

The Year at Esplanade — Theatres on the Bay

ANNUAL REPORT FY2020/2021



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THE ESPLANADE CO LTD
ANNUAL REPORT FY2020/2021

<https://www.esplanade.com/annualreport>

CORPORATE OVERVIEW

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VISION, MISSION, VALUES

OUR VISION

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

OUR MISSION

To entertain, engage, educate and inspire.

OUR VALUES

We recognise that our core business is in the arts.

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

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

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

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

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

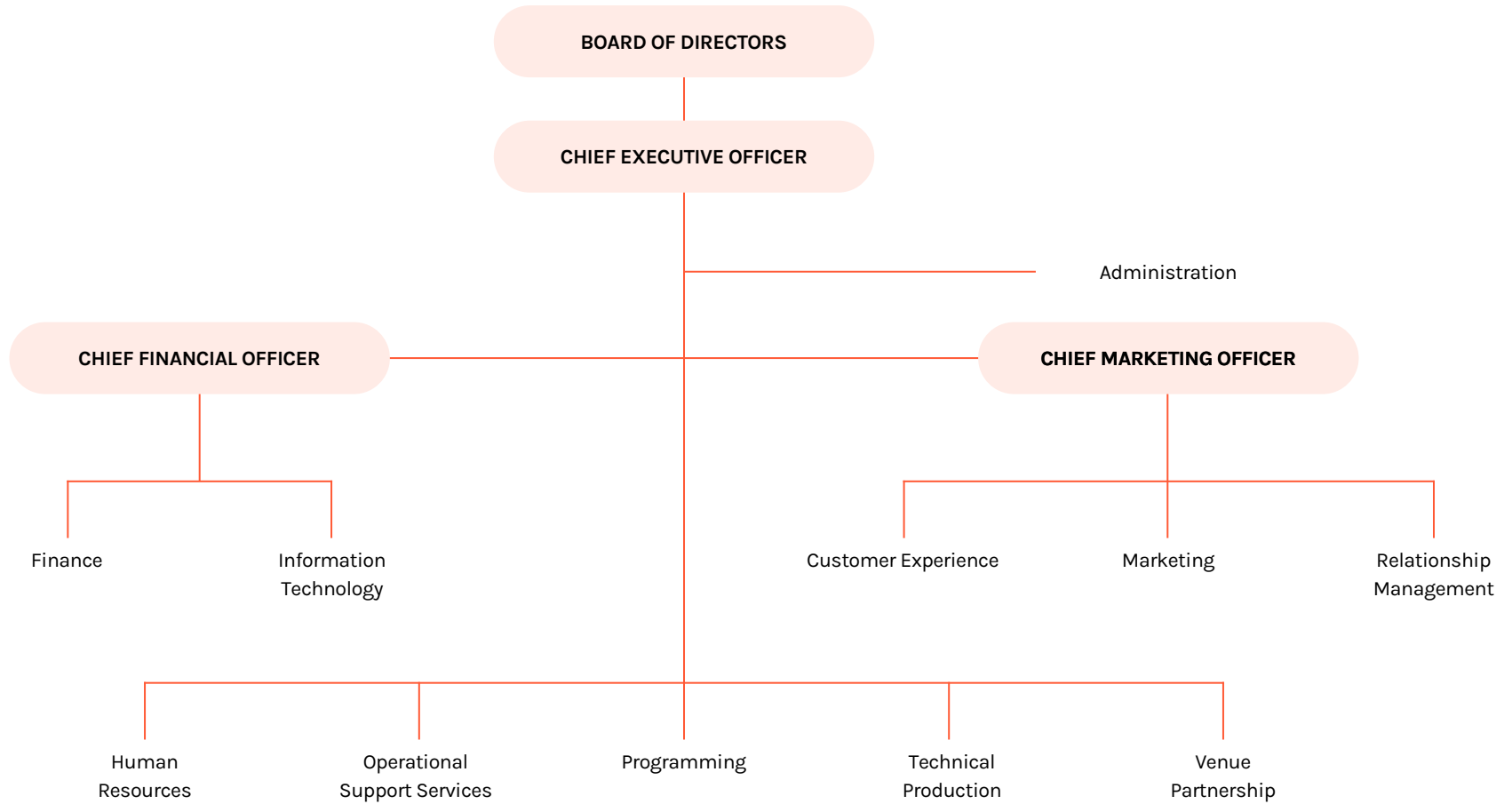
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

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

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

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

ORGANISATION STRUCTURE



CORPORATE INFORMATION

BOARD OF DIRECTORS

Mr Lee Tzu Yang (Chairman)
 Ms Yvonne Tham (Chief Executive Officer)
 Ms Janet Ang
 Mrs Rosa Daniel
 Prof Lily Kong
 Dr Jennifer Lee
 Mrs Clara Lim-Tan
 Mr Kenny Powar
 Mr Sim Hwee Cher
 Mr Suhaimi Zainul Abidin
 Dr Ming Tan
 Mr Yap Chee Meng
 Mr Andre Yeap

NOMINATING & REMUNERATION COMMITTEE

Dr Jennifer Lee (Chairman)
 Mrs Rosa Daniel
 Prof Lily Kong
 Mr Kenny Powar
 Mr Suhaimi Zainul Abidin
 Mr Yap Chee Meng

AUDIT & RISK COMMITTEE

Mr Sim Hwee Cher (Chairman)
 Ms Janet Ang
 Mrs Clara Lim-Tan
 Dr Ming Tan
 Mr Andre Yeap

REGISTERED ADDRESS

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

CHARITY STATUS

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

IPC STATUS

Effective Period: 1 Apr 2020 to 31 Mar 2023

EXTERNAL AUDITORS

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

INTERNAL AUDITORS

RSM Risk Advisory Services Pte Ltd

PANEL OF LEGAL ADVISORS

Rajah & Tann LLP
 RHTLaw Taylor Wessing LLP

COMPANY SECRETARY

Mr See Tho Keng Leong

PRINCIPAL BANKERS

Citibank Singapore Limited
 DBS Bank Limited
 Standard Chartered Bank
 United Overseas Bank Limited

BOARD OF DIRECTORS

Appointments as at latest practicable date

MR LEE TZU YANG

Age 67

Appointed to the Board on 24 Nov 2003

Date of last re-appointment: 24 Nov 2020

Chairman

- Board of Visiting Justices and Board of Inspection
- Dr Goh Keng Swee Scholarship Fund
- Lee Kuan Yew Exchange Fellowship
- Lee Kuan Yew Scholarship Fund
- Public Service Commission
- Singapore University of Technology and Design

Member

- Legal Service Commission

Qualifications

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

MS YVONNE THAM

Age 47

Appointed to the Board on 24 Nov 2018

(1st Appointment)

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

- SISTIC.com Pte Ltd

Director and Member (Finance and Investment Committee)

- Nanyang Academy of Fine Arts (NAFA)

Director and Chairman (Human Resources Committee)

- Singapore International Film Festival Ltd (SGIFF)

Deputy Chairman and Member (Executive Committee)

- Association of Asia Pacific Performing Arts Centres (AAPPAC)

Member

- Singapore Film Commission (SFC) Advisory Committee
- Infocomm Media Development Authority
- Culture Academy Stakeholders Steering Committee (CASSC), Ministry of Culture, Community and Youth
- Enabling Lives Initiative Evaluation Panel, Tote Board
- Heritage and Identity Partnership (HIP), Urban Redevelopment Authority

Qualifications

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

MS JANET ANG

Age 62

Appointed to the Board on 15 Jul 2019
(1st Appointment)

Chairman

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

Deputy Chairman

- Singapore Business Federation Foundation

Independent Director

- Bank of the Philippines Islands (BPI)
- Singapore Press Holdings Limited

Board Member

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

Qualifications

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

MRS ROSA DANIEL

Age 57

Appointed to the Board on 24 Nov 2012
Date of last re-appointment: 24 Nov 2018

DS (Culture)

- Ministry of Culture, Community and Youth

Chief Executive Officer

- National Arts Council

Qualifications

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

PROF LILY KONG

Age 56

Appointed to the Board on 24 Nov 2018
(1st Appointment)

Council Member

- Advisory Council on Community Relations in Defence (Educational Institutions)
- Presidential Council for Religious Harmony
- National Institute of Education Council

Board Member

- Agency for Science, Technology and Research (A*STAR)
- Housing and Development Board (Deputy Chair)
- National Heritage Board

Commission Member

- Public Service Commission

Committee Member

- Chinese Community Sub-Committee of the Community Committee
- Elections Department Singapore
- Prime Minister's Office
- Founders' Memorial Committee
- Ministry of Education Pro-Tem Committee for the Establishment of the Arts University (Deputy Chair and Chair of Academic Governance Sub-Committee)

Justice of the Peace

- Ministry of Home Affairs

Panel Member

- Scientific Panel to the Ministry of National Development
- RIE Urban Solutions and Sustainability International Advisory Panel (National Research Foundation)

Trustee

- SG Eco Fund (Ministry of Sustainability and the Environment)
- Caritas Singapore Agape Fund

Qualifications

- PhD, University of College London, UK
- Masters, National University of Singapore
- Bachelor (First Class), National University of Singapore

DR JENNIFER LEE

Age 68

Appointed to the Board on 1 Jun 2014
Date of last re-appointment: 24 Nov 2018

Director

- Parkway Trust Management Ltd

Qualifications

- Bachelor of Medicine and Bachelor of Surgery, University of Singapore
- Masters in Business Administration, National University of Singapore

MRS CLARA LIM-TAN

Age 49

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

Director

- Arts Education Branch, Student Development Curriculum Division, Ministry of Education

Board Member

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

Qualifications

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

MR KENNY POWAR

Age 50

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

Founder and CEO

- Rebel Owl

Qualifications

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

MR SIM HWEE CHER

Age 63

Appointed to the Board on 24 Nov 2018
(1st Appointment)

Council Member

- National Youth Achievement Award Association

Advisory Council Member

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

Board Member

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

Qualifications

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

MR SUHAIMI ZAINUL ABIDIN

Age 42

Appointed to the Board on 24 Nov 2018
(1st Appointment)

Chief Executive Officer

- Quantedge Capital Pte Ltd

Director

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

Chairman

- Learning Gateway
- Tri Sector Charity Consultants

Board of Governors

- Raffles Institution

Council Member

- Growing Together With KidSTART Council

Qualifications

- LLB Law Degree, University of Nottingham, UK

DR MING TAN

Age 47

Appointed to the Board on 24 Nov 2015

Date of last re-appointment: 24 Nov 2020

Director

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

Advisor

- Singapore Totalisator Board

Qualifications

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

MR YAP CHEE MENG

Age 66

Appointed to the Board on 24 Nov 2013

Date of last re-appointment: 24 Nov 2018

Independent & non-Executive Director

- AXA Insurance Pte Ltd (non-Executive Chairman)
- RHB Asset Management Group (non-Executive Chairman)
- ARA Trust Management (Suntec) Limited - Suntec REIT (Lead Independent & non-Executive Director)
- Keppel Land Limited
- RHB Investment Bank Berhad

Council Member

- Charity Council

Qualifications & Professional Bodies

- Fellow of the Institute of Singapore Chartered Accountants
- Fellow of the Institute of Chartered Accountants in England & Wales

MR ANDRE YEAP

Age 60

Appointed to the Board on 24 Nov 2014

Date of last re-appointment: 24 Nov 2019

Senior Partner, Dispute Resolution and Head, International Arbitration

- Rajah & Tann Singapore LLP

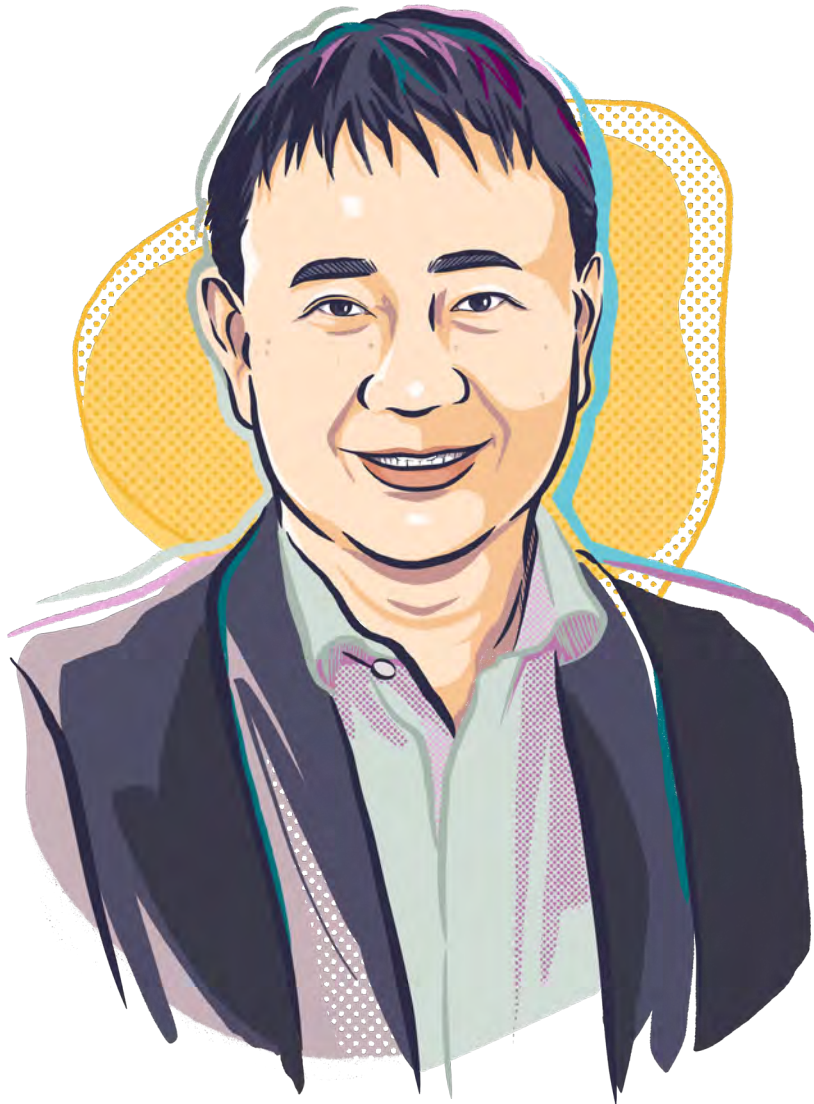
Independent Director

- ASL Marine Holdings Ltd

Qualifications & Professional Bodies

- Bachelor of Laws (Hons), National University of Singapore
- Advocate & Solicitor, Senior Counsel, Supreme Court of Singapore
- Member – Law Society of Singapore
- Fellow – Singapore Academy of Law and Singapore Institute of Arbitrators

CHAIRMAN'S REVIEW



So many of our experiences went “digital” last year—from attending meetings and conferences to buying household items and meals. So it seems only natural that Esplanade – Theatres on the Bay’s annual report for FY2020/2021 is presented to you online as a microsite for the first time.

In a never-ending rollercoaster ride battling COVID-19, the arts industry in Singapore persevered and brought much-needed comfort, respite and inspiration to people through the arts. As the national performing arts centre, Esplanade remains committed to make the arts available to everyone, be it digitally or through onsite live performances. We support our artistic community by providing a safe space for them to create and present their works in different formats.

INFOGRAPHICS:

[Overcoming the Challenges of COVID-19](#)

For most of the year, we could engage our audiences only in the virtual world with digital performances either repurposed from our [archives](#), [pre-recorded](#) or live-streamed, and conducted [online workshops](#) and [talks](#). We worked with artists and partners, leveraging on their social fan base to widen our reach, and even launched our very own [TikTok channel](#) with content for youth by youth. In total, Esplanade presented 441 programmes online, receiving over 2.2 million video views in FY2020/2021. [Esplanade Offstage](#) garnered about half a million total page views, 208% that of FY2019/2020 when the microsite was then named *Esplanade Learn*.

As the nation stayed united and fought on, Esplanade continued to work closely with the National Arts Council (NAC) to host a series of

pilot trial performances with safe management measures in place at various venues in September 2020. These experiences helped build the public's confidence in coming back to the arts centre and ensured we were operationally ready when live performances officially resumed in November 2020. From then till the end of the financial year in March 2021, Esplanade presented and supported more than 1,200 live or onsite performances and activities, reaching over 100,000 live audiences.

We could not have done these without the continued support from the Ministry of Culture, Community and Youth (MCCY). As part of the Arts and Culture Resilience Package, MCCY's digitalisation fund and venue hire subsidy scheme enabled many of our artists and arts organisations to continue honing their craft and presenting their works at Esplanade, both through recorded and live performances. The Esplanade Mall tenants benefitted from MCCY's rental waiver support. We took it further by extending rental rebates to our tenants in need, as we recognised that the arts and cultural sector was slow to re-open

and that general footfall in the city centre was low with many still working from home.

We would like to extend our sincere gratitude to the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club for their unwavering support of Esplanade's Community Programmes, which promote social cohesion and bonding. We remain grateful to our sponsors and donors who believe in our social mission to serve the community through the arts. In its second year of being an Esplanade Partner, Ming Yi Foundation continues to be associated with our Chinese festivals such as *Huayi - Chinese Festival of Arts*, and some of our key Community Programmes.

My personal appreciation goes to my fellow board members for their tireless dedication and commitment to Esplanade. We thank our outgoing board member Valarie Wilson for her invaluable counsel and contributions, and warmly welcome Clara Lim-Tan on our board.

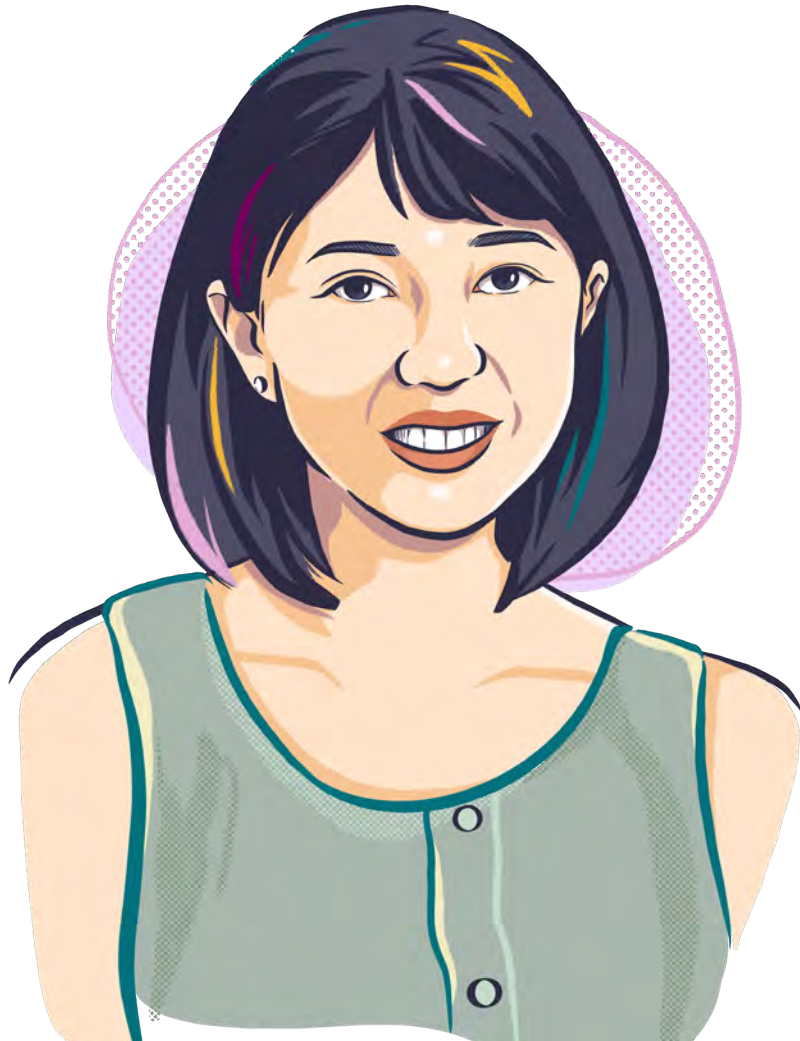
I would also like to thank our staff and volunteers, so ably led by our CEO Yvonne Tham through this difficult year, for demonstrating both grit and flexibility, patience and determination, in keeping faith with those who depend on us.

The path ahead in FY2021/2022 continues to be uncertain and fraught with challenges. Team Esplanade will continue to press on and bring the arts to many more, setting the scene for enriching, life-long journeys with the arts.



Lee Tzu Yang
Chairman

FROM THE CEO



It is difficult to believe how quickly FY2020/2021 went by, yet how long-drawn the disruptions feel to the performing arts sector. This is a time of conflicting impulses. We desire as humans to gather physically, but we also desire safety and hence respect the need for restraint. We celebrate the new ways of bringing the arts and people together, particularly with the help of technology, but we also mourn or miss the old ways. Amidst such times, Esplanade's calling as an institution to persist, to innovate, but also to pause, to reflect, mirrors precisely the many roles of the arts in our society.

One of these roles is to share and celebrate the resilience of human creativity, be they unique to our society or from cultures further afield. With the "Circuit Breaker" in place from April to June 2020, we selected some of the best recorded performances from our archives and presented them online for everyone to enjoy as part of [Pesta Raya – Malay Festival of Arts](#), [The Studios](#) and more. When safe management measures eased in July, artists returned to perform without audiences, and we livestreamed our popular free programmes series such as [Jazz In July](#) and Red Dot August from the Concourse almost every day. We also pre-recorded many more performances and presented them during our regular festivals

such [Baybeats](#), [Moonfest – A Mid-Autumn Celebration](#), [da:ns festival](#), [Octoburst! – A Children's Festival](#), and [Kalaa Utsavam – Indian Festival of Arts](#). From November 2020, we welcomed audiences back into our venues with new experiences on the Theatre stage and other new ways of experiencing the arts. Singapore and overseas artists experimented with a blend of both digital and live aspects of performance during "hybrid" festivals like [Huayi – Chinese Festival of Arts](#). And we continue such experiments today.

Beyond the present, the arts play a role in how society expresses its hopes for the future, charts new ideas and discovers new voices,

particularly among the young. In FY2020/2021, Esplanade sought to inspire and build capacity for the future with new initiatives. To name just a few:

- *Munch!*, a new lunchtime chamber music series which provides a platform for classical musicians to step out of their large community groups and orchestras and perform as soloists on our Concert Hall stage.
- *March On*, a brand new annual festival for children which features programmes that delve into relevant issues facing the young of today and place children squarely at the centre of the creative process. It also brings together arts practitioners to create new work for young audiences, as well as in panel discussions and talks.
- *PLAYlab+*, a new platform that provides opportunities for budding artists/collectives to research and develop new theatre works for young audiences.

Altogether, in FY2020/2021, we enabled the creation and presentation of 146 new works or initiatives, and involved 191 Singapore artists in our developmental programmes and activities. To support the performing arts sector's training needs, we also launched [Esplanade Academy](#), with programmes in technical theatre, venue management and professional arts practice.

And because the arts connect us to the fullness of human experience, it has often helped to bring comfort and courage or to give voice to the most vulnerable. In FY2020/2021, while we were unable to host beneficiaries of our social service partners to activities at Esplanade, we worked with artists to bring performances and activities to them instead. Through the pilot of [Esplanade On The Go](#), over 350 participants from five welfare homes and eldercare facilities enjoyed live music performances staged on a mobile truck literally parked at their doorsteps. We also moved some of our regular programmes online, including [Songwriting for Hope](#) for

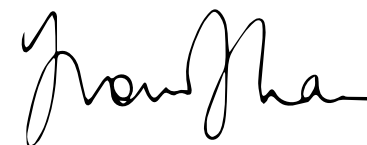
youths and [Sing Out Loud!](#) for persons with dementia and their caregivers. In total, 4,357 beneficiaries participated in 185 community engagement activities.

As Esplanade's facilities near their 20th year, we took the opportunity in FY2020/2021 to improve various parts of our centre. We renovated the Esplanade Mall and started the revamp of our Waterfront landscape. The construction of the Singtel Waterfront Theatre continued, with our team of contractors and consultants overcoming many disruptions and challenges along the way.

Such teamwork and resilience amongst Esplanade staff also marked FY2020/2021. I would like to thank an extended "Esplanade family" of full-time and casual staff, artists, contractors and also Mall tenants for their understanding, even sacrifices, and willingness to continually challenge themselves in adapting to new norms. Many have journeyed with us

through the years, and remain passionate for what can be achieved at Esplanade. And in this light, I join Esplanade's Chairman Lee Tzu Yang in also thanking our volunteers, sponsors, donors and funders for their support.

Writing this in 2021, we are contemplating now a post-pandemic future. It will call for even greater resilience, but also the qualities of imagination, creativity and empathy so that the future we envision continues to be compassionate, sustainable, even fun. The arts abound in these qualities. And I hope you will find in Esplanade their expression and inspiration.



