & Govin Tan (South Korea / Singapore)
 - Valérie Ékoumè (France)
 - Vamos a Cuba – Havana Social Club (Cuba / Colombia / Singapore / Norway / UK)
 - Varsha – Sai Vigneshwar, Sai Akileshwar, Tony Makarome, Paul Danial and Md Noor
 - WeMu's Six Stories – WeMu (South Korea)
 - Workshop: Cameroonian Rhythm and Song by Valérie Ékoumè (France)
 - Workshop: Music of the Middle East: Exploring Persian, Arabic & Turkish traditions by Michael Pignéguy (Iran / Lebanon / Australia)
 - Workshop: Reinterpretation of Korean Traditional Music by WeMu (Korea)
 - Workshop: Traditional Instruments from the Ryukyu Islands by Keisuke Nishihara (Japan)
 - Zakhrafa – Zakhrafa Takht Ensemble
- ONLINE
- Turkish Classical Music – James Teo and Eugene Toh
 - Scottish Traditional Music – Traditionally Speaking
-
- October 2023**
- Popaholic**
- A night with ARDY
 - Ah Long Hair Squad++
 - Anthea Anne x Dindo – Anthea Anne, Dindo Baria Tambua
 - Ben
 - Chelsea x Ana Erica (Philippines)
 - Chill & Feel – Cassandra Spykerman, Chris Bong, Boey, Redwan Hamzah, Shawn Ho
 - Dansen John
 - Eliza Cuarez – Eliza Cuarez, Plztk
 - Fifi
 - Finding Love – Alex G. Lim, Beatrice Jaymes, Kevin Lau
 - Gaston and Lucas – Gaston Liew & Lucas Wang
 - Good Vibrations
 - How Deep is Your Love – BRUA

- Jason Yu
- Jazima Cook
- Jukuleles
- Kotoji
- Love Makes The World Go RHAUN
- Mando Classics Reimagined with Kennigrace & Xavier – Kennigrace, Xavier Lim
- MEKUSIU
- Midnight Blu
- MmPOP! – Izat & The Chili Padis
- Music & Drama Company
- Narysal & Friends
- Retrofocus
- ryoko – ryoko, xena giam, Aidil Iskandar
- Shai Othman
- SOUL – Andrea Joy Alingalan, Beatrice Jaymes Pung, Marcus Cheong and Ricardo Peralta
- Soul Searching with Umar Sirhan
- Summer Attic
- Taylor Swift Night – Joie Tan
- The Turning Point – Huda
- Third Degree
- Tiara Maimun
- To Love and To Let Go – Briolette Quintet
- zzzat

November 2023

Soundtracks

- 70-90s Soundtracks – Mike Miller

- AARCADE vs the Soundtracks of the Internet!
- Ariane and the Yayabananas – Ariane and the Yayabananas
- Book Event for BECOMING MARGARET LENG TAN – A Performance and Fireside Chat – Margaret Leng Tan
- Crayon.OTAKU LIVE 「クレヨン・オタク」ライブ! – Crayon.MiX
- Five in the Air! – High Flyers
- Golden Hollywood Hits – Vivienne Wong
- I'm a Barbie Girl – Kira & Friends
- JL's Cinematic Jukebox – Sean Chen
- Jpop & pop! – AIJOU featuring Syprs and JLPiano
- K-Soundtracks Unplugged: Acoustic K-Drama OSTs – Curie, Aniq & Junheng
- Lights, Camera, Melody! – Mus'Art Wind Orchestra
- Magic Flute Fantasy - A Flutey Affair
- Marielle, Zi Wei and Kenzo
- Motion Pictures & Musical Standards – Reggie Pryor
- Rockin' Renditions of Tamil Top 40's – Veritas
- Songs from the silver screen with Putri Emily
- Soundtracks You & I Love – The Event Unicorn – Van & Jerek
- The Best of Both Worlds – The Popsicals!
- The Singaporean Songbook – Natalie Yeap, accompanied by Joanne Ho

December 2023

Come Together

- 23/24: Tiramisu
- A couple of molecules – RENE & the loves of her life
- A Subterranean Affair
- Amanda Germaine Lee ft. Foo Ming Yong
- Anne Weerapass & Don Gomes
- CHIJ Our Lady Queen of Peace Chorale
- CROWN – Amni Musfirah
- Daniel & The Smooth Bottoms
- Dansen John and Friends
- Faces and Phases – Tentang Esok
- Falling Feathers & Friends – Falling Feathers, Amanda Ong, Brannlum, IZPZ, Ian Kwan
- Farewell Party – aeriqah
- Fireside Carols – Rino Junior John, Jane Foo, and friends
- Gifts of Harp-iness – Charmaine Teo, Jeremy Lim and students
- It's The Most Wonderful Time of The Year – AYME String Quartet
- Jana Ann & Joy Alexis
- Jazzin' Around the Christmas Tree – Dua Empat
- Jingle Bell Jams – Oompah Beats
- Le violon de Les Six – Lee Shi Mei, Lim Yan
- MSUKUMO SG
- New Friends and Old – The Midnight Suns, Pure Fantasy
- Our Guilty Pleasures – Fill The Vamp

- Reflections with Wayne Sandz
- Shai Othman
- Sharik Hasan & Friends
- Singa Maksima x Locals Only – Rahila Rashun, ALYPH, Fariz Jabba, Liwani, WIRA
- Songs That Got Us By – Claris Tan, Risa Ann Wong
- Soulful Strains: Richie x Norman – Richie, Norman Yeo
- Summertimes Big Band
- Suryana Norddin
- The Aaron Bunac Show
- The Cliffters with Rickieno Bajuri
- The Next Wave – jupiterkid, Jeyes, Angelo, Carpet Golf, MAYA RAISHA, Heema Izzati
- The Rockbros
- Wood cereal – Mourning Wood
- Yanto Sani & Friends
- YAUNG
- Yesterday Once More – Vanessa Kee

January 2024

All Things New

- A Different Calm – Bakers in Space
- A Durian Date – Alicia DC x Sherwin Lam
- A Night with New Mongrels – Fatbear, CURB, ABANGSAPAU, AE\$OP CA\$H
- Absence!
- All things gud – gudjujus

- All Things New with RHAUN
- All Things New: Baybeats Edition – Taledrops, The Workshop, xena giam, M.Y.T.H, Count Vernon, Hijack Hayley
- Brielle Kaga
- Chriskris
- Cravism x ABANGSAPAU x Mary Sue
- Daniel Sid
- Enigmatic Reveries – Jilian Summers
- Gareth Fernandez & The Momma Shop STRIKE BACK
- Get edgy with reggy – Regina Song
- jun
- LAYYI
- Leslie Low
- Long Way Home with zzzat
- Love & Loss – IZPZ
- MEKUSIU
- Moments of Clarity – Darryl Sim
- Nick Zavior
- Night Drives with ANNÉ
- Open Your Mouth – Angelo
- Paint The Sky Red
- PARKA's Playground – ICEBOX, Jeyes, Elain, Adriel
- Paul Neo
- Peace of Mind – Freshpoutine
- Reintroducing Me – Bernice Ong
- rhyu's tunes
- Sugar Free – Hanging Up The Moon
- THEWONDAFACTORY ON THIS! – Zalelo, Sarah Syazlina, ARDY, Wafiq Hadee, Nurhakeem, ITSDATBOYINBLVCK
- To Better Days – vanako

- ULTRA MEGA CAT ATTACK
- WHYLUCAS
- YAØ: "In Waves"
- Your Summer Soundtrack – DLKC

February 2024

Cool Classics

- Alf Leila Wa Leila – The Samrah Club
- Cantiamo! – The Opera People
- Cool Classics with Eshan & David – David Loke and Eshan Denipitiya
- Crossing Borders – NUS Indian Instrumental Ensemble
- Dichotomous Spring – Germaine Goh, Ralph Emmanuel Lim and Samuel Phua
- Espoir Quartet – Edgar Lucena, Hoi Khai Weing, Lee Wei-Fan, Sim Yein
- Gut Feelings – Red Dot Baroque
- Harp Dimensions – Charmaine Teo, Qi Win Lim
- IHclars at the Concourse! – SAF Central Band Clarinet Ensemble
- Kathak Dance showcase – Minhaz Khan, Aamrapali Bhandari, Kathak senior students and Hindustani musician, Singapore Indian Fine Arts Society
- l'amour dans l'air (Love in the air) – Trio Muse
- Love Blossoms – Priscilla Fong, Tina Lee
- Melodies of Devotion – Sreeranjani Muthu Subramanian, accompanied by Muthu Subramanian on the kanjira

- Neon Night Whispers – ITE West Harmony
- OrST goes to the Movies! (Malay Style) – Orkestra Sri Temasek
- Rhythmic Rendezvous: An Indian-Chinese Celebration – Singapore Indian Youth Orchestra & Choir
- Singapore Tuba Quartet
- Songs of the Birds – 5AM Early Music Singers
- weird aftertaste

March 2024

Foreword

- 2MANY 2MICS – Ihasamic! X Wovensound
- A poetic evening by the river 'நத்யியோடும் கவிப்பொழுதும்' – B. Ganga, Music by: Mr Mohamed Bashir
- Across languages and cultures – A Reading with Literary Translator Shanna Tan
- Anything but Human: a visual and audio performance – Daryl Lim Wei Jie & Dave Lim
- Can You Feel The Love Tonight?: A Literary Ode to Love – Max Pasakorn, Wen-Yi Lee and Marylyn Tan
- dengan semangat – nor and Malika Avani
- Dream a Granted Sky – Felix Cheong, Phoon Yu, Reuben Lai and Pauline Lee