Yvonne Tham
Chief Executive Officer

YEAR IN REVIEW

THE YEAR AT A GLANCE 18

OVERCOMING THE CHALLENGES OF COVID-19 19

SERVING OUR COMMUNITIES 31

SUPPORTING ARTISTS & CHAMPIONING ARTISTIC CREATION 43

BUILDING A COHESIVE AND SUSTAINABLE ORGANISATION 54

THE NEXT STAGE 61



THE YEAR AT A GLANCE

A PERFORMING ARTS CENTRE FOR EVERYONE

1,276 ACTIVITIES

\$ 412 PAID

\$ 864 FREE

223,399 OVERALL ATTENDEES

18,081 PAID
205,318 FREE

5,459 ATTENDEES TO WORKSHOPS, MASTERCLASSES, PRE- & POST-SHOW TALKS, AND FAMILY-FRIENDLY ACTIVITIES

441 PROGRAMMES ACROSS OUR VARIOUS ONLINE CHANNELS, RECEIVING

>2.2 MILLION VIDEO VIEWS IN TOTAL

SUPPORTING ASIAN STORIES & PLATFORMS

SUPPORTED THE CREATION OF 146 NEW WORKS

191 LOCAL ARTISTS PARTICIPATED IN OUR DEVELOPMENTAL ACTIVITIES

SOCIAL MEDIA FOLLOWING

TOTAL FOLLOWERS:

2020 31 MAR	149,156
2021 31 MAR	172,932

SUPPORTING OUR MISSION

SPECIAL THANKS TO 31 SPONSORS & DONORS WHO GAVE \$4,389,347

ALONGSIDE 249 FULL-TIME STAFF & 10 CONTRACT STAFF

62 VOLUNTEERS WHO CONTRIBUTED 167 HOURS

DEVELOPING OUR YOUNG

OFFERING REMOTE EDUCATION AND ENGAGEMENT THROUGH



FEED YOUR IMAGINATION (F.Y.I.) SAW 1,367 ATTENDEES FROM 24 SCHOOLS

MEDIA OUTREACH

TOTAL MEDIA CLIPS: 2,646
PRINT & ONLINE: 2,565 CLIPS
BROADCAST: 81 CLIPS

TOTAL 150 ACTIVITIES WITH 222 MEDIA

144 ACTIVITIES ATTENDED BY 212 LOCAL MEDIA

6 ACTIVITIES ATTENDED BY 10 INTERNATIONAL MEDIA

BRINGING THE ARTS TO THE UNDERSERVED

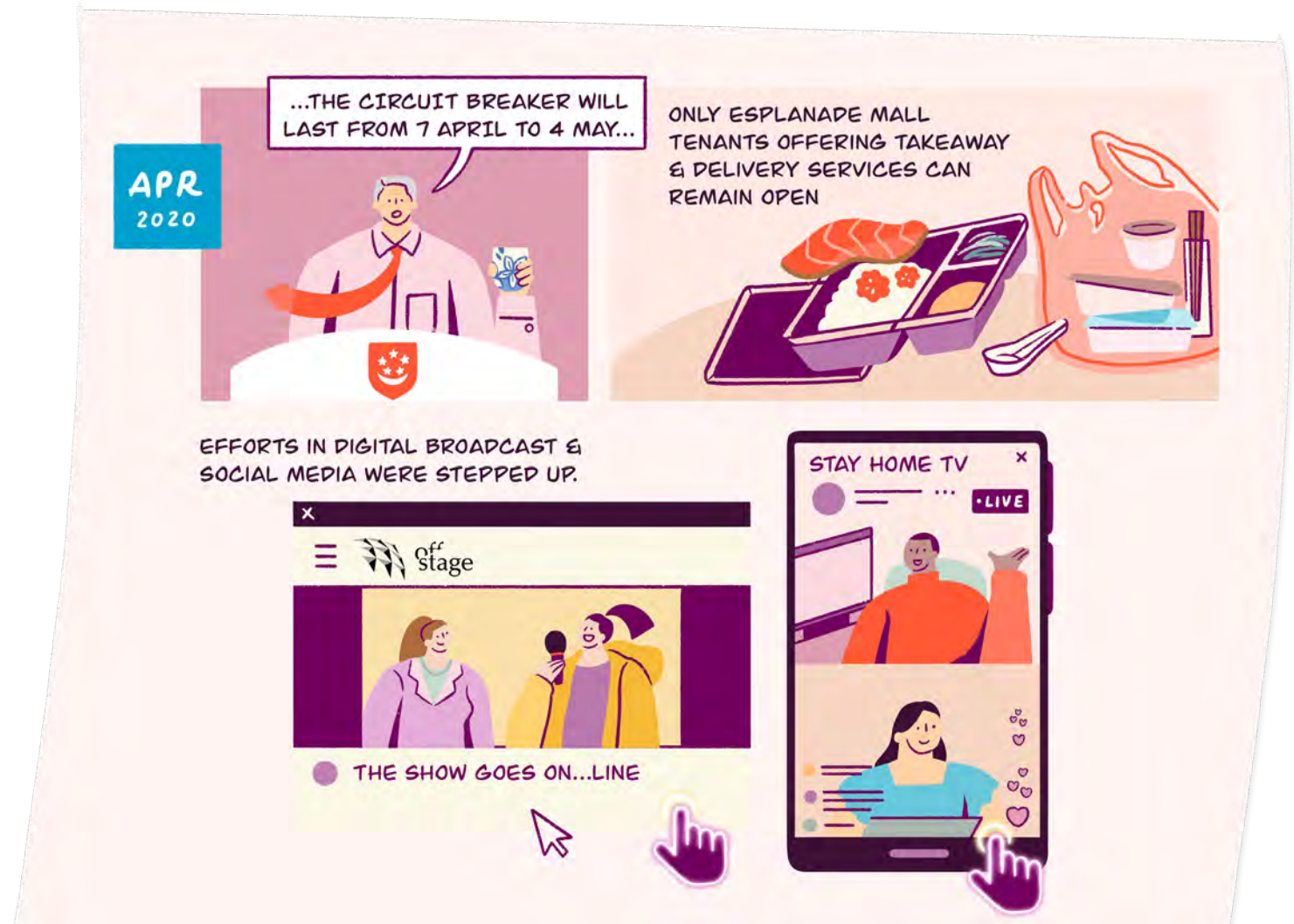
COMMUNITY ENGAGEMENT

185 ACTIVITIES
4,357 PARTICIPANTS

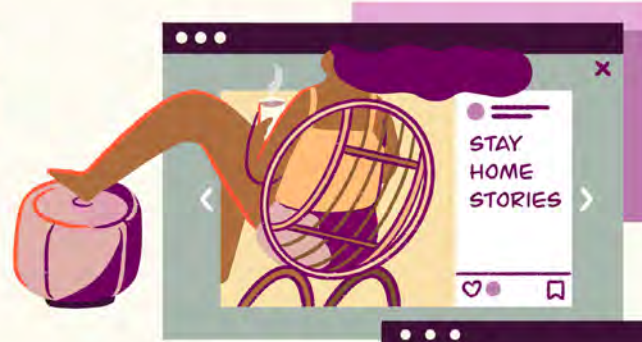
OVERCOMING THE CHALLENGES OF COVID-19

The COVID-19 pandemic has affected Esplanade and the entire performing arts industry. The physical safety of our public, artists, crew, contractors and staff continues to be our priority.

Read on to see how with resilience, creativity and the help of digital technology, we continued to produce art, engage with our audiences, maintain our spaces and stay connected as a team.



MAY
2020

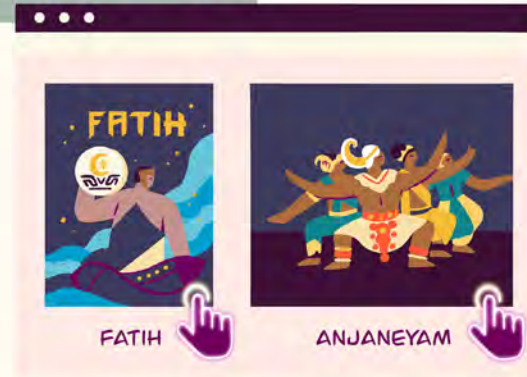


FIRST FORAY INTO TICKETED DIGITAL PERFORMANCES IN PARTNERSHIP WITH SISTIC LIVE

#SEEITBLUE CAMPAIGN

"It is important that we show our support and appreciation for all those who have stepped up and responded to this pandemic."

Director, Operations, Ravi Sivalingam, quoted in The Straits Times

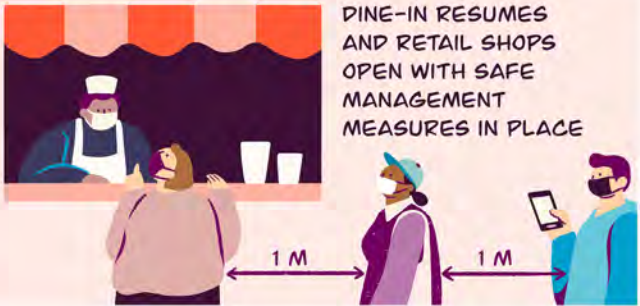


THANK YOU





JUN
2020

COMMENCEMENT OF PHASE 2: SAFE TRANSITION



DINE-IN RESUMES AND RETAIL SHOPS OPEN WITH SAFE MANAGEMENT MEASURES IN PLACE

ESPLANADE RESUMED REHEARSALS, BROADCASTING & RECORDING ACTIVITIES IN ALL VENUES





REC

ARE THE ARTS NON-ESSENTIAL?


“Making music, singing and dancing are three of the things which make us human.”

Ambassador Tommy Koh, quoted in The Straits Times



thesundaytimes

TOP 5 NON-ESSENTIAL JOBS



1

ARTIST

71%

○

2

○



3

○

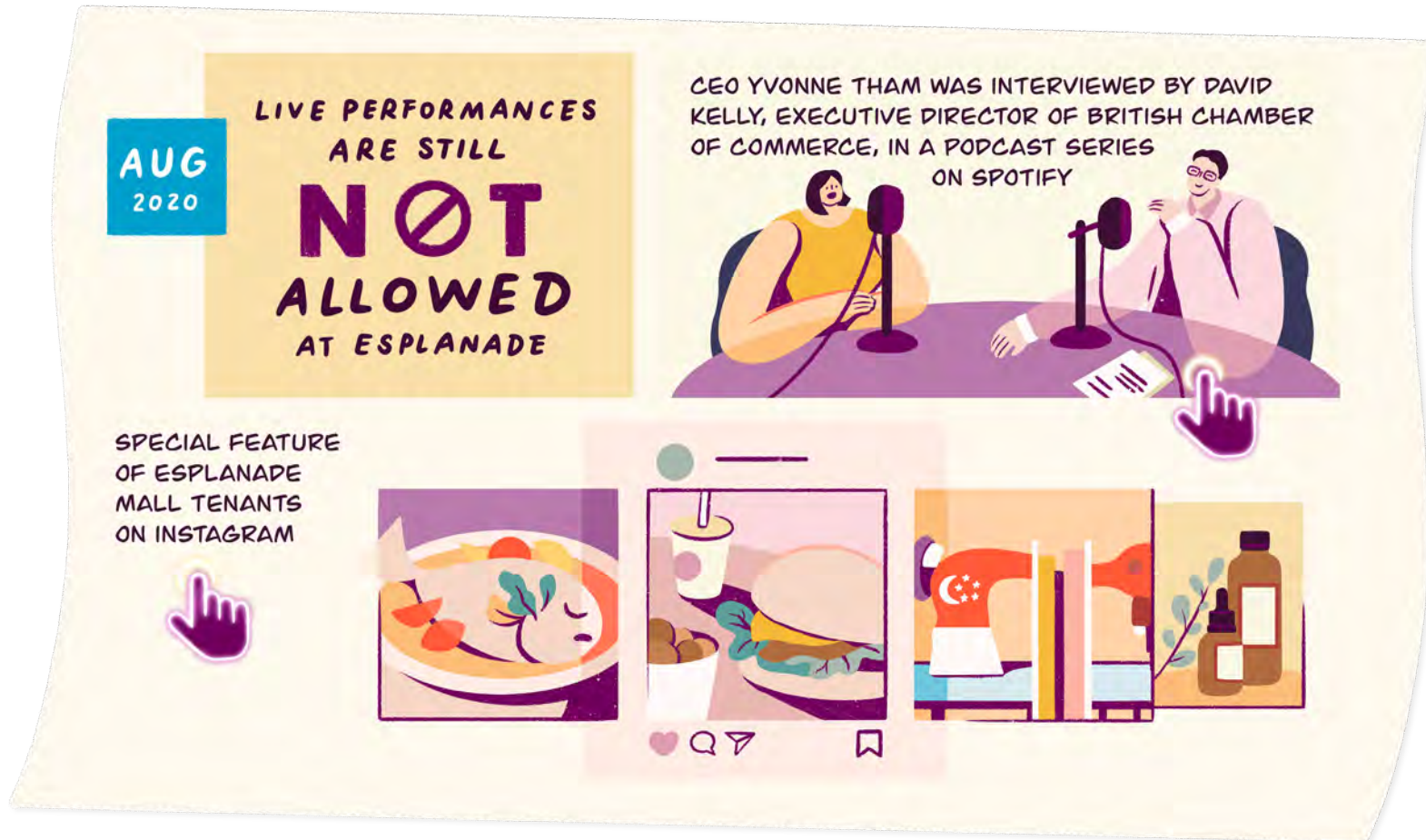
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○

5










ORGANISED AND FACILITATED
THREE PILOT TRIAL PROGRAMMES
WITH LIVE AUDIENCES

SEP
2020



"BUBBLE-WRAP"
SEATING AND TICKETING


MCCY MINISTER EDWIN TONG
ATTENDED A PILOT TRIAL
PERFORMANCE BY SINGAPORE
DANCE THEATRE, IN
COLLABORATION
WITH ESPLANADE



“Returning to the Esplanade for a live
performance feels safer than venturing
out to a packed neighbourhood mall.”

Ong Sor Fern, The Straits Times

IMPLEMENTED A “1 IN 3”
RETURN-TO-THE-WORKPLACE
FOR ALL STAFF



OCT 2020 ESPLANADE TURNED 18!

"The Arts play an important role in helping people through difficult times."
CEO Yvonne Tham, quoted in CNBC Asia

HYBRID PERFORMANCES

LAUNCH OF ESPLANADE'S TIKTOK ACCOUNT
#DANSZTHEMAX CHALLENGE

ESPLANADE PRESENTED ITS FIRST FESTIVAL THAT FEATURED BOTH TICKETED AND NON-TICKETED DIGITAL PROGRAMMES

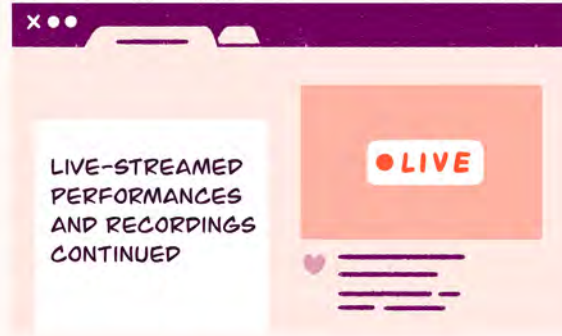
DANS FESTIVAL

AWARDED THE **SG CLEAN** QUALITY MARK BY THE SINGAPORE TOURISM BOARD

The infographic is a colorful collage celebrating Esplanade's 18th birthday in October 2020. It features a large '18' with a lit candle, a musician playing a guitar, and a person performing on a stage. It also includes illustrations of digital performances, a TikTok challenge, and dancers. The text highlights the organization's role in helping people through difficult times, its first hybrid festival, and its recognition with the SG Clean award.

NOV
2020

INDOOR LIVE PERFORMANCES
WITH AUDIENCE ALLOWED TO
RESUME



LIVE-STREAMED
PERFORMANCES
AND RECORDINGS
CONTINUED

LIGHTS UP! ORGANISED AS PART OF NATIONAL ARTS COUNCIL, DREAM ACADEMY AND
ESPLANADE'S COMMITMENT TO PROVIDE SUPPORT TO ARTS FREELANCERS DURING THIS
CHALLENGING PERIOD







MAR
2021

MCCY CONTINUED TO EXTEND 80% REVENUE HIRE SUBSIDY TO ENCOURAGE ARTS AND CULTURAL ACTIVITIES TO RESUME

COMEDY ACTS

KUMAR & FRIENDS IN LET'S JOGET AND GORENG TOGETHER, FUZZ NIGHT



LIVE PERFORMANCES

INAUGURAL EDITION OF MARCH ON FOR CHILDREN AND A DATE WITH FRIENDS FOR SENIOR AUDIENCES



TO ACCOMPANY LIVE ACTIVITIES, ESPLANADE'S DIGITAL PROGRAMMING IS SHIFTING TOWARDS:

UNIQUE DIGITAL COMMISSIONS OF PERFORMANCES

CREATION OF BEHIND-THE-SCENES CONTENT

EDUCATIONAL CONTENT



TO BE CONTINUED IN THE NEXT FY...

IN THE SPOTLIGHT

Raymond Yeo

One of the individuals in the hot seat of livestreaming performances shares how it was done technically.

As Esplanade works towards becoming a digital performing arts centre, one of the key thrusts was how the centre deep dived into livestreaming and the recording of performances when COVID-19 struck.

Meet Raymond Yeo, System Specialist in the Technical Production department at Esplanade – Theatres on the Bay. Raymond, or Baba as he is fondly known, has been integral in the livestreaming and digitalisation of programmes together with colleagues in Digital Marketing, Information Technology and Technical Production. He also came up with the idea of an asset management system in Esplanade, so that everyone from production

managers to technicians have access to the same inventory. Watch the video to find out more about his job.

This film was created by students of LASALLE College of the Arts, as part of Esplanade's Community Video Mentorship 2021 programme.

[WATCH IT HERE:](#)

[A day in the life of ... Esplanade's System Specialist \(Sound\)](#)



SERVING OUR COMMUNITIES

As a performing arts centre for everyone, we offer a broad range of quality programmes that appeal to people from all walks of life, with different means and abilities.



March On

A brand new children-centric annual festival

Esplanade launched a brand-new festival for children and their families—*March On*—from 10 – 14 Mar 2021. Placing kids under 12 squarely at the centre of the creative process, *March On* is also committed to artistic collaborations and thought leadership through panel discussions on interdisciplinary performances for young audiences. The festival consisted primarily of live experiences at Esplanade, both ticketed and non-ticketed, staged with safe management measures in place.

Highlights of the inaugural edition of the festival included *The Feelings Farm* in the Theatre. The work was directed by Edith Podesta, written by Amanda Chong and composed by Julian Wong. Children from various Social Service Associations participated in six workshops conducted by the artists and

contributed to the creation of the work. The festival also commissioned a [giant puppet performance](#) that took place in the Forecourt Garden, created by Danny Yeo, Phang Kok Jun and Oliver Chong. We continued to engage with our international counterparts through a blended programme *Robot House Party* by internationally acclaimed DJ Kid Koala; and Polyglot Theatre from Australia in a seven-week long-distance collaborative creation process.

The festival also formed Esplanade's first children's panel, [SEEDLINGS](#), where artist-facilitators Chong Gua Khee and Faye Lim led a group of eight children through workshops, performances and artist chats to harness their thoughts and reflections that will be valuable to future festival planning and programmes for children.

Munch! Lunchtime Concert Series

The launch of monthly chamber music lunchtime concerts

To add more life to the centre, develop artist capabilities and support tenants at the Esplanade Mall, lunchtime concerts in a new format—*Munch! Lunchtime Concert Series*, an amalgamation of “music” and “lunch”—was launched. The monthly *Munch!* chamber music lunchtime concerts in Esplanade Concert Hall kicked off in November 2020 with *Reminiscence* by Singapore-based piano duo, duodentity. Audience members receive a \$10 Esplanade Mall voucher with every ticket purchased.

“Before you play great music, you have to be given the opportunity to play great music—eternally grateful to Esplanade - Theatres on the Bay for the chance to get to share Bach with a lovely audience. Thank you all for attending.”

—LIN JUAN

Cellist





Virtual Lantern Walk

An interactive Moonfest – A Mid-Autumn Celebration

For the 16th edition of *Moonfest – A Mid-Autumn Celebration*, we held an interactive *Virtual Lantern Walk* where audiences were invited to take a “stroll” along the Esplanade Waterfront and enjoy the scenic view of the Marina Bay and Singapore skyline via their computers and mobile devices. A series of live-streamed artist

chats on traditional art forms such as folk songs and Chinese opera was also curated for the festival. The festival's popular lantern riddles activity went online, with fellow riddle solvers pitting their wits against each other on Facebook Live.

Beautiful Sunday Online

Infotainment series showcasing Esplanade's crown jewel, the Concert Hall

Beautiful Sunday was launched in 2003 at the height of the SARS crisis. Held once a month on a Sunday, it offers a series of free community concerts and the opportunity for all to enjoy performances in the Esplanade Concert Hall. In the same spirit, the online edition of the series *Beautiful Sunday Online*—a monthly three-episode infotainment series comprising performances and behind-the-scenes insights

filmed in Esplanade's acoustically pristine Concert Hall—was launched in September 2020. The first episode featured vocal group [The Opera People](#) and [R&B crooner Nick Zavior](#). Episode two featured [Bossa Celli](#) and [A Flutey Affair](#) and episode three featured [organist Phoon Yu, trumpeter Lau Wen Rong](#) and [Pipe Organ Master at Esplanade - Dr Evelyn Lim](#).





Esplanade Academy

One-stop training for technical theatre and specialised skills relevant to the arts

In August 2020, the Esplanade Academy was launched, consolidating the centre's [training programmes and work attachments](#) in areas including technical theatre, venue management, operations and community engagement. As the national performing arts centre, it was timely for us to do more for the industry to further develop capabilities that we have built over the last 18 years. We are able to provide a conducive setting for both pre- and post-employment learning of professional and technical skills relevant in performing arts. Over the year, we have introduced new programmes like the *Sing Out Loud!* Trainer Programme (Basic), Train the Trainer and Lighting Design courses to develop these skills for arts practitioners.

Our *Sing Out Loud!* Trainer Programme (Basic) is designed to equip and empower participants with the skills and knowledge to run [meaningful and quality singing sessions with persons with dementia](#). Six participants joined the pilot three-day programme where they learnt how to put together an effective basic singing programme. This training is part of capability-building to support our *Sing Out Loud!* programme for persons with dementia.

“As a choral musician and performer for many years of my life, it is important for me to ensure that music-making is meaningful and impactful. The trainer, Angie, was experienced and ... held space for us to find our own voice in delivering the sessions through hands-on activities, assignments and constructive feedback. I am so glad that the Esplanade Academy organised this programme as it supports and equips community workers with the necessary skill sets in order to further impact the wider society.”

— ESTELLE

Member of community choir Vox Camerata

Songwriting for Hope

Harnessing the power of songwriting for reflection, expression and healing

[Songwriting for Hope at Bowen Secondary School](#) concluded with an intimate graduation showcase in the school to celebrate the efforts and perseverance of the youths for completing their songs, even though COVID-19 caused some sessions to be moved online. With the support of President's Challenge, we were able to bring the project for the first time into a school setting that engaged a mixed-gender group of youth participants.

“Writing this song allow(ed) me to openly say how I feel through music. There are some things that I don't dare to tell other people and would keep them to myself. I hope that I would look back to this song after a few years and remember what I went through in my teenage years. It might be hard from time to time but I should never give up and continue to grow.”

— PARTICIPANT OF SONGWRITING FOR HOPE

Bowen Secondary School

The programme, which was also run at Singapore Girls' Home, was featured on Facebook by [Minister Desmond Lee](#) (Minister for National Development and Minister-in-charge of Social Services Integration), who said that “community collaborations such as this play an important part in strengthening families”.



theatre for YOUth

An interdisciplinary programme where youths navigate positive and negative emotions



We piloted theatre for YOUth, a new applied theatre programme for a mixed-gender group of youths from Bowen Secondary School. Facilitated by theatre practitioner Oniatta Effendi and supported by social workers from SHINE Children and Youth Services - Hougang, this interdisciplinary programme encouraged youths to share their friendship experiences and navigate positive and negative feelings.

“The *theatre for YOUth* programme not only touches my heart, but it also touches the inner feelings and soul of my students ... they were allowed to express their own feelings and opinions with their own words without feeling judged. They could be truthful in their natural state and yet, be mentored in a subtle way. At the end of the programme, the students came out stronger, affirmed in the right way and more confident.”

—NORMALA CHANG

Head, Normal course, Bowen Secondary School

“Drama allows me and my friends to express (our) personal problems and experiences through actions ... Hearing these stories from my friends helped me to understand them more ... I feel proud of myself for being in this programme because not only (do) I know how to be more open and (better) in communicating with others, it also helps me in being closer to people, and be more understand(ing).”

—SHARIFAH

Student, Bowen Secondary School

Esplanade On The Go

Bringing arts experiences to beneficiaries in eldercare facilities



Esplanade On The Go is a new mobile initiative to bring arts experiences safely via a truck to beneficiaries in welfare homes and eldercare facilities. Aimed at uplifting the beneficiaries' spirits during this challenging period, small group live music sessions with safe management measures in place engaged over 350 participants from five homes.

“Due to the COVID-19 preventive lock-down of homes in Singapore, we have observed many of our elderly residents are somewhat depressed, stressed and restless ... it (the programme) brought lots of joy, cheer and peace to all the attending residents. Thank you for the music, delivered to our doorsteps!”

—ANDY LEE

Operations Executive, St. John's Home for Elderly Persons

“We are lost for words, the *Esplanade On The Go* programme was awesome! Our heartfelt thanks to the team from Esplanade and the logistics crew members for putting together this wonderful programme for our elderly residents and staff. All the performers sang very well and they were very obliging to our elderly's requests to sing their favourite songs, which made them very happy. The elderly and staff loved listening to the songs as they clapped, smiled and moved with the music. We really hope that this will not be the first and last programme we have at our Home! We are looking forward to having more of *Esplanade On The Go* programmes for our elderly again. Do continue with your good work and share the happiness and joy to more people with this fantastic programme!”

—WILMA NG

Manager - Operations & Volunteer Management, St. John's Home for Elderly Persons

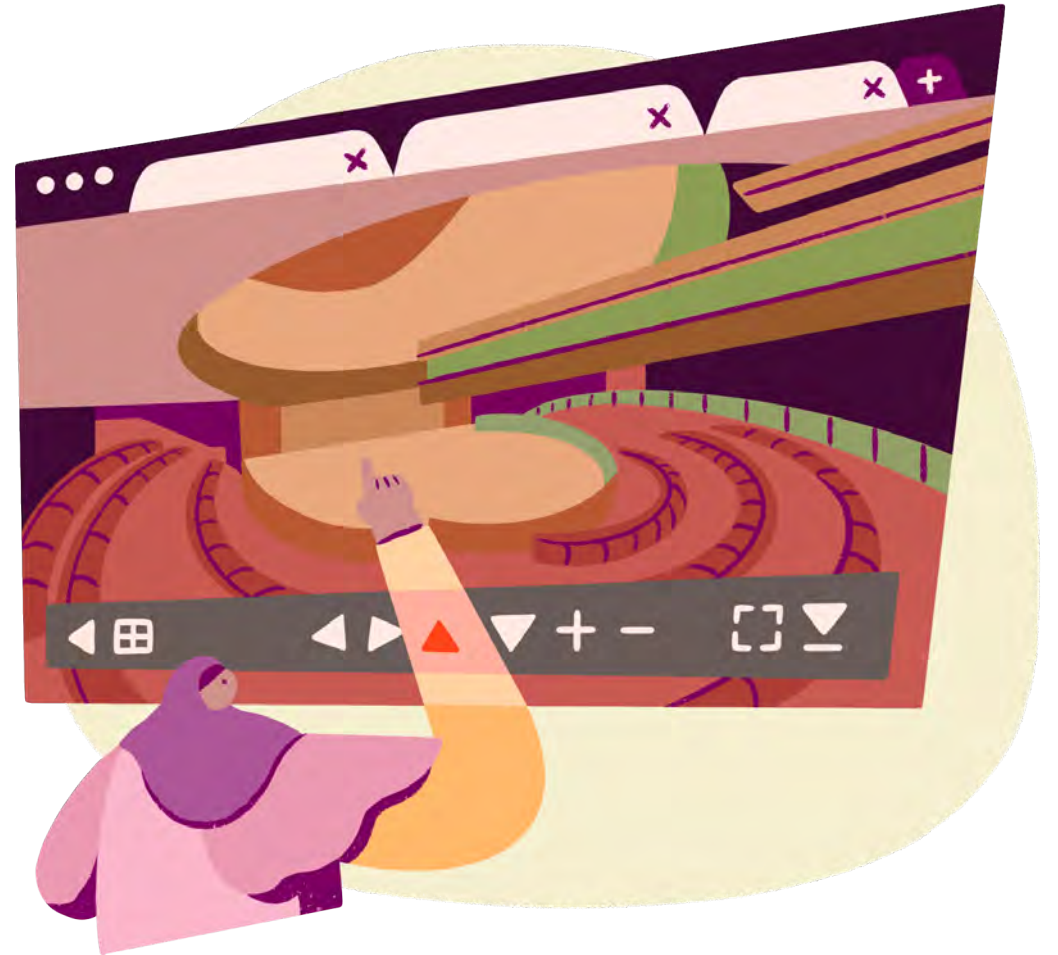
Esplanade Virtual Tour

Explore Esplanade from the comforts of home

This year, we also launched the Esplanade Virtual Tour on our website, offering a 360° experience of the centre's venues. Visitors are able to explore Esplanade's magnificent Theatre and Concert Hall as well as other venues on their screen.

EXPERIENCE IT NOW:

[Esplanade Virtual Tour](#)





Membership Programme for Youth

Esplanade&Me introduces U26

In August 2020, as part of Esplanade's membership programme Esplanade&Me, we introduced a new membership badge called U26 specially for youths from 17 to 26 years old. With U26, we aim to build a community of youths who are passionate about the arts and create opportunities for them to connect with other like-minded youths. They would also be

able to access special perks and invitations, like the [Baybeats Backstage Experience](#) in November 2020. From PIP's Club for families with young children to U26 for the youths and JOYears for those 55 and above, we continue to strengthen our engagement with key audience segments.

WeCare Arts Experiences

Giving underserved communities access to arts and cultural experiences

We worked with the National Arts Council (NAC) on the *WeCare Arts Experiences*, where 45 seniors from various senior activity centres were invited to watch *Teochew Opera Classics* over three online sessions. There was an introduction to the performance by the Esplanade Programming team, and the seniors also

participated in a Q&A session after the show. *WeCare Arts Experiences* is a collaboration between the NAC and the five Community Development Councils to provide beneficiaries from less privileged backgrounds access to arts and cultural experiences curated by the NAC and local cultural institutions.



IN THE SPOTLIGHT

Peggy Ferroa

This applied theatre practitioner reflects on lessons learned from helming the *This is My Song* community engagement project in the midst of a pandemic.

In 2019, Esplanade co-developed a new flagship programme *This is My Song* with applied theatre practitioner and performance maker Peggy Ferroa. The programme, which uses music as a springboard for personal reflection, was developed for patients under palliative care at Assisi Hospice and cancer survivors from the Singapore Cancer Society.

Participants shared personal memories and experiences through songs that bore special meaning to them. These were captured in video recordings that were given to participants at the end of the programme.

As an applied theatre practitioner who has worked with many non-artists, Peggy has been using theatrical practices and creativity to engage participants and encourage them to reap the benefits of the experience in their own lives. "Somewhere during the process could be an understanding of themselves or others, an inroad solving a problem, or simply, an escape to a better, imaginary world that provides some kind of relief," she said.

A significant point in her practice came in 2008, when she wrote and directed a concert which saw prison inmates and Singapore celebrities performing together. The process of performance making helped the inmates discover a new side of themselves which they could then put into practice in their lives.

The Assisi Hospice run of *This is My Song* was facilitated on-site at the hospice. Due to COVID-19, the programme with Singapore Cancer Society was initially planned with a hybrid format consisting of on-site and online sessions. However, when further restrictions kicked in, the programme was adapted to take place fully online.

She was initially worried that participants would drop out as a result, but has come to realise that people are becoming more savvy with technology and interacting online.

"Everyone has tons of patience to deal with weak wifi, muted microphones and virtual backgrounds," she recounts. "The common thread for both groups was how music reminded them of someone or an incident. The difference was all the palliative patients chose to focus on the people they loved, while most of the cancer survivors chose to focus on how they lived life."

Through the course of the programme, Peggy also had to deal with her emotions. Working with end-of-life patients, she became anxious about whether she would get to see them at the next session. This also served as reminders for her to celebrate every moment with the people around her. She shared that one of the participants told her that "my friends, people at the hospice and people like yourself and your team are closer to me than my family." This served as a reminder to her that the arts and programmes like these contribute to one's quality of life, especially for communities that have been overlooked. Peggy quipped, "Everyone deserves some joy and a feeling that they're doing something right, don't you think?"



SUPPORTING ARTISTS & CHAMPIONING ARTISTIC CREATION

Playing a leading role in the arts and culture sector, Esplanade supports artists, develops capabilities and creates new works.



Two Seasons of The Studios

Digital treasures and a new site-specific experience in the Theatre

Though the live season of *The Studios 2020* was cancelled in April, the digital season of [The Studios Online](#) featured screenings of two new works recorded just before Circuit Breaker, plus six archival productions from the past 17 years and accompanying [artist live chats](#). The six archival productions were selected based on connections to the 2020 season, and for their thematic threads that still resonated based on conversations that had emerged from reflecting on COVID-19 and our society. The live artist dialogues were a way to connect and create meaningful engagement between artist and audience, as well as to provide fresh insight on the works. The two new works were the audio play *The Heart Comes To Mind* by Checkpoint Theatre and *Lost Cinema 20/20* by Brian Gothong Tan. *Lost Cinema 20/20* was one of the productions that benefitted from the Digitalisation Fund which is part of the Government's \$55 million Arts and Culture

Resilience Package (ACRP). The fund helped to cover the cost of filming the performance.

[#THEATRE](#) by design collective INDEX was an Esplanade commission presented at the Theatre as the opening production of the 2021 season of *The Studios*. This work by the collective, comprising lighting designer Lim Woan Wen, spatial designer Lim Wei Ling and sound artist Darren Ng, was a site-specific conversation with the Theatre, inspired by the stories and energies of the theatre space, crafted with the ephemeral language of light, sound and space. This immersive work, created as a poignant response to the closure of performing spaces in 2020, invited the audience onto the Esplanade Theatre stage to experience the quiet magnificence of the theatre space. The production included two performances for the design students of Nanyang Polytechnic.

“One cannot imagine the Esplanade, in a year of plenty, allowing an audience of 50 to sit on its biggest stage to watch light move. Yet #THEATRE is also limned with the loss that the pandemic has exacted on the performing arts scene. It is all space, no people. It responds to the time last year when theatres had to go dark to reduce the spread of the coronavirus. What is a theatre with nobody in it?”

—OLIVIA HO

The Straits Times, 31 Jan 2021

SPOTLIGHT:

Design collective INDEX



PLAYlab+

A new developmental platform targeted at budding artists interested in Theatre for Young Audiences

Targeted at budding artists and/or collectives interested in Theatre for Young Audiences (TYA) for ages two to six years old, developmental platform *PLAYlab+* launched with an open call in May 2020. *PLAYlab+* aims to provide opportunities for research and development

in the creation of new TYA productions at the centre. Fifteen applications were submitted. A selection will be staged as a digital/physical presentation and others will be developed for future programmes in festivals such as *Octoburst!* or *March On*.





Digital Editions of Baybeats

Two power-packed digital editions plus an annual mentorship programme for youth

A special online edition of Esplanade's well-loved annual alternative music festival, *Baybeats*, took place over three days in August 2020 on Esplanade's social channels and *Esplanade Offstage*, with the videos available for viewing subsequently on those platforms. [Baybeats Online](#) featured music across a range of different genres, from unplugged acoustic sets to rip-roaring performances by metal bands, live and pre-recorded gigs, as well as artist live chats and panel discussions. Notable musicians featured included Singapore boy wonder [Charlie Lim](#), popular actress and singer-songwriter [Annette Lee](#), and punk rock stalwarts [Iman's League](#).

"It has been quite a steep learning curve, I won't lie. But it's been fun too. We've kind of put together something that's a mix of live-streamed events and pre-recorded stuff. We wanted to remind everyone what the *Baybeats* experience is, be it in the comfort of your own home or through your phone."

—PROGRAMMER VATHIAR MOHANAVELU
SAI AKILESHWAR

As quoted in [Life in Arpeggio](#), 17 Aug 2020

A key element of the online programme was a series of [unplugged](#), acoustic performances by Singapore musicians and bands, each not exceeding 15 minutes, filmed at nine unconventional spaces in Esplanade, from the rooftop to backstage areas. A series of live-streamed gigs from Esplanade's Annexe Studio was another lynchpin of the festival. This was the first time Esplanade's Technical Production and Programming teams were live-streaming from that particular venue.

The November edition of Baybeats featured performances by some of Singapore's best bands and musicians such as Astreal, Opposition Party and THELIONCITYBOY which were live-streamed on Facebook, [TikTok](#), [YouTube](#) and [Offstage](#) over three nights, from Esplanade's major venues, the Theatre and Concert Hall, as well as the intimate Annexe Studio. In all, 18 local bands and six overseas bands were invited to perform. While all the local bands were live-streamed, the overseas bands' sets were pre-recorded. Our collaboration with TikTok made Esplanade the first brand in Singapore to do a livestream with the popular youth social media platform. In addition to digital content, Baybeats also offered a ticketed backstage experience in the

Esplanade Theatre for a small number of live audiences .

Together, both editions of Baybeats generated over 690,000 video views, making them two of the centre's best-received digital festivals or series to date.

The Baybeats Budding Programme is an annual mentorship programme open to youth musicians, writers, photographers and videographers. A total of 20 sessions involving 44 mentorship participants and 25 music industry professionals took place digitally. Notable mentors include music producer Leonard Soosay, journalist Eddino Abdul Hadi, photographer Aloysius Lim and video director Glenn Yong.

Auditions for the Baybeats Budding Bands Mentorship Programme were held in August 2020. Six finalists were selected from 20 participating bands, who then performed at Baybeats in November. The selection panel comprised veteran music producer Leonard Soosay, musician Martin Kong, Andrea Khoo from the National Arts Council and Syaheed MSBI from the music distribution company, Believe SEA.



“It was nice to see the bands play at Esplanade venues, albeit with masks and no live audience. It’s a semblance of normalcy. To be honest, I quite like not being squished by crowds. Festival organisers Esplanade left the videos online so that we could either replay or view it slightly after the start timings too.”

—[FAERIEIMPS.BLOGSPOT.COM](#)

11 Nov 2020

Engaging Our Communities through Digital Offerings

Pesta Raya – Malay Festival of Arts and Kalaa Utsavam – Indian Festival of Arts offer a full menu of digital programmes

Pesta Raya Online featured nine new and archival programmes of music, theatre and dance, including an archival screening of the acclaimed *Alkesah* from *Pesta Raya 2018*, a talk show with music performances filmed from artists' homes and featuring the likes of popular veteran singers Izat Ibrahim and Asnida Daud, as well as special content for families with young children. These online programmes were shared with various community partners that included nursing homes, senior activity centres and residential homes for youths, bringing cheer to the beneficiaries as they celebrated Hari Raya during this difficult time.

Producer Hanie Nadia Hamzah was quoted in *The Straits Times* saying that “we were mindful to choose productions that highlight the unique identity of the nusantara, that are across various genres and have the ability to

reach out to audiences from all backgrounds and age groups. The productions selected also have the universal themes of strength, positivity and hope—timely reminders to tide us through this period and uplift spirits—even though we cannot physically be with our audiences and artists”.

In the 19th edition of *Kalaa Utsavam – Indian Festival of Arts*, Producer Rajeswari Ramachandran envisioned the importance of throwing the spotlight on the local Indian arts as it has shaped Singapore's cultural and arts scene in more ways than one. The festival's new initiatives included three digital premieres, an Indian classical dance open call targeted at dancers aged 15 to 25 and an eight-day digital marathon of hindustani music concerts. With live performances resuming in November, *Kalaa Utsavam* was a delightful occasion to welcome back audiences at Esplanade.





First Fully ‘Hybrid’ Festival

Huayi – Chinese Festival of Arts showcases a hybrid of live and digital programmes

Esplanade presented its first ‘hybrid’ festival with an equal intensity of both live and digital programmes at *Huayi – Chinese Festival of Arts*. Playing to a limited number of audiences with safe management measures in our venues, the live festival ran from 19 – 28 Feb 2021. The digital programmes were available online for viewing till 14 Mar 2021. The majority of these were free and enabled many more audiences to experience the stellar festival line-up.

We utilised digital technology to present the works of overseas artists in inventive ways. In *Not Only Music in Anticlockwise*, Hong Kong sound artist [GayBird](#) performed ‘live’ via livestream from Hong Kong alongside Singapore’s Concordia Quartet in Esplanade’s Recital Studio. Esplanade also seeded a three-year collaboration with arts centres National Theatre of Taichung (Taiwan), National Kaohsiung Centre for the Arts Weiwuying (Taiwan) and Tai Kwun – Centre for Heritage and Arts in Hong Kong to create dance films and develop a cinematic language

around movement. The first *Dance en Scene* was screened at *Huayi*.

Among the live performances, *Huayi*’s five new commissions of Singapore groups and artists included Toy Factory Productions’ *All The World Is One’s Stage* and the puppetry work for young audiences *Universe of Niu* by Paper Monkey Theatre. These two productions were filmed and will be released in subsequent months as ticketed digital programmes.

Esplanade’s Senior Producer Delvin Lee was quoted in *Lianhe Zaobao*’s cover story saying that “even though the pandemic has brought forth much loss in many aspects, there was also a growing acceptance and awareness that it was probably also the best time for humanity to take stock, reflect on life and how best we should live. For those in the arts, there were questions on the role of the arts in such times, and as we enter the ‘new normal’, there were also many reflections and experimentations as to how artistic expressions and presentations would shift.”

Collaborating with SSO

Releasing Singapore classical composers' works from the archives

We collaborated with the Singapore Symphony Orchestra (SSO) to release two never-before-seen performances of works by Singapore classical composers from the archives of both Esplanade and SSO. The recordings of Kelly

Tang's [Two Symphonic Dances: Radiance and Spark](#), commissioned for Esplanade's 10th anniversary in 2012, and Bernard Tan's [Guitar Concerto](#) were released on both Esplanade Offstage and SSO's channels in June 2020.





Launching New Digital Content

A podcast series featuring artists and reimagining Singapore literature through digital media

Esplanade continued to pursue a multimedia and multi-channel content strategy to keep pace with digital consumption trends among audiences, and to reflect our thought leadership and digital innovation in the arts. New content on *Esplanade Offstage* included the [Making A Scene](#) podcast series—also hosted on [Spotify](#)

and [SoundCloud](#)—where artists and industry leaders reflect on topical issues, and the [little red comma series](#) which reimagined diverse works of Singapore literature through the interactivity, soundscapes and animation of digital media. The latter is a collaboration with the National Arts Council.

Visual Arts at Esplanade

Working with both established and emerging artists in Singapore and the region

Esplanade's *Visual Arts* series works with established and emerging artists in Singapore and the region. Highlights of the year included *In Order* by Fiona Seow and the vibrant underwater world installation *Diver(sea)ty* by Indonesian artist Mulyana. A retrospective

of [Ho Ho Ying's](#) works over the last five decades featured his abstract, figurative and calligraphy paintings, along with creative calligraphy works, sketches and materials from the collection and personal archive of Ho and his family.



IN THE SPOTLIGHT

INDEX

Creating work as a collective, through the ephemeral language of light, sound and space.

#THEATRE by INDEX is a site-specific conversation with the Esplanade Theatre which used light, sound and space to engage in an intimate dialogue with the theatre, unravelling the stories embedded within the space. Created as a poignant response to the closure of performing spaces in 2020, this marked the start of *The Studios* season in January 2021.

The design collective INDEX is made up of lighting designer Lim Woan Wen, spatial practitioner Lim Wei Ling and sound artist Darren Ng. For the collective, it was about attempting to reveal the space (the Esplanade Theatre) as what it is. “#THEATRE is a work that engages the Esplanade Theatre as a physical room that stands on its own, and as such, it is distinctly driven by the space itself. To an extent, it is not that different from other more traditional theatre work, as the space can be considered a ‘script’ that we anchor our artistic choices around. Instead of falling back on say, a piece of text, a directorial vision, or the constructed world of a performance, our focus is keenly on the space,” they said in a statement.

The work was first conceived seven years ago, shortly after INDEX completed their very first work *IN:dex*, presented at the Esplanade Theatre Studio as part of the RAW platform at *The Studios 2013*.

The 2,000 seat Esplanade Theatre is the biggest venue they have worked with as INDEX. While it was not an unexpected challenge, the scale of the venue did pose some complications which were ultimately resolved with the help of Esplanade’s Technical Production team. The collective said, “In a small-scale venue we may be more inclined to zoom in on the micro and to excavate and expand on finer details, whereas the Esplanade Theatre presented us an overwhelming amount of material to start with—there was definitely a lot more to take in and distil from.”

The end result was a meditative love letter to the theatre which has been a personal space for each of them and their craft.

During the process, they spent ample time fully exploring the space and learning about it.

“Through the work, we came to appreciate the Esplanade Theatre as truly the grande dame of proscenium theatres in Singapore. On top of its size, scale and richness in details, she emanates a really strong, imposing character and she managed to hit us in the gut with her presence, nearly every time,” they added.

Find out more about the three award-winning artists of INDEX as they share the inspiration behind #THEATRE, their process for developing this site-specific work and their approach to working as a collective in a dialogue moderated by playwright-director Chong Tze Chien here:

The Studios Artist Chats: #THEATRE by INDEX



BUILDING A COHESIVE AND SUSTAINABLE ORGANISATION

Keeping a busy arts centre running like clockwork means we have to take care of our team, make sure our facilities are well-maintained and that our environmental and financial sustainability are top of mind.

Checking in With Our Staff

In August 2020, through a “pulse” check survey, we listened to our staff and helped to address issues faced when working from home. We are heartened that 73% of staff found meaningful ways to stay connected with each other while working from home. Following that, in March 2021, we conducted our first employee engagement survey which had a 94% participation rate. The sense of belonging to Esplanade is also apparent when 97% of staff responded that they are proud to work here.



A Learning Organisation

The pandemic did not stop our quest to learn, as we switched from in-person, to digital, then blended learning. We introduced sharing sessions in areas of Technical Production, Programming and Community Engagement. Staff were encouraged to attend conferences virtually and the LinkedIn Learning platform

was introduced. We were able to continue to invest in our staff and develop their capabilities when transiting into the new norms for work. We also launched mobile learning by Gnowbe which provided bite-size and flexible learning, useful especially for operational staff.



Recognition of Our HR Practices

Esplanade’s Human Resources team is recognised as a Human Capital Partner by the Tripartite Alliance for Fair and Progressive Employment Practices. This status was renewed in January 2021 after undergoing the Human Capital Diagnostic Tool assessment by the Institute for Human Resource

Professionals. We adopted six of the nine Tripartite Standards practices including Contracting with Self-employed Persons, Employment of Term-Contract Employees, Flexible Work Arrangements, Grievance Handling, Recruitment Practices and Unpaid Leave for Unexpected Care Needs.

Long Service Awards

We thank our staff for their commitment and loyalty to Esplanade by presenting them with Long Service Awards. In FY2020/2021, the Long Service Award was given to six staff for 20 years and four staff for 15 years of committed service. Another 10 staff marked their 10th anniversary and 15 staff marked their fifth anniversary at Esplanade. We would like to thank them for staying the course with the centre through thick and thin.



EMPLOYEE NAME	DEPARTMENT	YEARS
Irene Khoo	Administration	20
Alex Ong	Information Technology	20
Tay Pui Lin	Marketing	20
Grace Low	Programming	20
Mimi Yee	Programming	20
Pauline Yap	Programming	20
Jane Ngo	Finance	15
Patrick Lau	Information Technology	15
Nur Sabrina Gan	Operational Support Services	15
Ravi Sivalingam	Operational Support Services	15
Nurul 'Atikah Bte Md Sa'ad	Administration	10
Jackie Wong	Marketing	10
Tan Yu Xiang	Marketing	10
Wong Wai Peng	Marketing	10
Desmond Chew	Programming	10
Karin Tan	Programming	10
Moerdani Bin Osman	Technical Production	10
Mohammad Luqman Bin Amir	Technical Production	10
Muhamad Ismail Bin Abdul Wahab	Technical Production	10
Norlizam Bin Jaffar	Technical Production	10
Clarissa Oon	Marketing	5
Faraliza Tan	Marketing	5
Joey Tan	Marketing	5
Bavani D/O Jayakrishnan	Operational Support Services	5
Yalamanchili Nagender Kumar	Operational Support Services	5
David Pandarakannu	Programming	5
Iris Cheung	Programming	5
Shireen Abdullah	Programming	5
Vathiar Mohanavelu Sai Akileshwar	Programming	5
Zhang Mingying	Programming	5
Fellisanyi Clarita	Technical Production	5
Mohamad Kamsani Bin Ahmad Daud	Technical Production	5
Muhammad Khidir Bin Osman	Technical Production	5
Nur Ridwan Bin Sumani	Technical Production	5
Ting Hock Hoe	Technical Production	5

Building Networks

Esplanade hosted a session of The Connectors: Professional Development Intensive 2020 organised by Arts House Limited as part of its Civic District engagement efforts. This offers an opportunity to build more networked and collaborative relationships among programming and marketing staff members of the arts institutions in the civic district, fostering

organic inter-institutional sharing and the desire to create projects and programmes together. The participating institutions were Esplanade, Arts House Limited, Asian Civilisations Museum, National Arts Council, National Gallery Singapore, National Heritage Board and Singapore Symphony Orchestra.



A Fresh New Look for Esplanade Mall

As the retail and F&B wing of the national performing arts centre which sees a large number of visitors annually, the Esplanade Mall has not had a major refurbishment since the centre opened in 2002. This year, it has been given an interior refresh. This included

major Mechanical and Electrical as well as Air Conditioning and Mechanical Ventilations replacements, renovation of washrooms, replacement of floors and the provision of future infrastructure needs for IT and Technical Production networks.



Refreshing Esplanade's Waterfront

The Esplanade Waterfront is one of the key sections of the bay that offers F&B options to visitors. In anticipation of the opening of the Singtel Waterfront Theatre in 2022, the revamp will enhance the visitor experience and create a more welcoming sense of arrival. Refreshment works for new landscape designs, inclusion of

urban furniture seating and updating of F&B kiosks began in January 2021 after a one-year design journey with consultants. The redeveloped waterfront will encourage people to explore, linger and enjoy the waterfront. Works are expected to be completed in December 2021.

Fundraising Initiatives



SPECIAL EDITION DURIAN MOONCAKES IN SUPPORT OF ESPLANADE

In celebration of the Mid-Autumn Festival, Chef Daniel Tay (founder of Bakerzin and Cat & the Fiddle) and D.Lab by Durian Edition created [special edition durian mooncakes](#) in support of Esplanade. The mouth-watering new creations were tea-infused, gold-dusted and came in specially designed boxes featuring the iconic silhouette of Esplanade. Thirty percent of the proceeds were donated to Esplanade, in support of our efforts to bring the joy of the arts to everyone, even at home!



ESPLANADE NIGHT TOUR (#MYDURIAN EDITION)

From 1 Dec 2020 to 25 Jan 2021, Esplanade invited everyone to rediscover [#mydurian](#) through an exclusive series of night tours. These tours took place after the centre's closure during Singapore's circuit breaker period. Tour participants got up close with Esplanade's performing venues such as the majestic Concert Hall and Theatre, and gathered fun facts about its iconic architecture. Their #mydurian experiences were rounded out with a special dinner at one of the restaurants at Esplanade Mall. Everyone was also given their own set of #mydurian merchandise and a photo memento.

PUBLIC-INITIATED FUNDRAISING CAMPAIGNS FOR ESPLANADE

During the year, members of the public initiated three different fundraising campaigns on the [Giving.sg platform for Esplanade](#).