- Home/land: A Dramatic Reading of Nine Yard Sarees – Prasanthi Ram & Jaryl George Solomon
- Lost for Words – Cara Ow and Shane Carroll
- Outspoken: Competitive Spoken Word
- Pantun di Persisiran – Kelana Pantun Temasek (KPT)
- Paper Divers
- Persimpangan (Crossroads) – Bakti Khair
- The Wordsmith's Poetry In Motion – San The Wordsmith
- Time Is A Thief – There Be Wolves
- To those foreign nights: untitled verses and loops – Mary Sue
- TSMC Tunes – AEONA and Ying Ying
- Unbecoming – Mantravine
- What is!? – Shak'thiya
- Write and Burn & Catharsis Reading – Poetry Festival Singapore

ESPLANADE COLLABORATIONS

An Afternoon of Translation & Transcreation

Presented by Singapore Book Council
In Collaboration with Esplanade – Theatres on the Bay
Zulfadli Rashid and Thomas Hitoshi Pruiksma (Singapore / USA)

Asian Intercultural Conference 2023

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

Chinese Dance Fiesta 2023

- **Talk & Demonstration**
Singapore Chinese Dance Theatre
- **Performance Showcase**
Singapore Chinese Dance Theatre

cont·act Contemporary Dance Festival 2023

- **Dance at Dusk**
Presented by The Human Expression (T.H.E) Dance Company
In Collaboration with Esplanade — Theatres on the Bay
Performed by T.H.E Second Company

- **Open Stage**
Presented by The Human Expression (T.H.E) Dance Company
In Collaboration with Esplanade — Theatres on the Bay
Performed by Various artists (Singapore, Netherlands, Germany, United States, Russia, Israel, Indonesia, Japan, Hong Kong)
- **PheNoumenon**
Presented by The Human Expression (T.H.E) Dance Company
In Collaboration with Esplanade — Theatres on the Bay
Performed by The Human Expression (T.H.E) Dance Company

Dance Appreciation Series

- **Introduction to Cinderella**
Presented by Singapore Ballet
In Collaboration with Esplanade – Theatres on the Bay
- **Introduction to Sleeping Beauty**
Presented by Singapore Ballet
In Collaboration with Esplanade – Theatres on the Bay

Fall & The Music Lovers – A Double Bill

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

Gemadah – Traditional Malay Music Festival

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

- **El-Awzan**
- **Faizal and Friends**
Mohamed Faizal & Chin Yen Chien
- **Gala Gemadah**
Arrangement by Lenny Karmila and Aidil Akmal. With musicians from the PPTMS.
- **Masterclass: Spontaneous Inspiration**
Mohd Khair Mod Yasin
- **Masterclass: Techniques and Playing of Malay Gendang (Gendrum Networks)**
Nor Azam Hakub from Sri Setia Pulau Singa
- **Melodies of the Nusantara**
Permaisuaru
- **Nobat Kota Singapura**
- **Rentas: TempOdyssey**
Compositions by Noryn Sazali and Azrin Abdullah, mentored by Azrin Abdullah. With musicians from Persatuan Pemuzik Tradisional Melayu Singapura.

- **Talk: An Intellectual Symphony – Exploring the Depth of Thought in Malay Muscial Traditions and Instruments**
Dr. Roszalina Rawi
- **Talk: The Last Bangsawan Musician in Singapore**
Samsudin Yassin

Jazzy Christmas One More Once!

Presented by Showtime Productions

In Collaboration with Esplanade – Theatres on the Bay, supported by EFG and Creative Tehcnology

Jeremy Monteiro, featuring Carmen Bradform, Michael Veerapen, Melissa Tham, Stardust and the Jeremy Monteiro band (USA / Malaysia / Singapore)

Jeremy Monteiro & His Quintessential

Presented by Showtime Productions

In Collaboration with Esplanade – Theatres on the Bay, supported by EFG and OUE

Jeremy Monteiro, featuring Hong Chanutr Techatana-nan (drums), Mark Kiripart Chartsayam (saxophone), Alex Sipiagin (trumpet), Tae Sirirat Pliansanthia (bass), Melissa Tham (vocals) (Singapore / Thailand / USA)

Muara Festival 2023

- **Indah Bahasa Tari – Language of Dance**
Era Dance Theatre & Various Groups
- **Learn the Serampang 12**
Putih Melati (Indonesia)
- **Malar Segar – Memory Lane**
Era Dance Theatre & Various Groups
- **Mari Menari 1**
Primary & Secondary School Dance Group

- **Mari Menari 2**
Tertiary & Emerging Dance Groups
- **Melurut Kenangan – Reminiscing Memories**
Azman Shariff, Khaziah Yem, Afiq Syazani
- **Orang Dulu Dulu – Good Oldies**
Era Dance Theatre & Various Groups