A group of Year 3 students from Singapore Polytechnic who had a chance to enjoy the arts at Esplanade created a campaign *Transform to Perform* to help raise funds for Esplanade to continue to bring the joy of the arts to everyone during the pandemic and beyond. As they recalled this joy, they wished for everyone to discover the power of arts, and wanted to turn adversity into strength. A strength that could help loved ones, the performers, as well as the community.

Remember Our Stories is a song written by Violet Tay in celebration of Singapore's National Day. She dedicated it to everyone, as a token of appreciation for the support of original Singapore music. She recalls volunteering as a youth performer with Esplanade in the past—an extraordinary and life-changing experience that brought much joy and inspiration. She organised this fundraising campaign for Esplanade, to support our programmes and in turn support our artists, to share homegrown stories and preserve our music legacy.

The Next Stage was a fundraising initiative organised by students from the Singapore University of Technology and Design in support of Esplanade's upcoming Singtel Waterfront Theatre. The new theatre serves as a platform for not only our local arts groups but also for our broader community as it enables Esplanade to further its existing community outreach efforts and extend it to future generations.



THE NEXT STAGE

BREAKING NEW GROUND FOR OUR NEXT GENERATION

We're moving into our next phase of growth as an arts centre, while building on the work we've done since we opened in 2002.

To do even more for our next generation of artists and audiences, we're building a new multi-format, 550-seat venue along our busy waterfront. The new waterfront theatre will fill the gap between our existing large venues and smaller studio spaces, and enable us to commission, produce and present more productions, especially those that tell Singapore and Asian stories. We **broke ground** for the theatre's construction on 18 Jun 2019 and it is targeted for completion in 2022.

The three-week opening festival from 22 Jun - 10 Jul 2022 will feature three new works by Singapore and regional artists as well as a host of free performances, talks and other activities. Before that, Esplanade will be inviting various communities of supporters, audiences and artists in Singapore to help the centre finetune this new space through a series of free performances during the trial & orientation programme in early 2022.



A SNEAK PEEK INTO THE SINGTEL WATERFRONT THEATRE AT ESPLANADE

WATCH:

[A sneak peak into the Singtel Waterfront Theatre](#)



ARTIST'S IMPRESSION

The Singtel Waterfront Theatre, designed by architects61, was awarded Honourable Mention at the 2020 edition of the S.Arch Design Awards that was held in Tokyo.

WATCH:

[Walk through Esplanade's newest theatre space](#)

FINANCIALS



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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, governed by its own Constitution documents. The Ministry of Culture, Community and Youth (MCCY) has appointed the following four persons as Members of the company – Mr Lee Tzu Yang, Mr Edmund Cheng Wai Wing, Mrs Theresa Foo-Yo Mie Yoen, and Ms Tan Gee Keow. As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions.

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

Esplanade being a registered Charity and IPC complies with the Code of Governance (the "Code") issued by the Charity Council that was last updated in Apr 2017. The refined code took effect from 1 Jan 2018 which was applicable to Esplanade's financial year that commenced from 1 Apr 2018. Depending on whether the charity has Institution of a Public Character ("IPC") status, and its size, the charity will follow guidelines under different tiers. As a large IPC, Esplanade complies with the Basic II, Enhanced and Advanced guidelines of the Code. Companies are required to disclose their corporate governance practices and explain deviations, if any, from the Code.

Esplanade strives to comply fully with the Code and its principles, and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during the financial year ended 31 Mar 2021 with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and will submit the online Governance Evaluation checklist together with the audited accounts for the year. The annual submissions are available for viewing in the Charity Portal at www.charities.gov.sg.

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

Mr Lee Tzu Yang has served on the Board since November 2003 and was appointed as Chairman in February 2015. His appointment as Board Chairman is considered a new appointment and is within the ten years tenure limit recommended by the Code. No other Board member has served on the Board for more than ten consecutive years as at 31 Mar 2021.

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

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

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

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating & Remuneration Committee (NRC) which spells out the Board's terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each director and the entire Board is carried out annually after the close of each financial year. The term

limit for the Audit & Risk Committee (ARC) Chairman is spelt out in the Constitution documents as well as ARC Terms of Reference and is for a period of four years as recommended by the Code.

A formal letter is given to each director upon their appointment, setting out directors' duties and obligations together with a copy of the Company's Constitution documents. The Company has an orientation programme for new directors to familiarise themselves with the business activities of the Company, its strategic direction and governance practices. A director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures and financial information is provided to each director. A tour of Esplanade's facilities is also arranged to enable the directors to 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 and/or any other competencies which the NRC feels necessary from time to time. Profiles of the directors can be found on [pages 6 to 12](#) of this Annual Report.

1.2 BOARD COMMITTEES

The Board has delegated specific responsibilities to two 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 Nominating & Remuneration Committee (NRC) was formed in September 2018 and comprised six non-executive and independent directors. The NRC replaces the Nominating Committee (NC) and Remuneration Committee (RC), with a combined Terms of Reference from the NC and RC, to enable Board to have greater and more cohesive oversight of Board member and key management succession planning, 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
Dr Jennifer Lee	Chairman	From 24 Nov 2018
Mrs Rosa Daniel	Member	From 24 Nov 2018
Prof Lily Kong	Member	From 24 Nov 2018
Mr Kenny Powar	Member	From 24 Nov 2018
Mr Suhaimi Zainul Abidin	Member	From 24 Nov 2020
Mr Yap Chee Meng	Member	From 24 Nov 2019

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 and a list of recommended candidates is cleared by MCCY before the Board and Members' 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-assessment 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 committee was renamed as Audit & Risk Committee (ARC) in December 2018 (previously Audit Committee) to better reflect the committee's role in overseeing Esplanade's Risk Management framework that was put in place since 2008.

The ARC comprises five non-executive and independent directors:

NAME	DESIGNATION	DATE
Mr Sim Hwee Cher	Chairman	From 24 Nov 2019
Ms Janet Ang	Member	From 24 Nov 2019
Mrs Clara Lim-Tan	Member	From 30 Nov 2020
Dr Ming Tan	Member	From 4 Dec 2015
Mr Andre Yeap	Member	From 19 Jan 2015

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

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

In its review of the audited financial statements for the financial year ended 31 Mar 2021, the ARC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the ARC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

The Internal Audit function is outsourced and is an independent function that reports to the ARC. All areas of business and support functions are subject to audit. All audit reports are addressed to the ARC. Findings therein are discussed with the

ARC, the CEO, CFO and Department Heads who are business process owners of the audited functions and are responsible for implementing the improvement recommendations. The Board has been kept informed of the ARC's review of Internal Audit reports, and management controls in place.

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

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

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

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

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

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

The Company has a policy for Related Party Transactions. Please refer to Section 2 - Conflict of Interest. The ARC is satisfied that

there were no material contracts involving the interests of the CEO, directors or the stakeholders. The ARC is also satisfied that the internal controls over the identification, evaluation, review, approval and reporting of Related Party Transactions were effective.

Matters Requiring Board Approval (Nominated Board Members)

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

The Board has also nominated five Board members to specifically approve expenditure relating to the Waterfront Theatre construction project. Board members who were involved in the project's initial design phase, as well as members of the Board's Audit and Risk Committee, are excluded. The five Board members who are nominated to be part of the construction expenditure approval panel includes Dr Jennifer Lee, Prof Lily Kong, Mr Kenny Powar, Mr Suhaimi Zainul Abidin and Mr Yap Chee Meng.

1.3 BOARD MEETINGS

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

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

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

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

	Date of First Appointment	Date of Last Re-Appointment	Term Expiring	BOARD OF DIRECTORS		AUDIT & RISK COMMITTEE		NOMINATING & REMUNERATION COMMITTEE	
				Number of Meetings					
				Held	Attended	Held	Attended	Held	Attended
Mr Lee Tzu Yang (Chairman)	24 Nov 2003	24 Nov 2020	23 Nov 2023	4	4	—	—	—	—
Ms Janet Ang	15 Jul 2019	—	23 Nov 2021	4	4	5	5	—	—
Mrs Rosa Daniel	24 Nov 2012	24 Nov 2018	23 Nov 2021	4	4	—	—	2	2
Prof Lily Kong	24 Nov 2018	—	23 Nov 2021	4	4	—	—	2	2
Dr Jennifer Lee	1 Jun 2014	24 Nov 2018	23 Nov 2021	4	4	—	—	2	2
Mrs Clara Lim-Tan	30 Nov 2020	—	23 Nov 2023	2	2	1	0	—	—
Mr Kenny Powar	24 Nov 2015	24 Nov 2020	23 Nov 2023	4	4	—	—	2	2
Mr Sim Hwee Cher	24 Nov 2018	—	23 Nov 2021	4	4	5	5	—	—
Mr Suhaimi Zainul Abidin	24 Nov 2018	—	23 Nov 2021	4	4	4	4	1	1
Dr Ming Tan	24 Nov 2015	24 Nov 2020	23 Nov 2023	4	4	5	5	—	—
Ms Yvonne Tham	24 Nov 2018	—	23 Nov 2021	4	4	—	—	—	—
Mrs Valarie Wilson ⁽¹⁾	26 Feb 2016	24 Nov 2017	23 Nov 2020	2	2	—	—	1	1
Mr Yap Chee Meng	24 Nov 2013	24 Nov 2018	23 Nov 2021	4	4	—	—	2	2
Mr Andre Yeap	24 Nov 2014	24 Nov 2019	23 Nov 2021	4	4	5	4	—	—

⁽¹⁾ Stepped down on 24 Nov 2020

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 in 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the ARC while transactions above a threshold will require

immediate ARC approval and disclosure to the Board. This is to ensure that the transactions were executed at normal commercial terms and did not prejudice the interests of the Company. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in Note 31 of the Financial Statements.

The company holds 51% majority interest in SISTIC.com Pte Ltd ("SISTIC") with Sport Singapore holding the remaining 49% stake. Esplanade has effective control over the SISTIC Board with 6 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 Director is a Senior Partner of that firm. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann LLP in Note 31. The Board considers the Director as independent and the Director was not involved in Esplanade's decision to engage Rajah & Tann.

3. STRATEGIC PLANNING

3.1 OBJECTIVES

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

3.2 LONG-TERM PLANNING

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

4. PROGRAMME MANAGEMENT

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

5. HUMAN RESOURCE AND VOLUNTEER MANAGEMENT

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from [pages 54 to 56](#) of the Annual Report.

In addition to the average 259 full time staff for FY20/21, Esplanade has a pool of 486 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fund raising.

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

The Company is committed to a high standard of ethical conduct and adopts a zero-tolerance approach to fraud. As part of good governance, Esplanade implemented an Ethics and Fraud Reporting Policy which provides staff with well-defined and accessible channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or the ARC. The policy is also published on the Company's website that allow members of public to make similar reports to the ARC directly. The aim of this policy is to encourage the reporting of such matters in good faith, with the confidence that employees and members of public making such reports will be protected from reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution.

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

6. FINANCIAL MANAGEMENT AND CONTROLS

6.1 OPERATIONAL CONTROLS

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

6.2 BUDGET PLANNING AND MONITORING

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

6.3 CAPITAL ASSET MANAGEMENT

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

6.4 RESERVES MANAGEMENT

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

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

Governance procedures are in place to ensure that there is internal discipline in the maintenance and utilisation of reserves. The Board has to approve the utilisation of reserves and designation for special projects. The Board will be updated periodically on the status of each project.

Reserves are invested in Singapore dollar fixed deposits with banks approved by the Board.

7. FUNDRAISING PRACTICES

Esplanade work with corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. Donations are also received from the public to support the various programmes presented by the company through donation boxes placed at specified locations. Esplanade has also organised several new fund-raising programmes during the year, including online platforms such as Giving.sg, to garner donation support from the public. Permits were sought from the relevant authorities for all public fund-raising and donation-seeking projects. All donations and sponsorships are channelled through the Relationship Management Department which have key principles and a fundraising policy in place. Esplanade ensures that our sponsorship practices preserve the independence, integrity and transparency of Esplanade and are in line with best practices promoted by the office of the Commissioner of Charities. We are careful that our sponsorship arrangements are not seen as endorsements of our sponsors' products or organisation. More details on Donations and Programme Sponsorships can be found on [pages 59 to 60](#) 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 32 of the Financial Statements. Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code. During the year, there was no staff employed by Esplanade who are close family members of the CEO and/or Directors of the company.

9. PUBLIC IMAGE

The mission, programmes and activities of Esplanade are published on our website, marketing brochures, on-site posters and centremedia, press advertisements and a host of other collaterals. The scope of our Communications and 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 and 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 that is part of the Programming Department looks after the engagement with community groups, educator and student relations, grassroots organisations and social service agencies.

ESPLANADE AT A GLANCE

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

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

COVID-19 has disrupted life at the arts centre. Even though it has reaffirmed our *raison d'être*, it has also compelled us to rethink what we do and how we can continue to serve our communities and reach our audiences. With safe distancing needs, the ability for public to gather in venues like Esplanade for performances and events was severely limited for most part of the year. As a result, the Company could not meet most of its corporate targets and results according to its desired outcomes under the baseline scorecard agreed with MCCY under the broad perspectives of "Engagement", "Ownership" and "Leadership".

Nonetheless, the Company continued to pursue these desired outcomes of providing programmes that could inspire, uplift and connect a society whose needs are fast-evolving, particularly amidst COVID-19. In the report below, we would supplement the previously agreed targets with additional information on what Esplanade has done differently amidst the challenges of COVID-19.

ENGAGEMENT PERSPECTIVE – DIVERSITY & ACCESS

Esplanade's role in engaging and celebrating our communities and maintaining a baseline level of vibrancy remains our core business. Esplanade continues its pursuit to transform our society through the power of the arts for change and social good. Esplanade's non-ticketed programmes, cultural festivals, children and education programmes, already bring quality arts to a wide demographic. Esplanade is moving beyond broad outreach and focuses on developing programmes that bridge different cultures and bring about more inter-cultural bonding around a Singapore identity. Esplanade also aims to deepen its engagement with seniors and communities in special needs through the arts, and expand education programmes for the young that expose them to Singaporean and Asian stories and art forms.

Esplanade has established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a diverse calendar of *Esplanade Presents* festivals and activities throughout the year for our various communities in Singapore. Esplanade's programmes

also encourage audiences to go beyond popular works to a deeper appreciation of the arts and more in-depth participation. In addition, we also provide support for hirer shows and programmes developed in collaboration with local arts groups. Through this, we ensure a diverse mix of artistic and commercial presentations.

	FY20/21	FY19/20
a) Number of Activities	1,276	3,915
b) Number of Attendances	223,399	1,920,590
c) Participation	5,459	80,780
d) Number of Community Engagement Activities	185	597
e) Number of Participants in Community Engagement Activities	4,357	14,476
f) Number of Schools Engaged	87	330

The number of activities and attendances is a total of all events at the centre, consisting of both *Esplanade Presents* and hirer shows, and that included both ticketed and non-ticketed programmes. Participation refers to attendances for activities that require a deeper level of involvement and engagement, usually through workshops, talks and masterclasses. In FY20/21, these numbers were severely affected when the venues could not be opened; when operations were limited to rehearsals/recording sessions; or when audience capacities were severely limited even after live performances returned. What is not captured in the balanced scorecard figures above are some 494 online programmes Esplanade produced, and the many digital

programmes it supported its hirers to create at its venue. For Esplanade's online programmes, delivered via Esplanade's social media or new digital platform *Offstage*, as well as ticketed via SISTICLive, some 2.4 million sustained views were recorded.

Esplanade's Community Engagement team organises activities and initiatives to engage the underserved communities, working with artists, social service organisations and other community organisations, and with the help of our volunteers and donors. The core objective is to enhance the individual's emotional and even physical well-being, and to contribute to the communities' development through the arts. Amidst COVID-19, with very limited access to many vulnerable communities – such as seniors or the very young – Esplanade's community engagement efforts focused on delivering its programmes online or in much smaller groups, according to the health and safety guidelines of that time. Esplanade also piloted *Esplanade On The Go*, a music truck that brought the joy of music to beneficiaries in homes from a safe distance.

Esplanade also aims to engage the next generation of audiences through families, pre-schools, schools and institutions of higher learning, through performances, visits to Esplanade, school talks and presentations at the Esplanade. Amidst the disruptions of COVID-19, we tried new hybrid as well as online programmes for both schools and families, and developed many new online resources to support arts education.

ENGAGEMENT PERSPECTIVE – OWNERSHIP

As Society's economic, ethnic, religious and other fissures become more pronounced, Esplanade has an even greater role to play as a common civic and cultural space, to help bridge communities and promote inclusiveness and cross-cultural understanding. Esplanade cannot rely on government resources alone to do so. Community ownership is key, and Esplanade focuses on cultivating this through getting more people to understand and participate in the life of the arts centre and give their time and resources to help us achieve this goal. In so doing, the Esplanade will be embraced as “My Durian” for both social impact and people's sense of ownership of the national arts centre. In FY20/21, we were not able to carry out a majority of our volunteer activities as many performances and arts activities went online instead. We nonetheless continued to stay in touch with our volunteers, sponsors and donors. We are grateful that even amidst the challenges faced by many businesses and individuals throughout COVID-19, we continued to receive support from companies, foundations and donors who believed in the value and power of the arts to comfort and connect people in such times.

	FY20/21	FY19/20
a) Number of Sponsors & Donors (≥\$1,000)	31	86
b) Number of Volunteers	62	252
c) Total Volunteer Hours	167	2,523

LEADERSHIP PERSPECTIVE

Esplanade aims to position Singapore as a Leader in Performing Arts in Asia. As we aspire to be the thought leader for arts management, a catalyst for artistic development and content creation, and the preferred partner for international works, Esplanade will focus on building on its international networks and venue management capabilities. We continue to actively partner artists and companies for international collaborations that will extend Singapore's thought leadership in the cultural sphere. Esplanade will assert greater leadership in defining excellence and deepening international collaborations for local artists and new works to tour.

Particularly as COVID-19 disrupted the professional lives and practice of many who worked in the arts, Esplanade stepped up our development activities. Even though the number of artists who were involved were restricted by COVID-19 regulations, we introduced new incubation, residency and talent development platforms. We also stepped up the commissioning of Singapore artists to create and present new works.

	FY20/21	FY19/20
a) Number of Singaporean/PR Artists Involved in Developmental Activities	191	298
b) Number of New Works Enabled	146	126

ORGANISATION PERSPECTIVE

These indicators track the performance of Esplanade as a company and measure general aspects of the company's operations, including financial outcomes, cost recovery and other ratios that relate to more specific aspects of its operation.

	FY20/21	FY19/20
a) Organisational Cost Recovery Rate (CRR)	23.5%	41.6%
b) Cost Recovery Rate (CRR) of Ticketed Programmes	10.0%	53.0%
c) Training (% of annual basic salaries)	1.2%	2.6%
d) Staff Turnover	0.5%	1.2%

Both the organisational and ticketed programmes' CRRs essentially measure the income 'recovered' for each dollar of expenditure, excluding rental and depreciation. It reflects the organisation's ability to balance between income and expenditure, and continues to be relevant to ensure good governance, financial health and organisational sustainability. Our ability to earn an income from ticket sales and venue hire were affected by the COVID-19 restrictions, as is our mall rental income as we sought to also support mall tenants to ride through their business difficulties.

Training percentage indicates the amount that we invest in our staff. COVID-19 accelerated the transition to online, in-house and self-directed online learning programmes during the year. A replacement indicator "training hours per staff" will be measured from the next FY to better reflect Esplanade's emphasis on training.

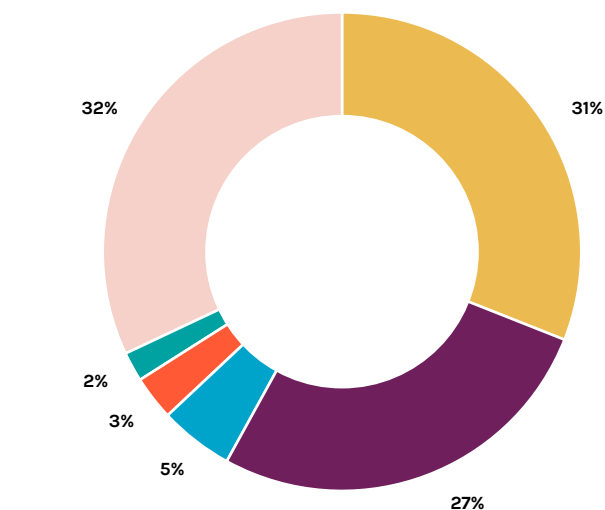
Our staff turnover has consistently been below the national average regardless of the buoyancy of the job market.

FINANCIAL HIGHLIGHTS

	FY20/21	FY19/20
Company	\$'000	\$'000
Total income	14,375	26,634
Total operating expenditure	(62,012)	(80,818)
Deficit before grants	(47,637)	(54,184)
Grants for the year	32,701	37,794
Government subvention—rental of property	18,040	18,361
Results for the year	3,104	1,971
Cost recovery rate	34%	48%
Capital expenditure	570	3,971
Total assets	116,373	107,642

INCOME

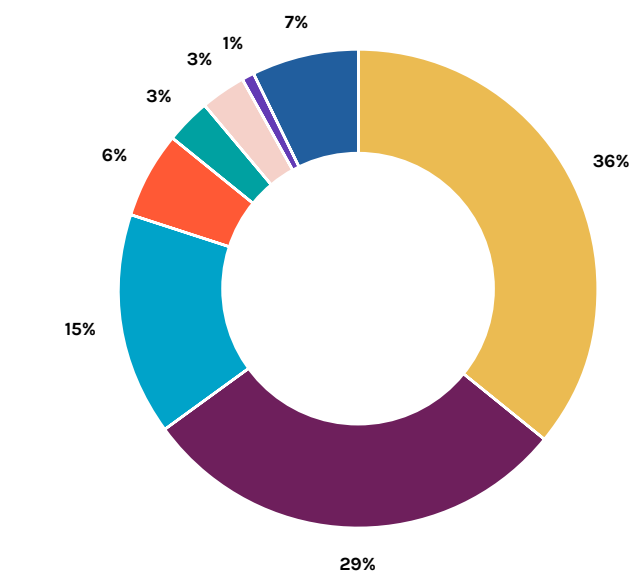
For the financial year ended 31 March 2021



	FY20/21		FY19/20	
	\$'000	%	\$'000	%
Sponsorships and donations	4,389	31	5,413	20
Mall and other rentals	3,884	27	7,086	27
Venue hire and event services	756	5	4,407	16
Car parking	386	3	1,288	5
Ticketing	358	2	4,986	19
Other Income	4,602	32	3,454	13
Total	14,375	100	26,634	100

EXPENDITURE

For the financial year ended 31 March 2021



	FY20/21		FY19/20	
	\$'000	%	\$'000	%
Employee compensation	22,552	36	24,603	30
Rental of property	18,040	29	18,361	23
Property maintenance and utilities	9,351	15	11,735	14
Programming costs	3,806	6	11,108	14
Depreciation	1,712	3	1,522	2
Marketing and communications	1,469	3	2,981	4
Presentation services and relations	612	1	2,378	3
Others	4,470	7	8,130	10
Total	62,012	100	80,818	100

OPERATING AND FINANCIAL REVIEW

For the financial year ended 31 March 2021

“BUSINESS NOT USUAL”

Esplanade – Theatres on the Bay was into its 19th year of operations and continued serving as the national performing arts centre. The company's plans to deliver a rigorous calendar of “live” programmes and activities were disrupted by the COVID-19 pandemic that consequently materially affected the Company's revenue. For the first time since its opening in 2002, the centre went dark during the “Circuit Breaker” period declared by the Singapore Government. Even as public activity and spaces returned, arts performances could not take place with a “live” audience for more than six months, and resumed only from November 2020 with severely reduced capacities. Throughout the disruptions to public life in FY2020/2021, the Centre introduced many initiatives to:

- enable artists to reach both existing and new audiences, live and digitally;
- uplift spirits of our public, and facilitate new norms of safe behaviour;
- retain jobs and enable both training and artistic creation in the sector; as well as
- support our Mall tenants and coordinate responses with our many vendors and contractors.

Notwithstanding these efforts, the Company could not meet its corporate targets for activities and attendances that were committed before COVID-19 set in. We presented and supported

more than 1,200 live or onsite activities, which was about 30% of a typical pre-COVID year. These activities reached just over 100,000 live audiences, which was much lower at just 5% of a pre-COVID year, due to the severe capacity limitations and safe distancing measures.

The Company's financial performance was therefore also adversely affected as venue hire and ticketing income were acutely disrupted. While phased re-opening of the economy brought back some visitors to the centre, the reduced activities and venue capacity as well as the absence of tourist traffic directly affected the Esplanade Mall and necessitated tenant support measures, including government-mandated landlord obligations.

These challenges compelled the Company to re-think how we can continue to serve our communities and reach our audiences. Leveraging both archival materials and new recordings, the Company pivoted quickly to continue in our mission via digital and innovative means. Esplanade introduced many different forms of digital programmes and activities to engage, uplift and inspire people through our content broadcast platform *Esplanade Offstage*, a digitally ticketed platform *SISTICLive*, as well as various social media platforms such as Facebook, Instagram, TikTok and Youtube. Our venues and staff also stepped up to support the digital recording of programmes for hirers and artists. When live performances resumed, we moved into blended/hybrid programmes for our festivals and programmes. We successfully engaged 2.4M audiences via all these digital platforms, including

programmes that reached audiences beyond Singapore. Besides a broad-based audience, digital programmes were also developed specifically to deepen engagement with schools and families, seniors, youth and more vulnerable communities, including beneficiaries of social service agencies.

To uplift the sector, the Company pressed on with its efforts to work with emerging talents in Singapore, producing new works and maintaining connections with our international counterparts that are likewise affected. Esplanade's secretariat support to the Association of Asia Pacific Performing Arts Centres continued online with panel discussions and sharing of views internationally. While international borders were closed, we collaborated with international artists over the digital space. With the multi-pronged approach, Esplanade was able to continue pursuing the outcomes under three broad categories, namely “Leadership”, “Engagement” and “Ownership”.