M1 Singapore Fringe Festival 2024

- **aMatorium**
Presented by The Necessary Stage
In Collaboration with Esplanade – Theatres on the Bay
J'Sun Howard (USA)
- **Oo-woo**
Presented by The Necessary Stage
In Collaboration with Esplanade – Theatres on the Bay
- **SAME SAME**
Presented by The Necessary Stage
In Collaboration with Esplanade – Theatres on the Bay
Dame de Pic/Cie Karine Ponties, Temporary Collective (Belgium, Czech Republic)

Onam Nite 2023

Presented by Singapore Malayalee Association

In Collaboration with Esplanade – Theatres on the Bay by Padma Bhushan K.S. Chitra, Madhu Balakrishnan, Navya Nair, Anu Sithara and Ramesh Pisharody (India)

SIFAS Festival of Arts 2023

In Collaboration with Esplanade – Theatres on the Bay

- **HOME**
- **JAYA RAM**
Sutra Foundation
- **KATHAMBAM**

Singapore Youth Festival Celebrations 2023

- **Festival Concert**
- **Kaleidoscope**
- **Shall We Sing?**
- **The Youth Station Project**

Singapore Chinese Music Festival 2023

- **Heartstrings – SCMF 10th Anniversary & Opening Gala**
Presented by Singapore Chinese Music Federation (SCMF)
In Collaboration with Esplanade – Theatres on the Bay
Singapore Chinese Orchestra

- **Ruan Reimagined: A Seminar-Concert**
Presented by Singapore Chinese Music Federation (SCMF)
In Collaboration with Esplanade – Theatres on the Bay
Ruanxian Association of Singapore

Songs of A Rebellious Teen – Art Fazil's 30th Anniversary Album Celebration

Nusantara World Music Presents

In Collaboration with Esplanade – Theatres on the Bay

The Edge of Solace

Presented by Dance Ensemble Singapore (DES Arts)

In Collaboration with Esplanade – Theatres on the Bay

What's Next, ADN?**An Asian Dramaturgs' Network Book Launch and Dialogue**

Presented by Centre 42

In Collaboration with Esplanade – Theatres on the Bay

Community Engagement**A Ray of Sunshine**

Rino Junior John, Sharon Sum, Bennett Bay,
Lee Yu Ru & Li Jia Qi

Community Angklung Projects

Aryanto Ahmad

Community Angklung Workshops

Aryanto Ahmad

Community Movement Expressions**Workshops**

Melissa Quek

Community Ocarina Workshops

Ocarina House

Creative Movement Workshop (ART:DIS)

ILL-Abilities (Brazil / Canada / Chile / South
Korea / The Netherlands / USA)

Intergenerational Dance Project (SHINE

Children & Youth Services (Hougang),

Bowen Secondary School & CareElderly@

Golden Ginger Active Ageing Centre)

Decadance Co

Intergenerational Sing Out Loud!

(St Joseph's Home)

Angelina Choo

Little Moments of Light – Day Out

at Esplanade!

Rebekah Sangeetha Dorai, Md Noor &

Md Basheer

Offsite Performances (Ling Kwang

**Home for Senior Citizens and Society
for the Aged Sick)**

Guoguang Opera Company (Taiwan)

Offsite Performance (National

University Hospital)

Playable Streets (Australia)

Sing Out Loud! (AWWA Dementia Day Care

Centre (Yishun))

Angelina Choo

Sing Out Loud! Workshop for Social Service

Professionals

Angelina Choo

Songwriting for Hope

(Singapore Girls' Home)

Diamonds On The Street

Songwriting for Wellbeing

Diamonds On The Street

Theatre for Dreams

(Singapore Boys' Home)

Oniatta Effendi

When Music Meets Life (Virtual & Onsite)

(Various Healthcare and Eldercare Facilities)

- Curry Latte
- Dansen John
- EARL the band
- Hillary Francis
- Jocelyn Ong
- Kennigrace, Benny Wong & Xavier Lim
- Ruby Chen & Jacob Teo
- SISAY (Ecuador)
- Traditionally Speaking
- Vanessa Phang, Dominic Cai & Daniel Ong

Hirers' Performances & Events

April 2023 to March 2024 (Unless otherwise stated, all performances are from Singapore)

CONCERT HALL

APRIL 2023

Biz Trends Entertainment Pte Ltd
Bobby Chen Concert 2023 (Taiwan)

Hong Kong Blue Sky Culture and Arts Co. Ltd
Joe Hisaishi in Concert (Japan)

So Drama! Entertainment
Classical Therapy by MozART Group (Poland)

Singapore Symphonia Company Limited
SSO Subscription Concert: The Kozlovsky Requiem (Russia)
SSO Subscription Concert: Winds Above The Sea – Hans Graf and He Ziyu (Austria / China)

MAY 2023

Orchestra of the Music Makers Ltd
Yevgeny Sudbin plays Rach 2 (Russia)

Singapore Symphonia Company Limited
SSO Gala: Royal Affairs – Kings & Queens of Opera (Germany / France)

JUNE 2023

Corazon Lucia B Conde
Ryan Cayabyab Live in Singapore with the Ryan Cayabyab Singers (Philippines)

ETC Music & Entertainment
Golden Age Divas Live

Foundation For the Arts and Social Enterprise Limited
Movements in Time – Artworks from the National Gallery

MW Events Management LLP
Nobuyuki Tsujii Returns to Singapore (Japan)

Singapore Symphonia Company Limited
SNYO in Concert: Symphony of Dance Live with the Singapore Ballet

Symphonic Music (Asia) Ltd
Mikkel stars Chopin

SPH Media Limited

City Reading@SG – When I Walk Into the Mountains (by Lung Ying Tai) (Taiwan)

Vocal Associates Ltd
Of A Rose, A Lovely Rose – Magnificat by John Rutter

West Winds, Band of the Bukit Batok Community Club
West Winds 30th Anniversary

JULY 2023

Finger Waltz Music Productions Private Limited
Kate Liu Piano Recital (USA)

Kerala Art Lovers Association
Jankaar Beats 2023: A Journey on Musical Waves (India)

M.R.S Gateway Corporation Pte Ltd
George Harliono in Concert with The Philharmonic Orchestra (UK / Singapore)

Orchestra of the Music Makers Ltd
Wagner's Das Rheingold

Singapore Symphonia Company Limited
SSO Pops: The Music of Hans Zimmer
SSO Subscription Concert: Chloe Chua and He Ziyu (Singapore / China)

The Philharmonic Winds (Singapore) Limited
PWO x BF Presents: As Time Is Passing On

AUGUST 2023

Finger Waltz Music Productions Private Limited
Piano Recital by Alexander Kobrin (USA)

Singapore Symphonia Company Limited
Temasek Foundation SSO
National Day Concert

SSO Subscription Concert: Three Continents Cello Concerto Widow
(USA / Germany / China)

CONCERT HALL

SEPTEMBER 2023

Singapore Symphonia Company Limited

SSO Subscription Concert: Chloe Chua Plays Paganini

OCTOBER 2023

Biz Trends Development Pte Ltd

My Song 3 by Qiu Hai Zheng, Zeng Shu Qin, Nan Fang Duo and Wa Wa (Taiwan)

Geylang East Home For The Aged

GEHA 45th Anniversary Charity Concert (Singapore / Malaysia)

Singapore Armed Forces Band

In Harmony 39

Singapore Symphonia Company Limited

SSO Subscription Concert: Heroic Tales of Richard Strauss

SSO Subscription Concert: Bennett Violin Concerto and Tchaikovsky 4 (UK / USA)

SSO Subscription Concert: Duke Violin Concerto and Tchaikovsky 6 (UK / USA)

Teamwork Productions Pte Ltd

Javed Ali in Concert (India)

NOVEMBER 2023

Biz Trends Development Pte Ltd

My Songs 4 by Zhang Ke Fan, Lin Long Xuan, Zhou Zhi Ping and Xiong Tian Ping (Taiwan)

Biz Trends Music Pte Ltd

2023 Charming Eagle Go Home Concert (by Pan Mei Chen) (Taiwan)

Biz Trends Productions Pte Ltd

Chu Mimi Missing You 2023 Concert (Hong Kong)

Jive Events & Entertainment

KONSERT LIVE UK's KAU SATU SATUNYA (Malaysia)

Queensland Youth Orchestras

Queensland Youth Symphony with William Barton (Australia)

Singapore Armed Forces Band

SAF Family Concert 2023: Soundtracks!

TCR Music Station

Reminisce the Road of Life Concert (Singapore / Hong Kong)

DECEMBER 2023

Band Directors' Association (Singapore)

Festival Winds 2023

Music for People Ltd

Voices of Hope: Music for People's 5th Anniversary Concert (Singapore, Brunei, China, Hong Kong, Indonesia, Malaysia, New Zealand)

Singapore Symphonia Company Limited

SNYO Dvorák Cello Concerto and Saint-Saëns Organ Symphony (London / China)
SSO Christmas Fundraising Concert 2023

Supreme Productions Pte Ltd

Golden Melodies of Frances Yip (Hong Kong)

The Philharmonic Winds (Singapore) Limited

Legend: Anita Mui Tribute Concert

The Rice Company Limited

Spirit of Giving: Nathania Ong – A Musical Homecoming Concert

Vocal Associates Ltd

And There Was Light

Wind Bands Association of Singapore

11th WBAS Youth Band Festival Concert

JANUARY 2024

Orchestra of the Music Makers Ltd

Kevin Zhu plays Shostakovich •
Tchaikovsky's Pathétique (Singapore / USA)

Singapore Symphonia Company Limited

SSO Subscription Concert: Rachmaninoff Piano Concerto 2 and Symphony 2 (Singapore / USA)