The Esplanade Academy was launched during the year to provide structured training programmes for industry practitioners in the areas of Technical Production, Venue Management and artistic practices. The Company aims to position the academy to be the leading academy for performing arts through inspiring experience and creative approaches to learning at Esplanade.

The Singtel Waterfront Theatre construction project that broke ground in June 2019 would be completed by end-2021 after taking into account a six-month project prolongation caused by COVID-19.

OPERATING REVIEW

Esplanade Presents events accounted for most of the activities presented in the centre after performances were able to resume. With safe distancing needs, venue capacity was restricted at 20% or less of the house, impacting ticketing income, while costs to present the programmes stayed the same. As a result, cost recovery was affected in the same magnitude as ticketing income was an average of 10% of costs compared to 50% in normal years. Notwithstanding the challenges, a new children's festival—*March On*—was launched during the year that delighted many of our young audiences and their families.

Venue hire activities were largely contributed by regular hirers with established seasons once live performances were able to resume, as well as hirers for digital recording purposes. Hirers received help from the 80% venue hire subsidy scheme provided by the Ministry of Culture, Community & Youth (MCCY) that aims to help spur the recovery of the arts & cultural sector.

Esplanade Mall tenants received rental waiver assistance provided by MCCY until July 2020. The Company also took a proactive approach to continue extending rental rebates to tenants in need as the arts and cultural sector was slow to re-open and that general footfall in the city centre was still low as many were still working from home.

There was minimal programme sponsorship earned during the year with much restrictions imposed on programmes and audienceship. The Relationship Management team took the opportunity to continue engaging our regular supporters and created new fund-raising initiatives. During the year, Esplanade received the final contribution of \$3.4M from Singtel for the waterfront theatre project. We wrapped up the year with a total of 31 sponsors and donors who gave more than \$1K, missing the target for the year. COVID-19's far reaching impact on both the

social and economic fronts affected our ability to secure more sponsors and donors during the year.

COVID-19 also adversely affected the core earnings of Esplanade's subsidiary company SISTIC.com Pte Ltd ("SISTIC"), whose clients are largely events promoters and performing venues. For FY2020/2021, SISTIC recorded a higher net loss after tax of \$6.5M before consolidation, after last year's loss of \$3.6M.

Including SISTIC, the total Group income amounted to \$19.5M, of which \$5.1M was SISTIC's contribution that comprises core ticketing services revenue and royalty fees earned on licensing its ticketing platform STIX. The drop of \$17.7M in Group income compared to last year's \$37.2M was wholly due to the impact of COVID-19, that resulted in a collective \$12.2M drop across all revenue streams recorded by the Company and a \$5.5M drop in contribution from SISTIC.

Esplanade's earned income alone will never be sufficient to sustain the breadth and depth of our programming and the cost of maintenance and operations as a centre for everyone. We are grateful to our funders—Singapore Totalisator Board and MCCY—for their continued support during this challenging year, without which we would not be able to fulfill our national, social and arts development objectives.

Esplanade continues to build on our foundation of disciplined cost management and accountability. Employee compensation forms the largest component of Esplanade's expenditure and the company continues to look at sustainable increases for long term viability of our operations, and productivity increases through cross-skilling of the operations support teams. Recruitment of all non-essential positions were put on hold during the year, while measures such as wage freeze or salary cuts were implemented during the year to further lower manpower costs amidst our revenue challenges. And while we

sought to cost savings in our operations given lower activity levels, there was also the need to incur spending for the necessary safe management measures. The Company also pressed on with our "Go Green" efforts to be more environmentally responsible and looked to yield greater savings in utilities consumption.

Esplanade also continued to upkeep and refresh our property. This year, besides the waterfront theatre construction project that is in progress, Esplanade also embarked on the waterfront landscape revamp project to improve the overall serviceability and ambience of our waterfront. Other infrastructural projects that were completed during the year include the refurbishment of the Esplanade Mall and the upgrading of the building's lift infrastructure.

FINANCIAL REVIEW

Despite the challenging backdrop, the Group registered a healthy cash position. The higher loss of \$3.4M (FY2019/20: \$1.5M) included \$1.7M in cost contribution to the construction of the Singtel Waterfront Theatre during the year. The results are underpinned by the resilience of our business model and Management's ability to react and respond to the fluidity and uncertainty brought about by COVID-19. The Group recorded \$4.0M in Jobs Support Scheme Grant during the year, of which \$2.5M was received by SISTIC.

The Group closed FY2020/2021 with a lower deficit before grant of \$54.1M compared to \$57.7M last year. The deficit was addressed via a total operating grant of \$32.7M and government rental subvention of \$18.0M, resulting in a net deficit balance of \$3.4M.

Esplanade's reserve policy is explained in the Governance Report. The Company's accumulated funds to date stand at \$78.7M or

\$59.9M excluding SISTIC (\$7.8M) and the amounts designated for the waterfront theatre project (\$11.0M). This is equivalent to nine months of the company's annual operating expenditure, excluding SISTIC. To have sufficient reserves is essential for the company to undertake more projects to pursue our strategic objectives and to improve the sustainability of our business, especially evident in the current pandemic.

Besides our earned income, the principal funding sources of Esplanade are grants received from the Government of Singapore and the Singapore Totalisator Board. Both grants are awarded under strict conditions with continued emphasis on Esplanade's ability to optimise spending efficiency and generate earned and raised income. Singapore Totalisator Board's funding to Esplanade is targeted at programmes for the community. The Government of Singapore, through our parent ministry MCCY, provided funding for the net overhead cost in operating the centre and cost of developmental programmes. MCCY also provided additional capital funding for Esplanade to refresh the centre's facilities and amenities.

Esplanade 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

COVID-19 has challenged many social norms, including the ability for public to gather in venues like Esplanade for performances and events. Travel restrictions, venue capacity limitations and other physical distancing measures will continue to impact the viability of businesses and events. All of Esplanade's revenue streams, i.e. venue hire, mall rental, ticketing income, as well as sponsorship and donation, would be severely challenged in the coming two to three years as we expect COVID-19's disruptive impact to be prolonged. In addition, venues also have to incur a higher cost to put in place the necessary safety and hygiene measures in order to operate. With these challenges, the sustainability of our arts sector, event promoters and mall tenants will require Esplanade to work closely with Government, patrons, volunteers and donors for their strongest support.

Amidst the economic, social and emotional hardships brought about by COVID-19, the role of the arts to ensure the well-being of society is even more critical. Esplanade as a national performing arts centre will exercise the highest level of care and responsibility to ensure the safety of our patrons, artists, partners and staff. In addition, Esplanade will work closely with our arts workers to create performances and content, be it online or live, that can engage and provide comfort, relief and inspiration to all segments of society. In particular, the young, seniors, and other more vulnerable communities require our

extra care and outreach. This calls for courage, imagination and innovation, as Esplanade charts the future as a leading "live + digital" performing arts centre.

The extent to which COVID-19 will remain a global pandemic remains unknown. Our ability to present foreign artists will largely be dependent on border restrictions and bilateral travel agreements. Nonetheless, Esplanade will look to forge even stronger international relationships with our counterparts, to share and create new ways to collaborate. Esplanade will continue to expand its "Leadership" role in the performing arts and be the catalyst in Singapore and Asia by stepping up our producing and commissioning role, aided by the opening of the Singtel Waterfront Theatre.

The Company has also embarked on a review of the performance venues' overall technical infrastructure to better prepare the centre's adoption of digital technology to realise our vision of transiting to a Digital-enabled Performing Arts Centre.

While 2021's economy and the global landscape remain highly uncertain, what is certain is Esplanade's commitment to help shape our next generation's sense of self and community, and the nation's social fabric. With the support of our patrons, volunteers, funders, donors and sponsors, we are committed to sustain and inspire both individuals and communities, and pull everyone closer to the arts without any virtual "social distancing".

FINANCIAL STATEMENTS

DIRECTORS' STATEMENT

For the financial year ended 31 March 2021

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2021 and the balance sheet of the Company as at 31 March 2021.

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 81 to 111](#) 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 2021 and the financial performance, changes in accumulated funds and cash flows of the Group for the financial year covered by the consolidated financial statements; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

DIRECTORS

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

Lee Tzu Yang (Chairman)
 Yvonne Tham (Chief Executive Officer)
 Janet Ang
 Rosa Daniel
 Lily Kong
 Jennifer Lee
 Clara Lim-Tan (appointed on 30 November 2020)
 Kenny Powar
 Sim Hwee Cher
 Suhaimi Zainul Abidin
 Ming Tan
 Yap Chee Meng
 Andre Yeap

ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

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

DIRECTORS' INTERESTS IN DEBENTURES

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

DIVIDENDS

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

INDEPENDENT AUDITOR

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

On behalf of the directors



LEE TZU YANG
Chairman



YVONNE THAM
Director

10 August 2021

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, Chapter 50 (the "Companies Act"), the Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Financial Reporting Standards in Singapore ("FRSs"), so as to give a true and fair view of the consolidated financial position of the Group and the financial position of the Company as at 31 March 2021 and of the consolidated financial performance, consolidated changes in accumulated funds and consolidated cash flows of the Group for the financial year ended on that date.

What we have audited

The financial statements of the Group and the Company comprise:

- the consolidated statement of comprehensive income of the Group for the financial year ended 31 March 2021;
- the balance sheets of the Group and the Company as at 31 March 2021;
- the consolidated statement of changes in accumulated funds of the Group for the financial year then ended;

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

BASIS FOR OPINION

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

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

Independence

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

OTHER INFORMATION

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

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

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

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

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

RESPONSIBILITIES OF MANAGEMENT AND DIRECTORS FOR THE FINANCIAL STATEMENTS

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

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

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

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

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

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

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

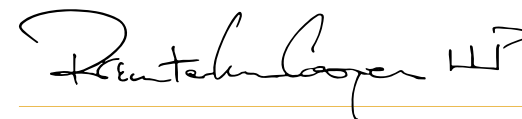
We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

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

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

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



PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants

Singapore, 10 August 2021

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the Financial Year ended 31 March 2021

	NOTE	2021	2020
		\$	\$
Revenue	4	4,136,041	21,785,683
Other income	5	15,378,418	15,447,644
Expenditure	7	(73,924,444)	(95,598,877)
Deficit before grants		(54,409,985)	(58,365,550)
Release of grants			
- Operating grants	13	30,979,126	36,260,659
- Deferred capital grants	28	1,721,580	1,533,164
		32,700,706	37,793,823
Government subvention - rental of property	9	18,040,200	18,361,200
Deficit before income tax		(3,669,079)	(2,210,527)
Income tax credit	10	297,381	670,806
Total comprehensive loss		(3,371,698)	(1,539,721)
Total comprehensive (loss)/income attributable to:			
- Members of the Company		(198,433)	229,595
- Non-controlling interests		(3,173,265)	(1,769,316)
		(3,371,698)	(1,539,721)

BALANCE SHEET – GROUP AND COMPANY

As at 31 March 2021

	NOTE	Group		Company	
		2021	2020	2021	2020
		\$	\$	\$	\$
ASSETS					
Current assets					
Cash and bank balances	11	91,510,033	79,063,498	86,926,021	68,886,558
Trade receivables	12	374,123	459,377	378,818	319,293
Grants receivable	13	13,196,320	19,047,047	13,196,320	19,047,047
Merchandise		10,338	8,077	10,338	8,077
Inventories		109,249	60,397	-	-
Contract assets	4(b)	141,948	235,481	3,619	152,340
Other assets	14	2,810,889	6,057,566	1,475,164	4,968,966
		108,152,900	104,931,443	101,990,280	93,382,281
Non-current assets					
Investment in a subsidiary	15	-	-	6,529,246	6,529,246
Amount due from a subsidiary	16	-	-	1,275,000	-
Other assets	14	124,843	278,345	-	-
Property, plant and equipment	17	6,961,640	8,650,366	6,578,677	7,731,009
Intangible assets	20	5,998,641	7,911,490	-	-
		13,085,124	16,840,201	14,382,923	14,260,255
Total assets		121,238,024	121,771,644	116,373,203	107,642,536

	NOTE	Group		Company	
		2021	2020	2021	2020
		\$	\$	\$	\$
LIABILITIES					
Current liabilities					
Trade and other payables	21	29,589,991	27,233,833	26,228,425	20,381,697
Specific funds – programmes		110,220	111,888	110,220	111,888
Borrowings	24	323,592	462,495	-	-
Provision	23	1,283,663	-	1,283,663	-
Contract liabilities	4(b)	1,427,571	1,551,063	1,012,540	1,363,481
		32,735,037	29,359,279	28,634,848	21,857,066
Non-current liabilities					
Deferred income tax liabilities	22	-	297,381	-	-
Borrowings	24	1,225,000	313,831	-	-
Provision	23	40,000	40,000	-	-
		1,265,000	651,212	-	-
Total liabilities		34,000,037	30,010,491	28,634,848	21,857,066
NET ASSETS		87,237,987	91,761,153	87,738,355	85,785,470

ACCUMULATED FUNDS

Accumulated funds attributable to members of the Company	25	72,102,430	72,300,863	78,657,119	75,552,766
Non-controlling interests		6,054,321	9,227,586	-	-
		78,156,751	81,528,449	78,657,119	75,552,766

DEFERRED GRANTS

Investment grants	27	2,505,007	2,505,007	2,505,007	2,505,007
Deferred capital grants	28	6,576,229	7,727,697	6,576,229	7,727,697
		9,081,236	10,232,704	9,081,236	10,232,704
		87,237,987	91,761,153	87,738,355	85,785,470

CONSOLIDATED STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the Financial Year ended 31 March 2021

	ACCUMULATED FUNDS	NON-CONTROLLING INTERESTS	TOTAL
	\$	\$	\$
2021			
Beginning of financial year	72,300,863	9,227,586	81,528,449
Total comprehensive loss	(198,433)	(3,173,265)	(3,371,698)
End of financial year	72,102,430	6,054,321	78,156,751
2020			
Beginning of financial year	72,071,268	10,996,902	83,068,170
Total comprehensive income/(loss)	229,595	(1,769,316)	(1,539,721)
End of financial year	72,300,863	9,227,586	81,528,449

CONSOLIDATED STATEMENT OF CASH FLOWS

For the Financial Year ended 31 March 2021

	2021	2020
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES		
Net deficit	(3,371,698)	(1,539,721)
Adjustments for:		
- Income tax credit	(297,381)	(670,806)
- Depreciation of property, plant and equipment	2,336,786	2,409,786
- Amortisation of system software	4,428,444	3,995,367
- Impairment loss on system software	-	625,376
- Impairment loss on brand name	-	3,200,000
- Loss on disposal of property, plant and equipment	9,880	2,073
- Interest income	(222,834)	(1,123,065)
- Interest expense	18,360	32,323
- Operating grants	(30,979,126)	(36,260,659)
- Deferred capital grants	(1,721,580)	(1,533,164)
- Specific funds – programmes	(1,668)	-
	(29,800,817)	(30,862,490)
Change in working capital:		
- Trade receivables	85,254	2,464,203
- Other assets	2,873,301	513,749
- Inventories	(48,852)	2,398
- Merchandise	(2,261)	(5,560)
- Contract assets and liabilities	(29,958)	195,162
- Trade and other payables	3,639,820	22,989
Net cash used in operating activities	(23,283,513)	(27,669,549)

	NOTE	2021	2020
		\$	\$
CASH FLOWS FROM INVESTING ACTIVITIES			
Additions to property, plant and equipment		(600,852)	(4,109,277)
Proceeds from disposal of property, plant and equipment		735	9,473
Additions to intangible assets		(2,515,595)	(2,499,763)
Interest received		749,712	1,052,485
Net cash used in investing activities		(2,366,000)	(5,547,082)
CASH FLOWS FROM FINANCING ACTIVITIES			
Principal repayment of lease liabilities		(510,557)	(487,450)
Interest paid		(18,360)	(32,323)
Loan from a related party		1,225,000	-
Grants received from the Government of Singapore		37,399,965	42,393,375
Cash held in trust		6,118	(55,232)
Net cash provided by financing activities		38,102,166	41,818,370
Net increase in cash and cash equivalents		12,452,653	8,601,739
Cash and cash equivalents at beginning of financial year	11	78,645,864	70,044,125
Cash and cash equivalents at end of financial year	11	91,098,517	78,645,864

NOTES TO THE FINANCIAL STATEMENTS

For the Financial Year ended 31 March 2021

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

1. GENERAL INFORMATION

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

The principal activities of the Company are:

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

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

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 BASIS OF PREPARATION

These financial statements have been prepared in accordance with Singapore Financial Reporting Standards ("FRS") under the

historical cost convention, except as disclosed in the accounting policies below.

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

Impact of COVID-19

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

Set out below is the impact of COVID-19 on the Group's financial performance reflected in this set of financial statements for the financial year ended 31 March 2021:

- The Group has assessed that the going concern basis of preparation for this set of financial statements remains appropriate.
- Border closures, production stoppages and workplace closures during 2020 have resulted in periods where the Group's operations were temporarily suspended to adhere to the respective governments' movement control measures. These have negatively impacted business production and volume during the year, resulting in a negative impact on the Group's financial performance for the year.

- The Group has received government grants during the year mainly from the Singapore Government as part of the relief measures to help businesses deal with the impact from COVID-19. The effects of such government grants received are disclosed in Note 5.
- The Company has considered the market conditions (including the impact of COVID-19) as at the balance sheet date, in making estimates and judgements on the recoverable amount of brand name as at 31 March 2021. The significant estimates and judgement applied on the recoverable amount of brand name is disclosed in Note 3.

As the global COVID-19 situation remains very fluid as at the date these financial statements were authorised for issuance, the Company cannot reasonably ascertain the full extent of the probable impact of the COVID-19 disruptions on its operating and financial performance for the financial year ending 31 March 2022. If the situation persists beyond management's current expectations, the Company's assets may be subject to further write downs in the subsequent financial periods.

Interpretations and amendments to published standards effective in 2020

On 1 April 2020, the Group adopted the new or amended FRS and Interpretations of FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the Group's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

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

2.2 REVENUE RECOGNITION

(a) Venue hire and event services

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

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

(b) Mall and other rentals

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

(c) Ticketing

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

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

(d) Sponsorships

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

Sponsorships in-kind are recognised based on an estimate of the fair value at the date of receipt.

Sponsorship in-kind is recognised if it meets the needs of

the Group, the amount can be measured reliably, and there is no uncertainty that it will be received.

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

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

(e) Donations

Donations are recognised on a receipt basis.

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

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

(f) Car park revenue

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

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

(g) Interest income

Interest income is recognised using the effective interest method.

(h) Commissions and fees from ticketing sales

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

(i) Rendering of services

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

(j) Advertising revenue

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

(k) Royalty revenue

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

2.3 GRANTS

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

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

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

(a) Grants for operating and capital expenditure

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

(b) Grants for depreciable assets

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

(c) Grants for cyclical improvement works

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

(d) Grants for investments

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

(e) Grants for recurrent and programme expenditure

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

2.4 GROUP ACCOUNTING

(a) Subsidiary

i) Consolidation

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

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

necessary to ensure consistency with the policies adopted by the Group.

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

ii) Acquisitions

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

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

Acquisition-related costs are expensed as incurred.

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

On an acquisition-by-acquisition basis, the Group recognises any non-controlling interest in the acquiree at

the date of acquisition either at fair value or at the non-controlling interest's proportionate share of the acquiree's net identifiable assets.

iii) *Disposals*

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

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

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

(b) *Transactions with non-controlling interests*

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

2.5 PROPERTY, PLANT AND EQUIPMENT

(a) *Measurement*

i) *Property, plant and equipment*

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

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

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

ii) *Components of costs*

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

(b) *Depreciation*

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

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

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

(c) *Subsequent expenditure*

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

(d) *Disposal*

On disposal of an item of property, plant and equipment,

the difference between the net disposal proceeds and its carrying amount is recognised in profit or loss, within “Expenditure”.

2.6 INTANGIBLE ASSETS

(a) *Acquired brand name*

Acquired brand name is initially recognised at cost and is subsequently carried at cost less accumulated impairment losses. The useful life of acquired brand name is estimated to be indefinite because based on the current market share of the brand, management believes there is no foreseeable limit to the period over which the brand name is expected to generate net cash inflows for the Group. The indefinite useful life is reviewed annually to determine whether it continues to be supportable.

(b) *Acquired system software*

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

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

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

2.7 INVESTMENT IN A SUBSIDIARY

Investment in a subsidiary is carried at cost less accumulated impairment losses in the Company’s balance sheet. On disposal of such investments, the difference between disposal proceeds and the carrying amounts of the investments are recognised in profit or loss.

2.8 IMPAIRMENT OF NON-FINANCIAL ASSETS

(a) *Intangible assets* *Property, plant and equipment* *Investment in a subsidiary*

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

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

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

If the recoverable amount of the asset (or CGU) is estimated to be less than its carrying amount, the carrying amount of the asset (or CGU) is reduced to its recoverable amount. The difference between the carrying amount and recoverable amount is recognised as an impairment loss in profit or loss.

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

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

2.9 FINANCIAL ASSETS

(a) *Classification and measurement*

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

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

At initial recognition

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

At subsequent measurement

Debt instruments of the Group mainly comprise of cash and bank deposits, trade receivables and grant receivables.

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

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

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

(b) Impairment

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

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

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

2.10 TRADE AND OTHER PAYABLES

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

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

2.11 BORROWINGS

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

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

2.12 LEASES

When the Group is the lessee

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

- Right-of-use (“ROU”) assets

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

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

ROU assets are presented within “Property, plant and equipment”.

- Lease liabilities

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

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

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

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

- Short term and low value leases

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

- Lease with MCCY

The Company leases the premises of Esplanade - Theatres on the Bay from MCCY, who has committed to provide rental subvention to the Company for the full lease amount. Accordingly the Company does not expect any future lease payments required to be made to MCCY and therefore the lease liability and corresponding ROU asset recognised as at 1 April 2020 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 Company.

(b) *Transactions and balances*

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

Foreign exchange gains and losses impacting profit or loss are presented in the income statement within ‘expenditure’.

2.18 CASH AND CASH EQUIVALENTS

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

3. CRITICAL ACCOUNTING ESTIMATES, ASSUMPTIONS AND JUDGEMENTS

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

Impairment assessment of brand name

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

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

Based on the annual brand name assessment performed by management, no impairment (2020: \$3,200,000) on brand name is needed as the fair value less costs to sell exceeded the carrying value of the SISTIC CGU.

4. REVENUE FROM CONTRACTS WITH CUSTOMERS

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

(a) Disaggregation of revenue from contracts with customers

	At a point in time	Over time	Total
	\$	\$	\$
2021			
Commissions and fees from ticketing sales	1,065,834	-	1,065,834
Ticketing	358,001	-	358,001
Venue hire and event services	-	756,366	756,366
Sponsorships (Note 6)	-	208,000	208,000
Car park revenue:			
- Ad hoc parking	257,141	-	257,141
- Season parking	-	128,887	128,887
Service revenue	-	289,638	289,638
Royalty revenue	-	948,120	948,120
Advertising revenue	-	124,054	124,054
	1,680,976	2,455,065	4,136,041
2020			
Commissions and fees from ticketing sales	7,751,347	-	7,751,347
Ticketing	4,977,904	-	4,977,904
Venue hire and event services	-	4,406,539	4,406,539
Sponsorships (Note 6)	-	952,661	952,661
Car park revenue:			
- Ad hoc parking	853,372	-	853,372
- Season parking	-	434,299	434,299
Service revenue	-	551,017	551,017
Royalty revenue	-	1,152,899	1,152,899
Advertising revenue	-	705,645	705,645
	13,582,623	8,203,060	21,785,683

(b) Contract assets and liabilities

	31 March 2021	31 March 2020	1 April 2019
	\$	\$	\$
Group			
Contract assets			
- Accrued box office income	-	-	3,709
- Accrued royalty income	-	-	19,502
- Unbilled debtors	3,619	152,340	95,268
- Unbilled receivables arising from royalty revenue and rendering of services	138,329	83,141	360,737
	141,948	235,481	479,216
Contract liabilities			
- Ticketing	10,000	10,000	356,672
- Venue hire and event services	375,010	763,603	604,545
- Sponsorships	504,753	448,753	342,887
- Car park revenue (season parking)	41,050	86,820	81,370
- Deferred income (membership)	5,761	8,920	13,789
- Deferred income arising from advertising revenue, sponsorships and rendering of services	490,997	232,967	200,372
	1,427,571	1,551,063	1,599,635
Company			
Contract assets			
- Accrued box office income	-	-	3,709
- Accrued royalty income	-	-	19,502
- Unbilled debtors	3,619	152,340	222,799
	3,619	152,340	246,010
Contract liabilities			
- Ticketing	23,466	36,635	356,672
- Venue hire and event services	375,010	763,603	604,545
- Sponsorships	504,753	448,753	342,887
- Car park revenue (season parking)	41,050	86,820	81,370
- Deferred income (membership)	5,761	8,920	13,789
- Deferred income arising from advertising revenue, sponsorships and rendering of services	62,500	18,750	-
	1,012,540	1,363,481	1,399,263

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

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

i) Revenue recognised in relation to contract liabilities

	Group	
	2021	2020
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period	\$	\$
- Ticketing	-	351,672
- Venue hire and event services	14,810	549,303
- Sponsorships	15,000	342,887
- Car park revenue (season parking)	78,530	81,370
- Deferred income (membership)	5,714	13,789
- Deferred income arising from advertising revenue, sponsorships and rendering of services	219,967	200,372
	334,021	1,539,393

ii) Unsatisfied performance obligations

	Group	
	2021	2020
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March	\$	\$
	567,253	542,503

Management expects that the transaction price allocated to unsatisfied performance obligations as at 31 March 2021 and 2020 may be recognised as revenue in the next reporting periods as follows:

	2021	2022	2023	TOTAL
	\$	\$	\$	\$
Partial and fully unsatisfied performance obligations as at:				
31 March 2021	-	201,170	366,083	567,253
31 March 2020	448,003	94,500	-	542,503

5. OTHER INCOME

	Group	
	2021	2020
	\$	\$
Donations (Note 6)	4,251,347	4,595,085
Mall and other rentals	3,884,058	7,085,768
Rental waivers (Note 5(e))	1,058,061	-
Other programme grants	440,179	114,104
Wage Credit Scheme (Note 5(b))	427,841	261,161
Cultural Matching Fund (Note 5(a))	287,010	1,464,331
Interest income on deposits	222,834	1,123,065
Training grant (Note 5(c))	187,872	209,281
Employment credits (Note 5(d))	15,939	22,090
Currency exchange gains - net	-	44,609
Miscellaneous income (Note 5(f))	4,603,277	528,150
	15,378,418	15,447,644

- (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) Wage Credit Scheme was introduced by the Government in 2013 to help businesses cope with rising wage costs. The Government co-funds 20% of wage increases from 2016-2020, and 15% of wage increases in 2021 given to Singaporean employees earning a gross monthly wage of \$4,000 and below (2016-2018) and a gross monthly wage of \$5,000 and below (2019-2021) respectively.
- (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 help employers adjust to the increases in CPF contribution rates and limits, and to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.