SSO Subscription Concert: Rachmaninoff Piano Concerto 3 and Symphony 3 (Singapore / South Korea)

SSO Pops: E.T. the Extra-Terrestrial – Film with Live Orchestra

Singapore Armed Forces Band

In Harmony 40: War & Peace

Toa Payoh East Citizens' Consultative Committees

Novo Winds in Concert: Migration

Sartory Pte Ltd

TwoSet Violin World Tour 2024 (Australia)

CONCERT HALL

MARCH 2024

Singapore Symphonia Company Limited

SSO Subscription Concert: Lan Shui and Bomsori (Singapore / South Korea)

Concerts for Children: Sleepover at the Museum

SNYO: Rachmaninoff Symphonic Dances
SSO Subscription Concert: The Hungarian Connection – Brahms Piano Concerto 1 (Hungary)

The Philharmonic Winds

(Singapore) Limited

When Nations Meet (Singapore / Belgium)

West Winds, Band of the Bukit Batok Community Club

West Winds in Concert 2024
(Singapore / Japan)

THEATRE

APRIL 2023

Arte Compass Pte Ltd

Ashvin Gidwani's Devdas – The Musical (India)

Now/Live Pte Ltd

Rupi Kaur – Live in Singapore! (Canada)

TCR Music Station

Chong Feng 17th Reunion Concert (Singapore / Taiwan)

MAY 2023

Raja Muhd Qamarul Razie bin

Raja Abdul Rahman

Raja Razie: Journey of a Hustler

JUNE 2023

Biz Trends Music Pte Ltd

2023 Everlasting Love Ballads
Tong Yao – Best of Teresa Teng 2023 Concert (China)

Heazry Mohammad Salim

Fakkah Fuzz: Too Real

Purple Star Culture & Communication Co. Ltd Shanghai

Sunrise (China)
Wild Flower (China)

JULY 2023

A-Smart Media Pte Ltd

President's Challenge: Swan Lake – Acrobatic Ballet Drama (by Xi'an Acrobatic Troupe) (China)

Jason Leong

Dr Jason Leong: BRAIN DRAIN WORLD TOUR 2023 (Malaysia)

Ministry of Education

Singapore Youth Festival 2023 Celebrations – Festival Concert

Singapore Ballet Ltd

Masterpiece In Motion 2023
(35th Anniversary Celebration)

AUGUST 2023

Viva Foundation for Children with Cancer

FIVERA Goes West End with Joanna Ampil (Thailand / Philippines)

SEPTEMBER 2023

Harmonie Music SG Pte Ltd

David Garrett ICONIC Tour 2023 – Singapore (Germany)

Live Nation Singapore Concerts Pte Ltd

Vir Das: Mind Fool Tour (India)

Teamwork Productions Pte Ltd

Colonial Cousins (India)

TCR Music Station

Moment of Inner Peace – Ani Choying Drolma Live in Concert (Nepal)

Wish Well M Media Pte Ltd

Wing Chun (China)

OCTOBER 2023

Heazry Mohammad Salim

Kings & Queens of Comedy Asia 10 (Singapore / Malaysia)

Singapore Street Festival Limited

Genshin Concert Melodies of an Endless Journey
Disney 100: The Sound of Magic

NOVEMBER 2023

Anschutz Entertainment (AEG) SG Pte Ltd

Disney Princess – The Concert (USA)

Trend Micro (Singapore) Pte. Ltd.

The Monkey King (Taiwan)

DECEMBER 2023

Artistari Gentari Ltd

Decadans – Celebrating 10 Years with Friends (Singapore / Malaysia)

THEATRE

Jason Leong

Jason Leong and Friends (Singapore / Malaysia / Philippines / Hong Kong / India)

Singapore Ballet Ltd

Cinderella

JANUARY 2024**ABA Productions Pte Ltd**

Madagascar the Musical (USA)

Biz Trends Entertainment Pte Ltd

My Song 5: A Date with Pan Yueh Yun (Taiwan)

Zhang Shui Rong in Concert (Malaysia)

FEBRUARY 2024**Singapore Ballet Ltd**

Sleeping Beauty

MARCH 2024**CK Star Entertainment Pte Ltd**

Xdinary Heroes "Break the Brake" Concert (South Korea)

Neo-Film Media Investment Pte Ltd

A Mere Touch of Green (China)

SINGTEL WATERFRONT THEATRE

APRIL 2023**Ding Yi Music Company Ltd**

Traversing – Season Opening Concert

Pangdemonium Theatre Co Ltd

People, Places & Things

MAY 2023**Arts House Limited**

Singapore International Festival of Arts 2023: Angel Island by Huang Ruo (USA) & Brian Gothong Tan

JUNE 2023**Heazry Mohammad Salim**

Best of Stand Up Comedy Series: British Invasion (Singapore / UK)