- (e) Rental waivers are property tax rebates and cash grants received from the Singapore Government to help businesses deal with the impact from COVID-19. As the Group is not required to pay property tax, the rental waivers were cash grants to enable the Group to waive up to four months of rental to eligible tenants.
- (f) Included within “Miscellaneous Income” are grant income of \$4,013,834 (2020: Nil) recognised during the financial year under the Jobs Support Scheme (the “JSS”). The JSS is a temporary scheme introduced in the Singapore Budget 2020 to help enterprises retain local employees. Under the JSS, employers will receive cash grants in relation to the gross monthly wages of eligible employees.

6. SPONSORSHIPS AND DONATIONS

	Group	
	2021	2020
	\$	\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
- Cash	86,992	269,759
- In-kind	10,485	36,082
Tax deductible sponsorships and donations	4,291,870	5,106,905
	4,389,347	5,412,746
<u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	70,000	135,000
	4,459,347	5,547,746
Sponsorships (Note 4(a))	208,000	952,661
Donations (Note 5)	4,251,347	4,595,085
	4,459,347	5,547,746

Donations received by the Company are unrestricted and are given to support the presentation and development of artistic productions and activities. The use of donations is in accordance with the objectives of the Company. Unrestricted donations received during the financial year ended 31 Mar 2021 included \$3,439,104 (2020: \$3,567,228) that is designated for the construction of a new Waterfront Theatre (Note 26).

7. EXPENDITURE

	Group	
	2021	2020
	\$	\$
Employee compensation (Note 8)	27,344,157	30,873,522
Rental of property (Note 9)	18,040,200	18,361,200
Property maintenance and utilities	9,534,917	11,883,726
Amortisation of system software (Note 20(b))	4,428,444	3,995,367
Programming costs	3,806,141	11,108,353
Depreciation of property, plant and equipment (Note 17)	2,336,786	2,409,786
Marketing and communications	1,502,647	3,135,852
Presentation services and relations	575,765	2,169,852
Impairment loss on system software (Note 20(b))	-	625,376
Impairment loss on brand name (Note 20(a))	-	3,200,000
Loss on forgiveness of lease receivables	-	486,468
Net currency translation losses	20,813	-
Loss on disposal of property, plant and equipment	9,880	2,073
Bad debts written off	2,887	7,865
Allowance made/(written-back) for impairment of trade receivables	10,734	(40)
Contribution to the construction cost of the Waterfront Theatre (Note 26)	1,748,505	-
Other expenditure	4,562,568	7,339,477
	73,924,444	95,598,877

8. EMPLOYEE COMPENSATION

	Group	
	2021	2020
	\$	\$
Wages and salaries	24,410,093	27,256,921
Employer's contribution to Central Provident Fund	3,440,434	3,602,102
Other benefits	1,139,612	1,528,807
	28,990,139	32,387,830
Less: Staff cost capitalised in intangible assets	(1,645,982)	(1,514,308)
	27,344,157	30,873,522

9. RENTAL OF PROPERTY

The Government has charged the Company rental of \$18,040,200 (2020: \$18,361,200) for the use of Esplanade – Theatres on the Bay. MCCY has committed to provide rental subvention to the Company for the full lease amount covering both the remaining and extension 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 is nil, upon adoption of FRS116.

10. INCOME TAXES

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption under section 13(1)(zm) of the Income Tax Act. They do not need to file income tax returns. Hence, the Company is not required to make provision for Singapore income tax for the financial years ended 31 March 2021 and 31 March 2020. Its subsidiary is subject to local income tax legislation.

(a) Income tax credit

	Group	
	2021	2020
	\$	\$
Tax credit attributable to deficit is made up of:		
- Deferred income tax (Note 22)	(182,708)	(670,806)
Over provision in preceding financial years		
- Deferred income tax (Note 22)	(114,673)	-
	(297,381)	(670,806)

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

	Group	
	2021	2020
	\$	\$
Deficit before income tax	(3,669,079)	(2,210,527)
Tax calculated at a tax rate of 17% (2020: 17%)	(623,743)	(375,790)
Effects of:		
- Expenses not deductible for tax purposes	29,860	64,252
- Income not subject to tax	(970,925)	(352,092)
- Deferred tax asset not recognised	1,382,100	-
- Over provision of deferred tax in preceding financial years	(114,673)	-
- Others	-	(7,176)
Tax credit	(297,381)	(670,806)

(b) Unrecognised deferred tax assets

As at 31 March 2021, the Group has unrecognised deferred tax assets arising from:

	Group	
	2021	2020
	\$	\$
Unabsorbed tax losses	5,381,000	-
Unutilised capital allowances	392,000	-
Difference in depreciation of property, plant and equipment for accounting and income tax purposes	2,357,000	-
	8,130,000	-

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

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

11. CASH AND BANK BALANCES

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Cash at bank and on hand	67,510,033	24,198,738	62,926,021	20,182,296
Fixed deposits	24,000,000	54,864,760	24,000,000	48,704,262
	91,510,033	79,063,498	86,926,021	68,886,558

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

	Group	
	2021	2020
	\$	\$
Cash and bank balances (as above)	91,510,033	79,063,498
Less: Cash held in trust	(411,516)	(417,634)
Cash and cash equivalents per consolidated statement of cash flows	91,098,517	78,645,864

The fixed deposits placed with various financial institutions mature on varying dates within 12 months (2020: 9 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2021 was 0.29% (2020: 1.80%) per annum.

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollar amounting to US\$305,903 (S\$411,516) (2020: US\$299,771 (S\$417,634)) is held in trust by the Company for that association.

12. TRADE RECEIVABLES

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Trade receivables from:				
- a subsidiary	-	-	217,218	9,850
- non-related parties	384,857	459,377	172,334	309,443
	384,857	459,377	389,552	319,293
Less: Allowance for impairment of receivables	(10,734)	-	(10,734)	-
Trade receivables - net	374,123	459,377	378,818	319,293

13. GRANTS RECEIVABLE

	Group and Company	
	2021	2020
	\$	\$
Beginning of financial year	19,047,047	21,208,842
Grants received from Government	(37,399,965)	(42,393,375)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 28)	570,112	3,970,921
- Released to profit or loss	30,979,126	36,260,659
End of financial year	13,196,320	19,047,047

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

Grants for additions and replacement of assets owned by MCCY received in the financial year ended 31 March 2021 amounted to \$9,950,582 (2020: \$20,893,822).

14. OTHER ASSETS

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
<i>Current</i>				
Recoverable expenditure and receivables	1,431,800	4,589,670	556,023	3,970,505
Other receivables from a subsidiary	-	-	6,324	5,400
Prepayments	1,241,246	1,450,346	902,367	975,511
Deposits	137,843	17,550	10,450	17,550
	2,810,889	6,057,566	1,475,164	4,968,966
<i>Non-Current</i>				
Prepayments	-	26,109	-	-
Deposits	124,843	252,236	-	-
	124,843	278,345	-	-

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

Included within "Recoverable expenditure and receivables" is cash grant receivable of \$591,418 (2020: \$3,475,731) relating to the months January 2021 to March 2021 (2020: October 2019 to March 2020) under the JSS.

15. INVESTMENT IN A SUBSIDIARY

	Company	
	2021	2020
	\$	\$
<i>Equity investment</i>		
Beginning of financial year	6,529,246	11,079,968
Impairment loss on investment in a subsidiary	-	(4,550,722)
End of financial year	6,529,246	6,529,246

During the financial year, the Company has made an assessment that no impairment (2020: \$4,550,722) is needed on its investment in a subsidiary company as the recoverable amount of the subsidiary company exceeded its carrying value.

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

The Company had the following subsidiary as at 31 March 2021 and 2020:

Name of entity	Principal activities	Country of business/ incorporation	Proportion of ordinary shares held by parent		Proportion of ordinary shares held by the Group		Proportion of ordinary shares held by non-controlling interests	
			2021	2020	2021	2020	2021	2020
			%	%	%	%	%	%
SISTIC.com Pte. Ltd.	Ticketing and ticketing related services	Singapore	51	51	51	51	49	49

Carrying value of non-controlling interests

	2021	2020
	\$	\$
SISTIC.com Pte. Ltd.	6,054,321	9,227,586

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	
	2021 \$	2020 \$
Current		
Assets	6,399,818	11,604,256
Liabilities	(4,337,388)	(7,557,308)
Total current net assets	2,062,430	4,046,948
Non-Current		
Assets	3,652,445	6,255,187
Liabilities	(2,540,000)	(651,212)
Total non-current net assets	1,112,445	5,603,975
Net assets	3,174,875	9,650,923

Summarised income statement

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2021 \$	2020 \$
Revenue	2,689,978	10,748,374
Loss before income tax	(6,773,433)	(4,281,661)
Income tax credit	297,381	670,806
Post-tax loss and total comprehensive loss	(6,476,052)	(3,610,855)
Total comprehensive loss allocated to non-controlling interests	(3,173,265)	(1,769,316)

Summarised cash flows

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2021 \$	2020 \$
Cash flows from operating activities		
Cash used in operating activities	(5,041,694)	(3,257,485)
Income tax paid	-	-
Net cash used in operating activities	(5,041,694)	(3,257,485)
Net cash used in investing activities	(2,522,316)	(2,396,266)
Net cash generated from/(used in) financing activity	1,971,083	(519,773)
Net decrease in cash and cash equivalents	(5,592,927)	(6,173,524)
Cash and cash equivalents at beginning of financial year	10,176,939	16,350,463
Cash and cash equivalents at end of financial year	4,584,012	10,176,939

16. AMOUNT DUE FROM A SUBSIDIARY COMPANY

The amount due from a subsidiary company is an unsecured convertible loan provided by the company to the subsidiary company.

The loan 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.

17. PROPERTY, PLANT AND EQUIPMENT

	Leased properties	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Group									
2021									
Cost									
Beginning of financial year	1,236,303	3,072,589	2,603,319	10,738,369	519,616	14,607,294	2,548,029	474,803	35,800,322
Additions	57,823	-	-	-	-	207,911	23,060	369,881	658,675
Disposals	-	(44,780)	(101,900)	(98,334)	-	(2,823,264)	(24,347)	-	(3,092,625)
Transfers from capital projects in progress	-	-	-	47,583	-	220,755	143,688	(412,026)	-
End of financial year	1,294,126	3,027,809	2,501,419	10,687,618	519,616	12,212,696	2,690,430	432,658	33,366,372
Accumulated depreciation									
Beginning of financial year	496,057	3,020,281	2,015,556	9,712,501	504,683	9,316,522	2,084,356	-	27,149,956
Depreciation (Note 7)	496,179	30,488	107,086	274,164	6,400	1,147,797	274,672	-	2,336,786
Disposals	-	(44,780)	(91,285)	(98,334)	-	(2,823,264)	(24,347)	-	(3,082,010)
End of financial year	992,236	3,005,989	2,031,357	9,888,331	511,083	7,641,055	2,334,681	-	26,404,732
Net book value									
End of financial year	301,890	21,820	470,062	799,287	8,533	4,571,641	355,749	432,658	6,961,640
2020									
Cost									
Beginning of financial year	-	3,049,303	3,110,326	10,639,625	519,616	10,847,540	2,211,344	1,681,720	32,059,474
Adoption of FRS 116 (Note 2.1)	1,236,303	-	-	-	-	-	-	-	1,236,303
End of financial year	1,236,303	3,049,303	3,110,326	10,639,625	519,616	10,847,540	2,211,344	1,681,720	33,295,777
Additions	-	23,286	5,726	21,997	-	193,030	24,065	3,841,173	4,109,277
Disposals	-	-	(545,773)	(586,258)	-	(472,701)	-	-	(1,604,732)
Transfers from capital projects in progress	-	-	33,040	663,005	-	4,039,425	312,620	(5,048,090)	-
End of financial year	1,236,303	3,072,589	2,603,319	10,738,369	519,616	14,607,294	2,548,029	474,803	35,800,322
Accumulated depreciation									
Beginning of financial year	-	2,911,180	2,452,610	10,022,209	487,783	8,770,681	1,688,893	-	26,333,356
Depreciation (Note 7)	496,057	109,101	108,719	268,504	16,900	1,015,042	395,463	-	2,409,786
Disposals	-	-	(545,773)	(578,212)	-	(469,201)	-	-	(1,593,186)
End of financial year	496,057	3,020,281	2,015,556	9,712,501	504,683	9,316,522	2,084,356	-	27,149,956
Net book value									
End of financial year	740,246	52,308	587,763	1,025,868	14,933	5,290,772	463,673	474,803	8,650,366

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
Company								
2021								
Cost								
Beginning of financial year	2,729,649	2,603,318	10,738,369	519,616	12,915,214	2,368,733	474,803	32,349,702
Additions	-	-	-	-	200,231	-	369,881	570,112
Disposals	(44,780)	(101,900)	(98,334)	-	(163,476)	(12,954)	-	(421,444)
Transfers from capital projects in progress	-	-	47,583	-	220,755	143,688	(412,026)	-
End of financial year	2,684,869	2,501,418	10,687,618	519,616	13,172,724	2,499,467	432,658	32,498,370
Accumulated depreciation								
Beginning of financial year	2,698,757	2,015,556	9,712,501	504,683	7,760,379	1,926,817	-	24,618,693
Depreciation	17,639	107,086	274,164	6,400	1,055,601	250,939	-	1,711,829
Disposals	(44,780)	(91,285)	(98,334)	-	(163,476)	(12,954)	-	(410,829)
End of financial year	2,671,616	2,031,357	9,888,331	511,083	8,652,504	2,164,802	-	25,919,693
Net book value								
End of financial year	13,253	470,061	799,287	8,533	4,520,220	334,665	432,658	6,578,677
2020								
Cost								
Beginning of financial year	2,729,649	3,110,326	10,639,625	519,616	9,252,604	2,049,973	1,681,720	29,983,513
Additions	-	5,725	21,997	-	95,886	6,140	3,841,173	3,970,921
Disposals	-	(545,773)	(586,258)	-	(472,701)	-	-	(1,604,732)
Transfers from capital projects in progress	-	33,040	663,005	-	4,039,425	312,620	(5,048,090)	-
End of financial year	2,729,649	2,603,318	10,738,369	519,616	12,915,214	2,368,733	474,803	32,349,702
Accumulated depreciation								
Beginning of financial year	2,654,397	2,452,610	10,022,209	487,783	7,505,959	1,566,439	-	24,689,397
Depreciation (Note 7)	44,360	108,719	268,504	16,900	723,621	360,378	-	1,522,482
Disposals	-	(545,773)	(578,212)	-	(469,201)	-	-	(1,593,186)
End of financial year	2,698,757	2,015,556	9,712,501	504,683	7,760,379	1,926,817	-	24,618,693
Net book value								
End of financial year	30,892	587,762	1,025,868	14,933	5,154,835	441,916	474,803	7,731,009

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

18. LEASES – THE GROUP AS A LESSEE

Nature of the Group's leasing activities

Leasehold properties

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

There are no externally imposed covenant on these lease arrangements.

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	Group	
	31 March 2021	1 April 2020
	\$	\$
Leased properties	301,891	740,246

(b) Depreciation charge during the year

	Group	
	2021	2020
	\$	\$
Leased properties	496,179	496,057

(c) Interest expense

	Group	
	2021	2020
	\$	\$
Interest expense on lease liabilities	18,360	32,323

(d) Lease expenses not capitalised in lease liabilities

	Group	
	2021	2020
	\$	\$
Lease expense – low-value leases	21,564	21,564
Lease expense – short-term leases	68,800	82,800
Total	90,364	104,364

(e) Total income from subleasing ROU assets during the financial year was \$3,884,058 (2020: \$7,085,768).

(f) Total cash outflow for all the leases during the financial year was \$619,281 (2020: \$624,137).

19. LEASES – THE GROUP AS A LESSOR

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

Subleases – classified as operating leases

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

Income from subleasing the retail stores recognised during the financial year was \$3,884,058 (2020: \$7,085,768), of which \$183,120 (2020: \$611,768) relates to variable lease payments that do not depend on an index or rate.

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

	Group and Company	
	2021	2020
	\$	\$
Not later than one year	5,427,300	6,152,437
Between one and five years	4,496,150	4,313,039
	9,923,450	10,465,476

20. INTANGIBLE ASSETS

	Group	
	2021	2020
	\$	\$
Composition:		
Brand name (Note (a))	2,854,000	2,854,000
System software (Note (b))	3,144,641	5,057,490
	5,998,641	7,911,490

(a) Brand name

	Group	
	2021	2020
	\$	\$
Beginning of financial year	2,854,000	6,054,000
Impairment loss on brand name (Note 7)	-	(3,200,000)
End of financial year	2,854,000	2,854,000

Impairment test for brand name

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

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

The Group used cash flow projections of 10 years (2020: 10 years) discounted to present value applying the discount rate of 13.6% (2020: 13.6%) per annum. The terminal value was derived assuming terminal growth rate of 0.8% (2020: 1.0%).

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

As of 31 March 2021, any reasonably possible change to the key assumptions applied are not likely to cause the recoverable amount to be below the carrying amount of brand name.

(b) System software

	Group	
	2021	2020
	\$	\$
Cost		
Beginning of financial year	16,611,531	14,111,768
Additions	2,515,595	2,499,763
Disposals	(301,474)	-
End of financial year	18,825,652	16,611,531
Accumulated amortisation		
Beginning of financial year	10,928,665	6,933,298
Amortisation charge (Note 7)	4,428,444	3,995,367
Disposals	(301,474)	-
End of financial year	15,055,635	10,928,665
Accumulated impairment		
Beginning of financial year	625,376	-
Impairment for the year (Note 7)	-	625,376
End of financial year	625,376	625,376
Net book value	3,144,641	5,057,490

21. TRADE AND OTHER PAYABLES

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Trade payables to:				
- a subsidiary	-	-	44,637	16,354
- non-related parties	6,232,089	4,891,160	4,182,162	1,045,706
	6,232,089	4,891,160	4,226,799	1,062,060
Accrued operating expenses	4,495,363	5,539,215	3,882,283	4,987,582
Deposits received	1,683,886	1,914,565	1,469,444	1,624,854
Deferred income	10,093,897	11,717,324	9,838,341	11,243,904
Recoverable expenditure claimed in advance	6,371,724	984,087	6,371,724	984,087
Sundry payables	713,032	2,187,482	439,834	479,210
	29,589,991	27,233,833	26,228,425	20,381,697

Included within "Deferred income" is grant income of \$3,064,039 (2020: Nil) received under the JSS and Jobs Growth Incentive whereby the Company will recognise as income when funds are utilised to carry out conditional activities during the recovery phase of COVID-19 to bring society to normalcy, and such activities is subject to Government's approval.

22. DEFERRED INCOME TAX LIABILITIES

	Group	
	2021	2020
	\$	\$
Beginning of financial year	297,381	968,187
Tax credited to profit or loss (Note 10(a))	(297,381)	(670,806)
End of financial year	-	297,381

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

Group

Deferred income tax liabilities

	Accelerated tax depreciation	Others	Total
	\$	\$	\$
2021			
Beginning of financial year	944,754	12,288	957,042
Credited to profit or loss	(944,754)	(12,288)	(957,042)
End of financial year	-	-	-
2020			
Beginning of financial year	1,040,064	20,902	1,060,966
Credited to profit or loss	(95,310)	(8,614)	(103,924)
End of financial year	944,754	12,288	957,042

Deferred income tax assets

	Unutilised capital allowances	Others	Total
	\$	\$	\$
2021			
Beginning of financial year	(466,354)	(193,307)	(659,661)
Credited to profit or loss	466,354	193,307	659,661
End of financial year	-	-	-
2020			
Beginning of financial year	(92,779)	-	(92,779)
Credited to profit or loss	(373,575)	(193,307)	(566,882)
End of financial year	(466,354)	(193,307)	(659,661)

23. PROVISION

Current

Provision for estimated refund of Cultural Matching Fund (CMF) received in prior years of which CMF criteria may not have been fully met. As at financial reporting date, the Company's appeal to IRAS and CMF is still under review. Accordingly, the Company has made full provision for the clawback of funds by CMF. Contingent on the CMF Trustee's decision, the Company may stand to recognise the provision amounts as income should there be any waiver of clawback by CMF.

Non-Current

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

Movement in provision is as follows:

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Current				
Beginning of financial year	-	-	-	-
Provision made	1,283,663	-	1,283,663	-
End of financial year	1,283,663	-	1,283,663	-
Non-Current				
Beginning and end of financial year	40,000	40,000	-	-
Total	1,323,663	40,000	1,283,663	-

24. BORROWINGS

	Group	
	2021	2020
	\$	\$
Current		
Lease liabilities	323,592	462,495
	323,592	462,495
Non-Current		
Related party borrowing	1,225,000	-
Lease liabilities	-	313,831
	1,225,000	313,831
Total borrowings	1,548,592	776,326

The related party borrowing is an unsecured convertible loan.

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

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

The carrying amounts of related party borrowing approximate their fair value.

Reconciliation of liabilities arising from financing activities

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

	1 April 2019	Principal and interest payments	Non-cash changes		31 March 2020
			Adoption of FRS 116	Interest expense	
	\$	\$	\$	\$	\$
Lease liabilities	-	(519,773)	1,263,776	32,323	776,326

25. ACCUMULATED FUNDS

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Designated funds for construction of the Waterfront Theatre	11,034,295	7,890,839	11,034,295	7,890,839
Undesignated funds	61,068,135	64,410,024	67,622,824	67,661,927
	72,102,430	72,300,863	78,657,119	75,552,766
Designated funds for construction of the Waterfront Theatre				
Beginning of financial year	7,890,839	4,323,611	7,890,839	4,323,611
Additions to designated funds	4,891,961	3,567,228	4,891,961	3,567,228
Utilisation of designated funds	(1,748,505)	-	(1,748,505)	-
End of financial year	11,034,295	7,890,839	11,034,295	7,890,839
Undesignated funds				
Beginning of financial year (Deficit) for the year	64,410,024	67,747,657	67,661,927	69,257,997
	(3,341,889)	(3,337,633)	(39,103)	(1,596,070)
End of financial year	61,068,135	64,410,024	67,622,824	67,661,927

26. CONSTRUCTION OF A NEW WATERFRONT THEATRE

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

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

	Company	
	2021	2020
	\$	\$
Total cumulative costs paid to date	13,521,113	9,273,861
Payment for construction costs out of funds provided by:		
- Funds recovered from MCCY	11,772,608	9,273,861
- Utilisation of accumulated funds designated for Waterfront Theatre (Note 25)	1,748,505	-
	13,521,113	9,273,861

27. INVESTMENT GRANTS

	Group and Company	
	2021	2020
	\$	\$
Beginning and end of financial year	2,505,007	2,505,007

28. DEFERRED CAPITAL GRANTS

	Group and Company	
	2021	2020
	\$	\$
Beginning of financial year	7,727,697	5,289,940
Transferred from operating grants (Note 13)	570,112	3,970,921
Released to profit or loss	(1,721,580)	(1,533,164)
End of financial year	6,576,229	7,727,697

29. COMMITMENTS

Capital commitments

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

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Leasehold improvements and equipment	180,348	217,433	48,440	90,585
Works and services	138,492	155,377	138,492	155,377
	318,840	372,810	186,932	245,962

30. FINANCIAL RISK MANAGEMENT

Financial risk factors

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

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

- (a) Market risk
- i) Currency risk

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

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

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

	USD	HKD
	\$	\$
At 31 March 2021		
Financial assets		
Cash and bank balances	411,516	135,120
Trade receivables	6,366	6,826
	417,882	141,946
Financial Liabilities		
Trade and other payables	(14,011)	-
	403,871	141,946
Net financial assets and currency exposure	403,871	141,946
At 31 March 2020		
Financial assets		
Cash and bank balances	429,323	-
Trade receivables	32,548	-
	461,871	-
Financial Liabilities		
Trade and other payables	(18,379)	-
	443,492	-
Net financial assets and currency exposure	443,492	-

At 31 March 2021, if the USD and HKD had strengthened/weakened against the SGD by 7% (2020: 5%) and 7% (2020: Nil) respectively with all other variables including tax rate being held constant, the Group's total comprehensive loss for the financial year would

have been \$27,770 (2020: \$23,886) and \$8,090 (2020: Nil) lower/higher as a result of currency translation gains/losses on the USD and HKD denominated financial assets and liabilities respectively.

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

ii) *Interest rate risk*

The Group's business is not exposed to significant interest rate risk. All interest bearing assets are fixed rate instruments. There is no interest bearing liabilities as at the balance sheet date.

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

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.

iii) *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.

(b) *Credit risk*

i) *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.

ii) *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.

Based on the management assessment, the expected credit loss is assessed as immaterial.

(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 Group does not have significant non-current liabilities except for a related party borrowing of \$1,225,000 (Note 24) which matures within the period of 1 and 2 years. Current liabilities are matured within the next one year and the value as at balance sheet date approximates its expected contractual undiscounted cash outflows due to its short-term maturity.

(d) Capital risk

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

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

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Accumulated funds	72,102,430	72,300,863	78,657,119	75,552,766
Less: Net cash	(61,508,526)	(51,412,031)	(60,286,080)	(48,087,227)
Total capital	10,593,904	20,888,832	18,371,039	27,465,539

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2021 and 31 March 2020.

(e) Fair value measurements

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

(f) Financial instruments by category

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

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Financial assets at amortised cost	106,774,962	103,429,377	102,348,956	92,246,352
Financial liabilities at amortised cost	22,438,569	16,433,184	17,783,967	9,249,682

31. RELATED PARTY TRANSACTIONS

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

	Group	
	2021	2020
	\$	\$
Legal and other fees paid to other related party	52,118	36,044

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

32. KEY MANAGEMENT PERSONNEL COMPENSATION

Key management personnel compensation is as follows:

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
Salaries and other short-term benefits	2,901,768	3,018,699	1,747,915	1,898,987
Employer's contribution to Central Provident Fund	220,756	212,163	114,842	114,120
	3,122,524	3,230,862	1,862,757	2,013,107

Number of key management in remuneration bands is as follows:

	Group		Company	
	2021	2020	2021	2020
	\$	\$	\$	\$
\$400,000 to below \$500,000	-	1	-	1
\$300,000 to below \$400,000	1	3	1	2
\$200,000 to below \$300,000	7	4	6	4
\$100,000 to below \$200,000	6	6	-	-
\$100,000 and below	4	-	-	-
	18	14	7	7

33. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

The Group has not early adopted any mandatory standards, amendments and interpretations to existing standards that have been published but are only effective for the Group's accounting periods beginning on or after 1 April 2021. However, management anticipates that the adoption of these standards, amendments and interpretations will not have a material impact on the consolidated financial statements of the Group in the period of their initial adoption.

34. EVENTS OCCURRING AFTER THE BALANCE SHEET DATE

On 9 April 2021, the Group has drawn-down an additional \$1,225,000 loan from a related party to meet its business operations expenditures.

On 30 July 2021, the Board of Directors of the Company has approved the subscription of additional shares in SISTIC.com Pte Ltd. The additional share subscription includes 2,414,201 ordinary shares valued at \$4,080,000 in the share capital of SISTIC.com Pte Ltd, representing 51% of 4,733,738 total new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

35. AUTHORISATION OF FINANCIAL STATEMENTS

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of The Esplanade Co Ltd on 10 August 2021.

LISTINGS

ESPLANADE PARTNER,
SPONSORS & DONORS

113

ESPLANADE PRESENTS
PERFORMANCES

114

HIRERS' PERFORMANCES
& EVENTS

127



ESPLANADE PARTNER, SPONSORS & DONORS

April 2020 to March 2021

ESPLANADE PARTNER

Ming Yi Foundation

SPONSORS

Allen & Overy LLP
CLS International (1993) Pte Ltd
EFG Bank Ltd
Field Catering & Supplies Pte Ltd (Polar Water)
Goethe-Institut Singapore
Hong Leong Foundation
Keppel Corporation Limited
Lam Soon Singapore
LCH Lockton Pte Ltd
The Silent Foundation Ltd

DONORS*

Alex Ho
Allen & Overy LLP
Alvin De Souza
Chan Boon Kheng
D-Y Lin & Tom Donnelly
Elisabeth Clarice Esther Gustava de Rothschild
Jerusha Tan
Ker Jyn & Swee Shang
Lee Tzu Yang
Mojito DME Pte Ltd
Neo Yong Sheng Kevin
Ng Yi-Kheong
President's Challenge
Singtel
Vemala Rajamanickam
Waty Raz
William & Mavis Tok
Xinyue Zhang
Yeow Chee Keong
Yvonne Tham

* Donors who contributed \$1,000 and above

ESPLANADE PRESENTS PERFORMANCES

April 2020 to March 2021

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
25 - 28 Mar 2021

Baybeats
21 - 23 Aug 2020

Baybeats Festival
06 - 08 Nov 2020

da:ns festival
12 - 31 Oct 2020

Huayi - Chinese Festival of Arts
19 Feb - 14 Mar 2021

Kalaa Utsavam - Indian Festival of Arts
20 - 29 Nov 2020

March On
10 - 14 Mar 2021

Moonfest - A Mid-Autumn Celebration
25 Sep - 04 Oct 2020

Octoburst! - A Children's Festival
05 - 18 Oct 2020

Pesta Raya - Malay Festival of Arts
19 - 28 Jun 2020

Voices - A Festival of Song
01 - 20 Dec 2020

ESPLANADE SERIES

Beautiful Sunday

Coffee Morning & Afternoon Tea

Chinese Chamber Music

Feed Your Imagination (F.Y.I)

Mosaic Music Series

Munch!

Pentas

PLAYtime!

Raga

The Studios Online

Visual Arts

ESPLANADE FESTIVALS

A DATE WITH FRIENDS

25 – 28 MAR 2021

CONCERT HALL

Gadis dan Bunga: The Lady and The Flower
Rahimah Rahim and Fathin Amira

Glory 45 – Marcus Chin Live in Concert
Marcus Chin

The Young Ones: A Tribute to Cliff Richard and The Shadows
Dimension5 and Special Guest Winston Koh of The Phantoms

CONCOURSE

Eddynor Ali
The Evergreen Trio

Golden Melodies
Two of Us

Mando & Hokkien Evergreen Hits
Jayden Chew

OUTDOOR THEATRE

Acoustic Nostalgia
Singapore Char Siew Baos

Bushmen and Kamaliah Latiff

Joe and The Soul Express

Nostalgic Hong Kong Theme Songs
Donnie Chan & Shuk Fong

ONLINE

Acupressure for Seniors
Anita Pee

Dancercise – Move Together
The DanceSport Academy and Moses Lim

Kombucha Brewing: A Glass a Day Keeps the Body Okay
Melissa Mak

Laughter Yoga Foundation Experience
Laughter Guru Van Ram, Singapore Laughter Yoga

Stress Away in a Fun Way: Relaxation
Darwina Azmi, MSPS, Psychologist from ProAge Pte Ltd

Then & Now: Conversations Between Generations
Mel Ferdinands & Umar Sirhan, Louis Soliano & Nicholas Wong, Rahimah Rahim & Fathin Amira

BAYBEATS

21 – 23 AUG 2020

ONLINE

- ANECHOIS
- Annette Lee
- Bakers In Space
- Bennett Bay X PIBLOKTO
- B-Quartet
- Charlie Lim
- Dreebsby
- Every Rage I Seek
- Force Vomit
- hauste
- Iman's League
- LEW
- Mannequins
- Tell Lie Vision
- The Trees & The Wild
- Two Seas
- YAØ

Future of Music Festivals in Asia

Talk with regional festival producers Hung Weining – LUCfest (Taiwan), Sarun Pinyarat – Maho Rasop (Thailand), John Uy – Wanderland (Philippines)

In Conversation with Franco

Franco (Philippines), Hosted by Michelle Tan

In Conversation With Reality Club

Reality Club (Indonesia), Hosted by Michelle Tan

So.. how is music recorded?

Leonard Soosay from Snakeweed Studios, Jason Gelchen from Homeground Studios, Evan Low (evanturetime), Mah from Tonehouse Studios

We Want to be Heard – Music Distribution in Southeast Asia

Edwin Waliman from Secret Signals, Nicolette Tay from Believe Music and Tan Peng Sing from Where Are The Fruits. Moderated by Syaheed MSBI from Believe Music.

What's the alternative – Demystifying Underground Music

Kathir from Rudra, Arif from Wormrot and KC Meals from Sun Eater. Moderated by Gordon Khoo

BAYBEATS FESTIVAL

6 – 8 NOV 2020

ONLINE

- .gif
- ABANGSAPAU
- Allegiance
- Approaching Aphelion
- Astreal
- Basti Artadi feat. Manuel Legarda
- Bedchamber
- Bottlesmoker
- Cloakroom
- Cockpit
- Forests
- Hanging Up The Moon
- Hilera
- MILDLIFE
- Mediocre Haircut Crew
- Opposition Party
- per[sona]
- Remnants
- Riot !n Magenta
- Spacewalk
- Subsonic Eye
- Terrestrea
- THELIONCITYBOY feat. Amthakid – TLCB
- Zild

DA:NS FESTIVAL

12 – 31 OCT 2020

ONLINE**Artist Chats: Failure As Practice – An Open Dialogue with Amin & Nirmala**

Soultari Amin Farid and Nirmala Seshadri

Artist Chats: Flamenco – An ever-evolving interaction

Tania Goh, Angela López Lara, Adien Fazmail (Singapore, Spain, Indonesia)

Artist Chats: Open Call Artist Dialogues

Various Artists

Artist Chats: The Intervention of Loneliness (Lockdown Edition)

Ming Poon, Jonathan Florez, Dandan Liu (Singapore, Germany)

Dancing at Dusk – A Moment with Pina Bausch's**The Rite of Spring**

Produced by Pina Bausch Foundation, École des Sables and Sadler's Wells (UK, Germany, Senegal)

Failing the Dance: A Double Bill of Lecture-Performances

Pok! by Soultari Amin Farid and The Problematic Danseuse by Nirmala Seshadri

Footwork Fun-sized: Balinese Dance

Eka Suwara Santhi

Footwork Fun-sized: Bollywood

Lavania and Sneha of Dance Embassy

Footwork Fun-sized: #dans2themax challenge

Taryn Cheng (USA)

Footwork Fun-sized: Voguing

Izzy Mahathir

Friedemann Vogel – Incarnation of Dance

Directed by Katja Trautwein (Germany)

Living Archive – A creative workshop with**Studio Wayne McGregor**

(United Kingdom)

Open Call

Various Artists

The Escape Game

s**t kingz (Japan)

The Intermission of No. 60

Pichet Klunchun (Thailand)

The Intervention of Loneliness (Lockdown Edition)

Ming Poon (Singapore, Germany)

Rasas 2020: Dances from Bali

Eka Suwara Santhi

Rasas 2020: Dances from Myanmar

Kumudra Myanmar Arts and Cultural Association

Rasas 2020: Odissi

Indu Vijay

Rasas 2020: Tari Melayu

Sri Warisan Som Said Performing Arts Ltd

HUAYI – CHINESE FESTIVAL OF ARTS

19 FEB – 14 MAR 2021

ANNEXE STUDIO

Interspace
Ricky Sim

CONCERT HALL

A Dust in Time by Huang Ruo
re: mix and ACSO String Ensemble

Fantasia – Nanyin Reimagined
Siong Leng Musical Association

The Freshman “That Escalated Quickly” Concert
The Freshman

RECITAL STUDIO

Not Only Music in Anticlockwise
GayBird and Concordia Quartet

Reflections – An Interdisciplinary Concert
MUSA The Collective

THEATRE

All the world is one’s stage
Toy Factory Productions

THEATRE STUDIO

Citizen X
The Finger Players

The Universe According to Niu – Puppetry Production for Children
Paper Monkey Theatre

CONCOURSE

A Dance of Dunhuang
Xiao Jing & Li Yingying

Jazz for Kids – Nursery Rhymes
Dawn Wong & WEBE

Legend of the Civet Crown Prince
Doreen Toh and Ferry

New Journey
GIMA Band

Night of Reminiscence
Cheryl Fong

Spring & Strings
Stringanza

Story Time with Boh Choo – Bring on the Bull!
Zelda Tatiana Ng & Vick Low

We are Singer-Songwriters!
Anie Fann
Lee Ein Ein
Wilson Huang

OUTDOOR THEATRE

A Soaring New Year!
DRUM FENG FENG

Can’t Love You Enough, 90s
The JumpStart

Crazy Smooth
MICappella

Hokkien Opera Showcase
Traditional Arts Centre

Huayi Huat Opening!

Yiwei Athletic Association and DRUM FENG

Reverberance of Spring
Reverberance

Visiting Spring
TCR Music Station

PLAYBOX

The Ox and the Songbird
Jonathan Shin & Rit Xu

ONLINE

A Dance of Dunhuang
Xiao Jing & Li Yingying

A Soaring New Year!
DRUM FENG

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

Huayi Huat Opening!
Yiwei Athletic Association and DRUM FENG

in::music
Peggy Hsu (Taiwan), Chet Lam (Hong Kong), Jude Chiu (China), NEKO Highway & RYOTA (Malaysia)

Legend of the Civet Crown Prince
Doreen Toh and Ferry

Night of Reminiscence
Cheryl Fong

Reflections – An Interdisciplinary Concert
MUSA The Collective

Reverberance of Spring
Reverberance

Story Time with Boh Choo – Bring on the Bull!
Zelda Tatiana Ng & Vick Low

Talk: Time & Place – Locating traditions in contemporary dance
Bulareyaung Pagarlava (Taiwan), Xiao Ke (China), Yang Yuntao (Hong Kong)

Talk: Tracing Invisible Footprints from Afar
Danny Yeo, Bonaventure Tain

Visiting Spring
TCR Music Station

Workshop: Hand-dye Your Own Mask Pouch
STPI

Workshop: Ox Paper Cutting Lightbox
Lim Bee Ling

KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

20 – 29 NOV 2020

RECITAL STUDIO

- A Meenalochani + Subiksha Raman
- Devika Menon + Aarya Kini
- Juslina Sathguru + Amara Rama
- Kalyani Hema Nair + Saanika Zanwar
- Mridula Kumar + Parvathy Varma
- Periyachi Roshini + Thulasi Sharma
- Preethi Devarajan + Ashmita Jayaprakash
- Samyukta Venkatraman + Maanasa Sri Ganesh
- Shreya Murthy + Avantika Menon

CONCOURSE

- Bhaskar's Arts Academy
- Bombay V. Anand
- Chitra Poornima Sathish
- Ramkumar Vasudevan
- Rhythms Aesthetic Society Singapore
- Samyukta Venkatraman + Maanasa Sri Ganesh
- SIFAS Alumni
- Singapore Indian Fine Arts Society
- Sneha Ajayan + Kshirja Govind
- Sripriya Vijay
- Temple of Fine Arts
- Veena – Venu – Violin Trio

PLAYBOX

Kalaa Utsavam – Not so Little in Little India
Story and Narration by Pramila D/o Krishnasamy

ONLINE

Amara – Dancing Stories of Banteay Srei
Apsaras Arts

Ayurveda: Concept of Immunity and How to Strengthen It
Dr Dharna Tiku (Ayurvedic Physician and Yoga Trainer)

Chakra-thon: Krishna Rajani
Rakesh Chaurasia

Chakra-thon: Mangal Dhvani
Sanjeev Shankar & Ashwani Shankar

Chakra-thon: Pratah Sangeet
Anupama Bhagwat

Chakra-thon: Ratra Ragini
Arshad Ali Khan

Chakra-thon: Sangeet Sayamkaal
Dhananjay & Ninad Daithankar

Chakra-thon: Sur Sandhya
Debasmita Bhattacharya

Chakra-thon: Swara Prabhath
Manish Pingle

Chakra-thon: Tripahar Raga
Sangeet Mishra

Dialogue with Apsaras Arts
Aravinth Kumarasamy, Rajkumar Bharathi,
Mohanapriyan Thavarajah
Moderated by Janek Schergen

Dialogue with Chowk Productions on Pallavi through Abstractions
Raka Maitra, Sandhya Suresh, Caroline Chin
Moderated by Rajeswari Ramachandran, Producer,
Esplanade

Dialogue with RDG on Pathey Nimidam – 10-minute Tamil Plays
Hemang Yadav, Susie Penrice Tyrie, Aswani Aswath,
Shalaka Ranadive
Moderated by Vithya Subramaniam

Disha – A Vision (Excerpts) by Spanda Dance Company
Spanda Dance Company (India)

Live Chat with Amit Kilam and Rahul Ram of Indian Ocean
Hosted by Sai Vigneshwar and Isuru Wijesoma

Live Chat with Bombay Jayashri and Amrit Ramnath
Hosted by Lavanya Balachandran and Nishanth Thiagarajan

Making A Scene: Bharatanatyam's waves of change
Artist: Leela Samson (India) & Host: Himanshu Verma

Making A Scene: Looking Back at Singapore's Indian Band Scene
Artist: Md Raffee & Host: Sheela Narayanan

Making A Scene: The Devdutt Phenomenon
Artist: Devdutt Pattanaik (India) & Host: Himanshu Verma

Making A Scene: The Magic of Zakir Hussain's Music
Artist: Zakir Hussain (USA) & Host: Himanshu Verma

Making A Scene: Theatre in Prosperity and Adversity
Artists: Atul Kumar and Arundhati Nag (India) &
Host: Sharul Channa

Mudiyettu by Mudiyettu Sangham Keezhillam (India)
Mudiyettu Sangham Keezhillam (India)
In association with Soorya

Pallavi through Abstractions by Chowk Productions
Chowk Productions

Parent-Child Workshop – Basic Indian Dance
Bharathaa Arts

Parent-Child Workshop – Basic Yoga
Renuka Silvaraju

Pathey Nimidam
In collaboration with RDG

Science of Meditation
Navneet Kaur

Stories for Solving – Riddle Stories from India
Kamini Ramachandran, Raghavendran Rajasekeran
and Kumuda Krovvidi

Tholu Bommalatta By Chitrakaari Tholu Bommalatta (India)
Chitrakaari Tholu Bommalatta (India)

Vasana Kavithaigal – Tamil spoken word performance (Bharathiyar)
Brahmastra

MARCH ON

10 – 14 MAR 2021

ANNEXE STUDIO

Alice's Topsy Turvy Tea Party
A co-production with The Kueh Tutus

RECITAL STUDIO

PLAYlab+ : Process Insights

Judy Ngo, Jasmine Xie Huilin, Regina Foo, Tan Weiyang, Sonia Kwek, Ng Sze Min, Perry Felix Shen, Jun Jie, Zee Ang, Vick Low, Claris Tan, Jessy, Elizabeth Loh and Jeremy Leong

Robot House Party Workshop

Kid Koala (Singapore, USA & Canada)

SEEDLINGS – A Public Sharing

Created by Esplanade with Chong Gua Khee and Faye Lim and supported by Neo Jialing and Gladys Ng.
With participants: Ashvika, Rachel, Ellie, Travis, Hao Yang, Le Xi, Gleb, Riya

SDEA Connections 2021:

- **Educators' Dialogue**
Singapore Drama Educators' Association
- **Educators' Workshop : Navigating the 'New Normal': Offline Scenarios to Online Strategies**
Singapore Drama Educators' Association
- **Teaching Artist Workshop**
Singapore Drama Educators' Association

THEATRE

The Feelings Farm
An Esplanade Production

BAYROOM

Youth Lead: Tabla Rhythmology – Rhythms of Tabla Workshop
Aliraza Mirajkar

CONCOURSE

An Afternoon of Music
Frission Acapella

Harping on Nursery Rhymes
Rave Harpers Junior Ensemble

Nobleland Kaleidoscope
Nobleland Arts N Learning Place

ONCE UPON A TALE: "Bringing old tales to life"
A'artsg

Our favourites
TAS Children's Pop Choir

Pipa Harmonies
Pipa Society Singapore

Showtunes with Sing'Theatre Academy
Students of Sing'theatre Academy

String Favourites
Nawarah Band

Yuva SinhaNaad
Aliraza and friends

COURTYARD GREEN

Many Many Extraordinary Stories 2021
Public Installation
Masayo Ave & Wendy Chua (Forest & Whale)
(Japan/Berlin, Singapore)

FORECOURT GARDEN

The Rattle King
Danny Yeo, Phang Kok Jun, Oliver Chong and others

FORECOURT GARDEN & RECITAL STUDIO FOYER

Kinder's Garden Walk Workshop
Edible Garden City

OUTDOOR THEATRE

CHUTZPAH! (Hoop-spa)
ScRach MarcS and Jonathan Goh

Light Dance Performance
Polaris Wotagei

When we were Little ...
Little Cr3atures

REHEARSAL STUDIO

Art & Design Workshop for Children: Many Many Extraordinary Stories
Masayo Ave & Wendy Chua (Forest & Whale)
(Japan/Berlin, Singapore)

Re-imagine A Character! Costume-Making Workshop
Anthony Tan & Max Tan

Youth Lead: Looking Up! Of lines, shapes & faces
An illustration workshop by Aira Lim

Youth Lead: The Start Line to Dance
Hip Hop workshop by Yuka Koide

PLAYBOX

My Feelings Mask
l'Observatoire

Playing Monster
Mulyana (Indonesia)

ONLINE

In Hope: Future Praxis of Theatre for Young Audiences
Adjijima Na Patalung, Bebê De Soares, Kate Cross, Sue Giles (Thailand, Germany, UK, Australia)

LINK: A Collaborative Process of Creation at a Distance
Polyglot Theatre (Australia) and Esplanade – Theatres on the Bay

MOONFEST

25 SEP – 04 OCT 2020

ONLINE**Artist Chat: Cantonese Opera – The Passion of My Life**Christopher Choo and Philip Chan
Host: Karin Lim**Artist Chat: Folk Songs 101**Wang Er Ni
Host: Dedric Wong**Artist Chat: Growing Up with Street Opera**Lian Wen Rui and Stacy Ong
Host: Nick Shen**Bamboo Serenades**

Dicapella Dizi Ensemble

Canto @ Heart

Estella Kwok and Sherilynn Tan

Charms of Northern Shaanxi – Wang Er Ni Vocal Concert

Accompanied by Ding Yi Music Company (China, Singapore)

Craft Activity – Make Your Own Smartphone Filter

Yong Kah Kin

DIY Osmanthus Flower & Longan Jelly Mooncake

Miki's Food Archives

Enthralling Folk Classics

Marcus Chin

Fun with Poems in Dialect

Lee Yong Tick, Chin Yen Chien and Lim Kwuan Boon

Fun with Wing Chun

Daryl Yeo

Lantern Riddles Online

Riddle Association

Laugh Out Loud

Johnny Ng and Yong Ser Bin

Moon

Sharon Sum and Sugie Phua

Songs About the Moon

Felinda Wong

Teochew Opera Classics

Nam Hwa Opera

The Magic Paintbrush

Paper Monkey Theatre (Singapore)

To be

Li Ruimin and Zheng Long

Virtual Lantern Walkabout**Zheng Sentiments**

Z3nith Ensemble (Singapore)

OCTOBURST!