Pangdemonium Theatre Co Ltd

Doubt: A Parable

AUGUST 2023**Corazon Lucia B Conde**

Babes & Friends – Together Again! (Singapore / Philippines)

OCTOBER 2023**Pangdemonium Theatre Co Ltd**

Into the Woods

DECEMBER 2023**IMC Consultant**

China National Centre of Performing Arts, Original Children's Opera «A Story of Growing Up»(China)
Puccini Opera "Gianni Schicchi" (China)

JANUARY 2024**LOL Asia SG Pte Ltd**

Abishek & Nirmal: Crowdwork World Tour (India)

Now/Live Pte Ltd

Domi and JD Beck – Live in Singapore! (France / USA)

MARCH 2024**Pangdemonium Theatre Co Ltd**

Falling

RECITAL STUDIO

APRIL 2023**Association of Composers (Singapore)**

Compositions Exchange 2023 – Trio

Dream Nation Pte Ltd

Heartfelt Concert 1 & 2 (Taiwan)

Ruth Rodrigues

Romantic Fantasies & Fugues by Kenneth Hamilton (Scotland)

The Arts Place

Spring Blooms Concert (China)

Vocal Associates Ltd

Mozart's The Magic Flute

MAY 2023**Dream Nation Pte Ltd**

Heartfelt Concert 3: Gloria (Hong Kong) & Ena Hon (Malaysia)

Farah Wu

Musical Movements

Sensible Music

Future Echos – Ko-Hsin Chang & Abigail Sin in Concert (Taiwan / Singapore)

RECITAL STUDIO

The Singapore Lyric Opera Limited
Chorus in Concert by SLO Adult Chorus

Vmall Entertainment
Baithak (India)

Vocal Associates Ltd
A Carnation for You: Mother's Day Concert

JUNE 2023

Dream Nation Pte Ltd
Heartfelt Concert 4: YuJia Tseng & Jesslyn
(Taiwan / Malaysia)

Harmonica Aficionados Society
Qin Yuen Harmonica Concert

Klassique Musik Pte Ltd
Klassique Musik presents CORINNA
Somewhere in Time Meets Winter Sonata

Loh Jun Hong
More than Music: Notes of Passion

Ruth Rodrigues
The 11th Singapore Lieder Festival:
Arnold Schoenberg's Pierrot Lunaire

Singapore Street Festival Limited
Spectacle! (Singapore / Philippines)

Tomas Music Consultants Pte Ltd
East Meets West – Guitars Performance
by Thomas Liauw & Flavio Cucchi
(Singapore / Italy)

JULY 2023

Jeremy Lim Wei Liang
King's Flute Choir: The Flutist-Composers

Music for People Ltd
La Serenata Musicale 2023: Anna & Cecilia
Duet Concert (Singapore / Malaysia)

Poh Suat Hoon Michelle
Michelle SgP YoLo Album Launch Concert

AUGUST 2023

Ambarish Ghosh
Shaam – E-Jazz Bollywood@Esplanade

Harmonica Aficionados Society
Folk Songs and Folk Tunes

Kris Foundation
Ripples: Mervyn Lee and Joey Lau

Reverberance Ltd
Legend : Heaven and Earth

Singapore Youth Choir Ltd
SYC Ensemble Singers Presents next

Vocal Associates Ltd
Songbirds Series VIII

SEPTEMBER 2023

Jared Liew
Kim Na Young Piano Recital (South Korea)
Violin & Piano Duo Concert (South Korea)

Kreative Juices
Amaan and Ayaan Ali Bangash (India)

Lin Hengyue
Ballerinas: Piano Duo Concert

Lirica Arts
Songs of Our Forefathers (Singapore /
Taiwan)

Musicians' Initiative Ltd
Eroica: Your Curated Experience

Singapore Armed Forces Band
Chamber Repertory XXI

Vocal Associates Ltd
Ong Jean Wei Solo Recital

OCTOBER 2023

Ding Yi Music Company Ltd
Ding Yi Chamber Classics: Says Hu

**Embassy of the Federal Republic
of Germany**
Jazz by the Bay by Big Band der
Bundeswehr (Germany)

Flamenco Sin Fronteras Ltd
Singapore Flamenco Festival 2023 (Spain)

Polish Association
Alyssa Kok Plays Chopin

Singapore Armed Forces Band
Chamber Repertory XXII

Singapore Street Festival Limited
When We All Get Together

The Clarinet Club
A Clarinet Affair

Tiffany Leu Yi-Fang
Tales of Love – Tiffany Leu & Gemma Chang

Trend Micro (Singapore) Pte. Ltd.
The Monkey King Demonstration &
Appreciation Lecture on Peking Opera
(Taiwan)

Vocal Associates Ltd
Incredible (Malaysia)

RECITAL STUDIO

NOVEMBER 2023

Braddell Heights CCMC

Xpose Guitar Ensemble presents:
Guitar-On! Re:miX

Chamber Music and Arts Singapore Ltd

Brahms190: Evening Concerts (Singapore / France / Germany / Scotland / South Korea)
Brahms190: The Kaleidoscope of Life (Singapore / France / Germany / Scotland / South Korea)
The Glasshouse comes ALIVE! ~ Mozart's 'The Hunt'

Ding Yi Music Company Ltd

Musical Frontier (by Ding Yi Music Co & Ensemble PHASE) (Singapore / South Korea)

Liong Kit Yeng

When the Wind Blows

Singapore Symphonia Company Limited

National Piano & Violin Competition 2023

The Opera People Ltd

In Our Manner of Speaking: Altered States

DECEMBER 2023

Ding Yi Music Company Ltd

ECONcert

Gu Wei

Traverse: Migrant Stories

Harmonica Aficionados Society

Qin Yuan Harmonica Concert

Not A Clarinet Choir

Musings 2

Protégé Saxophone Ensemble

Protégé In Concert

Toa Payoh East Citizens'

Consultative Committees

Novo Winds: A Chamber Affair

Toa Payoh Guitar Club

SHARE 2023 – Memories from Yesterday

Tomas Music Consultants Pte Ltd

Night of Guitars 2023

Yoon So Yoon

Ensemble Night – Kwanseop Shim and Sooyoon Yoon Piano Duo Recital (South Korea)

THEATRE STUDIO

JUNE 2023

Decadance Co

NUNO

JANUARY 2024

Decadance Co

The 11th Hour

The Necessary Stage

M1 Singapore Fringe Festival 2024 – aMoratorium by J'Sun Howard (USA)
M1 Fringe Singapore 2024 – SAME SAME by Dame de Pic/Cie Karine Ponties & Temporary Collective (Belgium / Czech Republic)
M1 Fringe Singapore 2024 – Oo-Woo by The Necessary Stage

MARCH 2024

The Necessary Stage

Hi, Can You Hear Me?

ANNEXE STUDIO

APRIL 2023

Worms Virk

Migrant Cultural Show 2023

MAY 2023

Lien Boon Hua

Impossible Things by Wayfarer Sinfonietta

School of the Arts Singapore

Project Indigo – Concert Zephyr

JUNE 2023

Livehouse Pte Ltd

Marz23 – Not So Far Away World Tour 2023 (Taiwan)

JULY 2023

Frontier Danceland Ltd

MILIEU 2023 (Singapore / Hong Kong / Malaysia)

AUGUST 2023

Tasha Foods and Beverages Pte Ltd

One Night In Madras (Malaysia)

OCTOBER 2023

Ciel Social Pte Ltd

Ciel Social Special: Halloween Feat. Undercatt (Singapore / Italy)

ANNEXE STUDIO

NOVEMBER 2023

Adam Kosnan Bin Kosnan Siran
Paint the Sky Red Album Launch

Onion Production & Entertainment Ltd

JUNNY 'blanc' ASIA TOUR 2023 – Singapore
(South Korea)

DECEMBER 2023

Poh Chee Cheong

Galneryus Live in Singapore (Japan)

Muhammad Shamim Bin Abdul Manan

UTOPIASZN 2.0 (Singapore / Malaysia)

JANUARY 2024

Collective Minds Pte Ltd

Yung Singh & Salute (B2B) Asia Tour 2024
with Raaj (UK / Austria)

Joseph Cinco

Plainsunset and friends

Live Nation Singapore Concerts Pte Ltd

Fly by Midnight presents the Anemoia 24
Tour (USA)

Poh Chee Cheong

Titans Unleashed II – Klash of the Titans –
Part 1 “Kreator – Endless Pain in Singapore”
(Germany)

School of the Arts Singapore

Blackout 2023

Vikkash Suruchand

Morsecodes EP Launch

FEBRUARY 2024

Poh Chee Cheong

Titans Unleashed II - Klash of the Titans
- Part 2 “In Flames - Dead Eternity in
Singapore” (Sweden)

DBS FOUNDATION OUTDOOR THEATRE

MAY 2023

DBS Bank Ltd

DBS Perspectives
Intergenerational Fashion Runway

JUNE 2023

DBS Bank Ltd

DBS Perspectives: Intergenerational Fashion
Show (Father's Day)

Ministry of Education

Singapore Youth Festival 2023 Celebrations
– Kaleidoscope

JULY 2023

DBS Bank Ltd

DBS Perspectives: Innovative & Sustainable
Garden City

AUGUST 2023

DBS Bank Ltd

DBS Perspectives: The Impact Makers

SEPTEMBER 2023

DBS Bank Ltd

DBS Perspectives: Future of Food

OCTOBER 2023

DBS Bank Ltd

DBS Perspectives: Sing-along by the Bay!

DECEMBER 2023

DBS Bank Ltd

DBS Perspectives: Musical Tribute
to Hawkers

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








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