05 – 18 OCT 2020

VARIOUS LOCATIONS**BURSTing with Curiosity! A Self-Guided Trail of the Esplanade**

An Esplanade Production

ONLINE**Alice's Topsy Turvy Tea Party: Digital Dance Experience**

The Kueh Tutus

Beats & Doodles

Cherry Chan

Elastic Plastic Crew

Kiat, Rizman Putra, Tia Guttensohn

Have You Seen Our Childhood?Lorong Boys – Rit Xu, David Loke, Jonathan Shin,
Joachim Lim, Benjamin Poh**Hold My Hand**

Paper Monkey Theatre and Jean Tay

Kaleidoscope

Open Score Project

PIParadeSandra Lim with PIP
Supported by Cheryl Kuek, Yazid Jalil, Tan Rui Shan,
Janis Wong, Amos Poh and YOU!**Roumon Ensemble**

Tan Chye Tiong and Aaron Tan

Small Talk – Arts for Young AudiencesAinul Farhana, My First Skool
Nazreen Osman, MOE Educator
Revati, Ilham Childcare Curriculum Planner**Small Talk – Arts for Young Audiences (Artist Session)**

Luanne Poh, Grace Kalaiselvi, Judy Ngo, Jasmine Xie

Tabla Tales – The Tradition Continues

Nawaz Mirajkar and Aliraza Mirajkar

The Noisy Forest

Phang Kok Jun

The Putu Piring Incident of Batu BulatWritten and Directed by Adib Kosnan
Performed by Dalifah Shahril, Farez Najid, Sugie Phua

PESTA RAYA – MALAY FESTIVAL OF ARTS

19 – 28 JUN 2020

ONLINE

It's still Hari Raya!
Tysha Khan

**Let's Dance! Joget Hitam Manis ft. Pucuk Pisang
#stateofemergency**
Artistari Gentari

Pentas Pesta
Hafidz, Zuhairi, Izat Ibrahim, Zalelo, Asnida Daud,
Megat Firdaus, Siti Khalijah Zainal, Hatta Said,
The Venopian Solitude (Malaysia) & .gif

Screening: Alkesah
Written by Zulfadli Rashid
Directed by Aidli Mosbit
Performed by Siti Khalijah Zainal, Jeff Catz, Siti Hajar Gani,
Hatta Said, Siti Maznah, Norisham Osman, Shafiqhah Efandi
and Muhd Haikal Mohd Jani

Screening: Dikir-pella
JUARA

**Screening: GhaMuhyi: Crossing the Boundaries
of Ghazal**
GhaMuhyi (Malaysia), Orkestra Sri Temasek and Sri Mahligai

**Screening: Hikayat Gundik Berirama –
The Venopian Solitude**
The Venopian Solitude (Malaysia) featuring .gif

Screening: Raya Block Party
Fariq, Karmal, WanD, Hunny Madu, Kayda, Akeem Jahat
& Radio3000

Screening: Senandung Puspa Pertiwi
Sruti Respati & Friends (Indonesia)

VOICES – A FESTIVAL OF SONG

1 – 20 DEC 2020

CONES

de•con•struc•ted – an a cappella soundscape
All tracks in the installation are provided courtesy of 1023

CONCOURSE

ALLCAPS: A Musical Debut
ALLCAPS

An Evening of Art Songs
Nanyang Academy of Fine Arts School of Music –
Liu Feier, Wu Fei, Fei Xiaowen
Accompanied by Nicholas Loh

Early Mozart Operatic Gems
Singapore Lyric Opera Artists' Training Programme –
Joyce Lee, Wang Tong, Jonathan MacPherson, David Tao

LASALLE Musical Theatre
LASALLE College of the Arts BA(Hons) Musical Theatre

My Favourite Things – Broadway Then and Now
Sing'theatre Academy

New Phases with New Recording 47
New Recording 47

OUTDOOR THEATRE

ALLCAPS: A Musical Debut
ALLCAPS

Kexin, Calin & Peter
Tay Kexin, Calin Wong and Peter Huang

CONCERT HALL

**O Sootheest Sleep – Britten's Serenade for Tenor,
Horn and Strings**
The Opera People featuring Alexander Oon & Orchestra
of the Music Makers

ONLINE

5,6,7,8! – Intro to Musical Theatre Workshop
Mina Kaye & TJ Taylor of Sing'theatre Academy

A Bitesize of Originals: The Monster in the Mirror
Bitesize Theatre Productions

A Medieval Garden of Song
La Voix Médiévale

Bel Canto Workshop
Dr. Jessica Chen Hsing An

**Easy to Love... : Close harmony in the style
of the Boswell Sisters**
The Sugar Bees

In Conversation with
Ily Matthew Maniano, Jude B. Roldan, Maria Theresa
Vizconde-Roldan & Ken Steven (Philippines/Indonesia)
Hosted by Marcus Lee

In Conversation with
Maytree (Korea) hosted by Peter Huang

Know Your Voice: Finding Ease In Your Singing
Jingyun Ng

Let's talk: A cappella
Peter Huang

Let's talk: Improve your singing
LimTayPeng

Let's talk: OPERA-ting the voice
Nancy Yuen

Maytree – Singing from Korea
Maytree (Korea)

Musical Theatre Open Mic
Sing'theatre Academy

Muziksea – The Gateway to Southeast Asian Choral Music
Muziksea – Ily Matthew Maniano, Jude B. Roldan,
Maria Theresa Vizconde-Roldan & Ken Steven
(Philippines, Indonesia)

**Nelson's Bag of Tricks for Choral Arrangements
(Workshop)**
Nelson Kwei

New York Voices – Singing from USA
New York Voices (USA)

**The Art of Phrasing: A workshop in melodic, lyrical
and rhythmic interpretation and mining the meaning
of song (Artist Workshop)**
Lauren Kinhan of New York Voices (USA)

**The Art of Song Reinvention: Before & After
(Artist Workshop)**
Peter Eldridge of New York Voices (USA)

Vocal Technique & Improvisation
Kim Nazarian & Darmon Meader of New York Voices (USA)

Youth Engagement – Mic Test (Workshop)
Simon Ng

ESPLANADE SERIES

BEAUTIFUL SUNDAY

Anime Time Warp: 1990s
Cheng San Chinese Orchestra

Celebration of Spring
Novo Winds

Hopes and Dreams
PAassionArts AudiolImage Wind Ensemble

Set Set Set, Mi Mi Mi!
Orkestra Sri Temasek

ONLINE

Episode 1: The Voice
The Opera People + Nick Zavior

Episode 2: Strings v. Wind
Bossa Celli + A Flutey Affair

Episode 3: King of Instruments
Phoon Yu + Lau Wen Rong + Dr Evelyn Lim

COFFEE MORNING & AFTERNOON TEA

Best of Taiwanese Crooners
Zhang Xiong

Evergreen Theme Songs
Xie Sheng Zhi

Rock & Roll Hits of Yesteryear
Romito Mendoza

ONLINE

'60s Pop Hits
David and Lebbeus of Dimension5

Back to the '70s
ShiLi and Adi

Cantopop Unplugged
Donnie Chan & Shuk Fong

Classics of Old Shanghai
Skye Sirena

Crooner's Hits
Hillary Francis

Divas of Yesteryear
Sheila De Niro

Evergreen Love Songs
Mel Ferdinands

Greatest Songbirds
Esther Ong & Wendy Tiow

Timeless Ballads
Lawrence Chen

CHINESE CHAMBER MUSIC

Endearing Strings
Chin Yen Choong & Fred Chan

Of Time & Classics
Ding Yi Music Company

FEED YOUR IMAGINATION (F.Y.I)

ONLINE

Off Centre Digital
The Necessary Stage

The Musical Canvas Digital
Ding Yi Music Company

MOSAIC MUSIC SERIES

A Field Guide to the Nature of Things by Subsonic Eye
Subsonic Eye

Darryl Ervin Quintet
Alex Sipiagin, Sean Hong Wei, Weixiang Tan, Christy Smith & Darryl Ervin

More Lions
Greg Lyons, Darren Moore, Eivind Lodemel & Fabian Lee

Musical Conversations
Richard Jackson & Christy Smith

Threads
Chok Kerong Trio featuring Aaron James Lee and Benjamin Poh

SPECIAL

Mosaic Jazz Fellows 2020: Performance Showcase @ Annexe Studio
Back Pockets

MUNCH!

Bach Cello Suite No.1
Tang I Shyan & Phoon Yu

Bach Cello Suite No.5
Lin Juan

Bach Cello Suite No.6
Leslie Tan

Deck TEH Halls
TEH with Friends

Forward Through Song
Spot Pocket Opera Theatre

Pipe Up for Christmas
Teng Xiang Ting, Koh Jia Hwei & Ng Chet Wei

Relaxing Music for the Soul
Low Shao Suan, Low Shao Ying, Andy Koh & Tay Kai Tze

Reminiscence
duodentity

SPRING
Singapore Lyric Opera Artists' Training Programme Singers

Tales from our Hometowns
Roberto Álvarez & Kseniia Vokhmianina

PENTAS

CIPTA CITA

ONLINE

- Akid Amir
- Isnina

- Kembara Kelana (Adventures of the Wanderer) – Kelana Purba
- Main Tulis Group – Rindu Jadi Lagu (A Song of Longing)
- Ryan Sufiyan
- Sofia + Hairie – Self-Imagination: Sofia Nin x Ismahairie Putra

GEMADAH – TRADITIONAL MALAY MUSIC FESTIVAL

Consortium in collaboration with Esplanade – Theatres on the Bay

- Firqatul Wannazam
- Gala Gemadah
- Hadrah
- Mdm Som Said and Dzul Rabull Jalil
- Muzik Jiwa Seni Tari – Music is the Soul of Dance
- Sri Setia Pulau Singa
- Syafiqah 'Adha
- The Journey of Urban Folk Malay Music
- Traditional Malay Consortium
- Wayang Kulit

ONLINE

- Rentas Online
- Traditional Malay Music Consortium

MUARA ONLINE

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

ONLINE

- Benny Krisnawardi
- Damri Aprizal
- Dance Fitness
- Dance Masterclass
- Dinie Dasuki Osman
- Dr Fazli
- Encik Abdul Hamid Chan
- Kopi-O Pisang Goreng
- Let's Zapin Muara Open Call
- Mari Menari Open Call
- Muara Dance Showcase Part 1
- Muara Dance Showcase Part 2

- Muara Dance Showcase Part 3
- Pak Pak Penglipur, Aziela Abdul Rahim, Habibah Mockram, Shahrul Mohammed & Zairin Abdul Latiff
- Zairin Abdul Latiff

Rock 21

Yazid Lovehunters, Hanafie Warren and Eiss

PLAYTIME!

Amma's Sarees

Directed by Grace Kalaiselvi

Fatimah and Her Magic Socks

Directed by Daniel Jenkins

I Nak Fly (I Want to Fly)

Directed by Farah Ong

RAGA

ONLINE

Dance India Showcase: Natya Lahari

Dance India Asia Pacific in collaboration with Apsaras Arts

Onam Nite

Presented by Singapore Malayalee Association in collaboration with Esplanade – Theatres on the Bay

Screening: Between 5 Cows and the Deep Blue Sea (Dramatised Reading)

Brown Voices

Screening: Shakuntala (Dramatised Reading)

Brown Voices

THE STUDIOS ONLINE

16 MAY – 18 JUL 2020

ONLINE

A Good Death (2018)

Written by Faith Ng
Directed by Chen Yingxuan
An Esplanade Commission and Production

Dark Room (2016)

By Edith Podesta (Singapore/Australia)
An Esplanade Commission

Family Duet (2013)

By spell #7
In Collaboration with Esplanade – Theatres on the Bay

Harap (Hope) (2017)

Written by Haresh Sharma
Adapted by Zulfadli Rashid
Directed by Mohd Fared Jainal
A Co-production with Teater Ekamatra

Lost Cinema 20/20 (2020)

By Brian Gothong Tan
An Esplanade Commission

Nothing (2017)

By Cake Theatrical Productions
Written and Directed by Natalie Henedige
In Collaboration with Esplanade – Theatres on the Bay

The Heart Comes to Mind (2020)

Written by Lucas Ho (Singapore)
A Co-production with Checkpoint Theatre

To Whom It May Concern (2011)

By The Finger Players
Written and Directed by Chong Tze Chien
In Collaboration with Esplanade – Theatres on the Bay

VISUAL ARTS

Chance Encounters

Yeo Shih Yun

Combing for Ice and Jade

Kurt Tong (Hong Kong)
Co-presented by Singapore International Photography Festival and Esplanade – Theatres on the Bay

Diver(sea)ty

Mulyana (Indonesia)

Esplanade's Food Diary

Esplanade Staff

Ho Ho Ying: The Path I Pursue

Ho Ho Ying

In Order

Fiona Seow

Intersections

Chen Shitong, Chiew Sien Kuan, Chua Chon Hee, Hilmi Johandi, Izzad Radzali Shah, Lim Soo Ngee, Nhwafal Juma'at and Oh Chai Hoo in collaboration with Pulp Editions

Sayang-sayang

This Humid House

Songwriting for Hope

Songwriting for Hope participants

FREE PERFORMANCES

JULY 2020

JAZZ IN JULY

ONLINE

- Alemay Fernandez & Jordan Wei
- Anne Weerapass & Audrey Tengkey

- Anson Fung & Mario Serio
- Aya Sekine & Aaron James Lee
- Ben Poh & Chok Kerong
- Beverly Morata & Mario Serio
- Edmund Wu & Rachma Lim
- Ernesto Valerio & Greg Anderson
- Euntaek Kim & Samuel Cheah
- Jeffrey Tan & Kailin Yong
- Lester Ang & Chok Kerong
- Lily Hargrove & Mario Serio
- Louis Soliano and Jonathan Saiman
- Mario Lopez & Duncan McKee
- Maya Nova & Alina Ramirez
- Mei Sheum & Sebastian Ho
- Nicole Duffell & Christy Smith
- Ramu Thirayanam & Euntaek Kim
- Rani Singam & Chok Kerong
- Richard Jackson & Tan Weixiang
- Sarah Chew & Teng Siheng
- Sean Hong Wei & Christy Smith
- Shmil Berniker & Rick Smith
- Siti Nur Iman & Lee Ann Gie

AUGUST 2020

RED DOT AUGUST ONLINE

- ASAP Improv
- Alan Choo
- Amni Musfirah
- Artwave Studio
- Bennett Bay & Krish Natarajan
- Bitesize Theatre Productions
- Christiane Mikaela
- Crystal Goh & weish
- Dawn Ho
- ExtraOrdinary Horizons, Julian Wong & Vic Veerappan (DrumsterVic)
- Glen Wee
- Intune Music X Yellow Ribbon PAC Alumni
- Kent Chan
- Kopi Katz
- LASALLE Musical Theatre BA(Hons) Alumni
- Lee Yong Tick & Rachma Lim

- Migrant Writers of Singapore
- Miss Lou
- MoonShadow Stories (Directed by Kamini Ramachandran)
- Ralph Alvern
- Screening: A Zubir Said Tribute
- Shueh-Li
- Talk: A Passage of Life to Art-Global Cultural Alliance by Phan Ming Yen, Barry Yeow & Rahman bin Sanip
- The MadHatter Project
- Yokez & Isaac

SEPTEMBER 2020

CROSSING BORDERS ONLINE

- An Evening of Turkish Delight with Teo Yu Yao and Serhad Sarica
- Aslirama – A Cross-Cultural Melting Pot of Malay Music – Sri Mahligai
- Caribbean Soul – Andayoma
- Delta Blues – Victor Chen and Brian Lim
- Folk Music and Dance of Japan – HIBIKIYA
- Havana Social Club
- Irish Traditional Music – Sult
- Mexican Mariachi “Viva Mexico” – Mariachi Viva Mexico
- Orkestra Melayu Singapura Keroncong Ensemble
- Russian Traditions – Sasha Farseev & Sasha Souptel
- Spanish Flamenco – Flamenco Sin Fronteras
- The Fahad Munif Legacy – Firqah Alwehdah
- Traditional Latin American Music – IreSon Latin Band
- Traditionally Speaking – Scottish Traditional Music – Law Chi-Yan and friends
- Tremolo Trance – Kelvin Ng and Greg Tucker-Kellogg

OCTOBER 2020

ONLINE

- Bushmen
- Chris & Diana

- Fathin Amira
- Kerrang! By Suhaili Safari
- Life is Good by NyaLi
- Lisa Haryono & Euntaek Kim
- Tim De Cotta
- Yokez & Isaac

NOVEMBER 2020

CIRCUS WEEKEND ONLINE

- Amanda He
- Angeline Yang & Choo Zheng Hao
- Bornfire Circus (Singapore)
- Carola Lorea & Felicia Phua
- Charlotte Poh
- Cheryl Lee
- Joy Chua
- Lai Su Lyn
- Lim Cheng Ling
- Randall Ong
- Shirley Wong
- Yin Mei Lenden-Hitchcock

SOUNDTRACKS

- NTU School of Art Design & Media, School of Animation
- Vasantham Boyz

ONLINE

- Audrey Luo and Julian Wong
- Dwayne Tan and Julian Wong
- Felipe Cervera and Riduan Zalani
- Fill The Vamp
- inch and weish
- Musubi
- Syed Ahmad and Riduan Zalani
- The 90s Kias (Zeeaura, Nelson Tan, Xanthus Ching, Sikai and Anson Koh)
- Vivienne and Caleb
- Zeeaura, Sharon Sum and Joel Chua

DECEMBER 2020

COME TOGETHER

- 7/8 Musical Collective
- Aly Koh x Kenvin Kok
- Andrew Paul Chen & Co.
- Anson Fung and Mario Serio
- bittymacbeth ft thecolorfractal
- CLARQuintet
- DOTS
- Dimension5
- Felix Cheong, Cheryl Charli Tan and Rachel W.yen
- Fusion FM
- Heritage
- JARVIS
- Jana Ann x Shea Ng
- John Lye feat. John Lee
- Jukuleles
- Julian Wong & Darius Tan
- Kiang and friends
- Louis Soliano & Friends
- Lyrebirds
- Michael and Eryn Spicer
- Misha x Tetrad
- Miss Lou & Friends
- Novo Winds x Wendy Uwenn Ong
- Red Obsessions & Friends
- SLAYN
- Shagies
- Syah, Shahfiq and Aniq
- The Oddfellows
- Vivien Yap featuring Nigel Cheah
- Welcome Jam

JANUARY 2021

ALL THINGS NEW

- Andrew Paul Chen & Co
- Bennett Bay
- Bryan Chua
- Cravism
- Daniel Sid
- Fingerfunk

- Gudjujus
- KEYANA
- Lim Tay Peng, Tay Sia Yeun and QQ Brothers
- NAMIE
- Narysal
- Nigel Cheah
- Rangga Jones
- RENE
- Riduan Yusoff, Faiz Yusoff & Teo Boon Chye
- Ridz Razali
- Soph T
- The Staircase Duo
- Zalelo & PyraMic!
- Zeeaura & Nelson

ROCKING THE REGION

- Cherry Syrup
- Coming Up Roses
- Islandeer
- Quite Quiet
- Saints Amongst Sinners
- Woes

ONLINE

- Ballads of the Cliché
- Folk9
- Grrrrl Gang
- Sunwich

FEBRUARY 2021

COOL CLASSICS

- B-L Duo
- Donald Law
- Edmund Song
- La Vie En Harpe
- NAFA Chinese Chamber Ensemble
- Noryn Szali & Ryan Yee
- Renu Suresh & Aditi Gopinathan
- Renu Suresh & Shiv Darshan Suresh
- Renu Suresh & Thayapari Niranjana

- Siew Yi Li & Victor Ong
- Sri Setia Pulau Singa
- Students of the Lim Sisters
- Tenuto Quartet
- The Opera People featuring Moira Loh, Samuel Ng & Benjamin Lim
- The Opera People featuring Phoebe Chee, David Tao Chen Ming & Benjamin Lim
- The Opera People featuring Shimona Rose, John Lee & Benjamin Lim
- Yvonne Tay

COOL CLASSICS: BAND WEEKEND

- Clarinet Concord
- Mus'Art Wind Orchestra
- NAFA Wind Ensemble
- Singapore Armed Forces Central Band
- West Winds
- YST Trombone Quartet

MARCH 2021

FOREWORD

- Aeriqah Chang
- Bakti Khair
- Elancharan Gunasekaran & Yuen Chee Wai
- Eli Nur Fadilah, James Lee, Ahmad Musta'ain Khamis
- Harini V & Elwin Lim
- Haziman, YMB Ranii and ILNIA
- Hidayat Nordin
- Impromptu Meetings
- Linying
- Marylyn Tan and worms
- Migrant Writers of Singapore
- Patch and Punnet x Cherilyn Woo
- Sing Lit Station
- Stephanie Dogfoot x aeriqah
- Tan Chee Lay, Tan Yuting and Ding Jian Han
- Tan Yuting, Felix Cheong, Christina Thé and Charity Kiew
- Theophilus Kwek x Vivien Yap
- Ummi Tasfia & Jedidiah Huang

SOUL JAM

- Bilobros.
- Dru Chen
- Narysal
- SMSband and Friends
- Sweet Soul Vaccination
- The Souls of Singapore

PIP'S PLAYBOX

At Home with PIP

At the Pond

FUTURE

My Town

Izzad Radzali Shah

Hopes and Dreams

Vick Low and ZeeAura

COLLABORATIONS

INTERCULTURAL THEATRE INSTITUTE (ITI)

FIVE

Devised by 2020 Graduating Cohort, directed by Kok Heng Leun

M1 PEER PLEASURE YOUTH THEATRE FESTIVAL 2020 ONLINE

A staged reading of If These Wheels Could Speak...

Tanjong Katong Girls' School
Directed by Nur Sahirrah Safit

A staged reading of The Other People

Dunman High School
Directed by Chio Su Ping

Riley's Rain

Directed by Gloria Tan and Samantha Bounaparte
Created and performed by: Republic Polytechnic, Diploma in Arts and Theatre Management & Operation Theatre Interest Group
Video editing by: Republic Polytechnic, Diploma in Media Production and Design

What If: Frozen.Broken.Poof!; 0 dB; Fetching Sanctuary and Stained

Directed by Okorn-Kuo Jing Hong, Tan Beng Tian in collaboration with Stephanie Esther Fam, Muhammad Hidayat Rahmatullah Mohamad Yaakob, Shawn Tan, Tung Ka Wai, Wan Wai Yee

M1 SINGAPORE FRINGE FESTIVAL (MISFF)

a line could be crossed and you would slowly cease to be
Written by Andrew Sutherland, directed by Koh Wan Ching

WAN BELANTARA: Enjet-Enjet Semut (KING OF THE JUNGLE: As the Ants Go Marching In)
Written by Anwar Hadi Ramli, directed by Saiful Amri

Pandan

Rupa co.lab

NATIONAL THEATRE LIVE 2020

- Fleabag (Screening)
Written and performed by Phoebe Waller-Bridge, directed by Vicky Jones
- Cyrano de Bergerac (Screening)
By Edmond Rostand, in a new version by Martin Crimp, directed by Jamie Lloyd
- Present Laughter (Screening)
By Noël Coward, directed by Matthew Warchus

PILOT TRIAL WITH LIVE AUDIENCE

- Singapore Indian Fine Arts Society, TEH Trio & Tan Yao Cong, and Phoon Yu
- Orkestra Melayu Singapura

SHOWTIME PRODUCTIONS**Chamber Jazz**

Jeremy Monteiro and BHSO String Ensemble
Featuring Louis Soliano, Alemay Fernandez
and Lynnette Seah

COMMUNITY ENGAGEMENT**Arts for Well-being Sharing Series**

- Angelina Choo
- Crystal Goh
- Lee Yeong Wen
- Michelle Ang
- Oniatta Effendi

Community Angklung Workshops

Sri Warisan Som Said Performing Arts Ltd

Community Chinese Drumming Workshops

ZingO Festival Drum Group

Community Hula Dance Workshops

Sugako Mayuzumi

Community Indian Drumming Workshops

Nawaz Mirajkar

Community Puppetry Workshops

Ang Hui Bin

Community Video Mentorship

Parabole

Esplanade On The Go**(Various Welfare Homes and Eldercare Facilities)**

- Hillary Francis
- Peter Chua & Ronnie Yeo
- Singapore Char Siew Baos
- Two Of Us

**Footwork for Community – Hip Hop Dance Project
(St. Margaret's Secondary School & SHINE Children
and Youth Services)**

Danz People

Sing Out Loud!**(Alzheimer's Disease Association (Singapore))**

Angelina Choo

Sing Out Loud! Trainer Programme (Basic)

Angelina Choo

**Songwriting for Hope (Bowen Secondary School
& SHINE Children and Youth Services)**

Diamonds On The Street

The Feelings Farm Workshops

Edith Podesta, Amanda Chong, Julian Wong,
Isabelle Desjeux, Mervin Wong

**theatre for YOUTH (Bowen Secondary School
& SHINE Children and Youth Services)**

Oniatta Effendi

Youth Engagement – Learning Journeys for Youth Artists

HIRERS' PERFORMANCES & EVENTS

CONCERT HALL

JULY 2020

Singapore Symphonia Company Limited

[Filming] Count On Me Singapore

[Recording] Mozart & Stravinsky: Music on the Air

AUGUST 2020

Singapore Symphonia Company Limited

[Recording] Kahchun Wong conducts Debussy,

Wagner & Shostakovich

[Recording] National Day Concert

SEPTEMBER 2020

Singapore Symphonia Company Limited

[Recording] Christmas Concert

[Recording] Music for All Time: Celebrating Bach I

OCTOBER 2020

Orchestra of the Music Makers Ltd

[Recording] OMM Restarts! Li-Wei plays Haydn

Singapore Symphonia Company Limited

[Recording] A Little Mozart with Chloe Chua

[Recording] Divertissement: An Evening of French Music

[Recording] Ng Pei-Sian Plays Shostakovich

[Recording] Paragon of the Baroque - Celebrating Bach IV

Singapore Tourism Board Japan

[Filming] STB's Passion Made Possible

NOVEMBER 2020

Singapore Symphonia Company Limited

[Recording] Ancient Airs and Dances

DECEMBER 2020

Phoon Yu

[Recording] SEVEN: Organ Music of Singapore

Singapore Symphonia Company Limited

SSO Christmas Fundraising Concert

JANUARY 2021

Altenburg Arts Pte Ltd

OF COURAGE & HOPE: Qin Li-Wei plays Bach

Orchestra of the Music Makers Ltd

[Recording] OMM Restarts! French Impressions

Singapore Symphonia Company Limited

SSO Subscription Concert: To Vienna and Linz with Mozart

[Recording] Copland's Clarinet Concerto

SSO Subscription Concert: As the Winds Blow

FEBRUARY 2021

Singapore Symphonia Company Limited

SSO Subscription Concert: A Gift to the Universe -

Celebrating Bach III

MARCH 2021

Geylang Serai Community Club

[Recording] Birds Serenade at Pasir Ris

LA Comedy Live Pte Ltd

Kumar & Friends in Let's Joget and Goreng Together

Singapore Symphonia Company Limited

SSO Subscription Concert: Fête Musicale - A Musical

Celebration

THEATRE

DECEMBER 2020

Dream Academy Productions Pte Ltd

Crazy Christmas Fun-raiser Concert - Keep the DREAM Alive

MARCH 2021

Agam Ltd

Bharathi Penn

Heazry Mohamad Salim

Fuzz Night

RECITAL STUDIO

JULY 2020

Loh Jun Hong

[Recording] More Than Music Recording Project #1

AUGUST 2020

Desert Wine

[Recording] Roots

Loh Jun Hong

[Recording] More Than Music Recording Project #2

[Recording] More Than Music Recording Project #3

Pantheon Media Pte Ltd

[Recording] EMBRACE Online Show

Red Dot Baroque Ltd

[Recording] Bach Beats Corona

SEPTEMBER 2020

Goh Soon Tioe Music Studio

Goh Soon Tioe Digital Production

Loh Jun Hong

[Recording] More Than Music Recording Project #4

Roberto Alvarez

[Recording] Roberto Alvarez - Recording Project for Flute

& Piano

Singapore Youth Choir Ltd

[Recording] Curious & Curiouser

So Drama! Entertainment

[Recording] Stay at Home Blues

OCTOBER 2020

Dayn Ng Chee Yao

[Recording] Five Elements

Ding Yi Music Company Ltd

[Recording] 3rd Public Diplomacy Week

by Korea Foundation

Nanyang Academy of Fine Arts

[Recording] NAFA-Kris Foundation Fund Concerto

Competition Finalists

Ong Shi Ching Melissa

[Recording] Melissa Ong Cello Recital

The Finger Players Limited

Peepbird

Wind Bands Association of Singapore

[Recording] Concert goes On:line

NOVEMBER 2020

Chan Wei En
[Recording] Wei En Vivaldi Recording

Korean Women's Association in Singapore
[Recording] Korean Women's Association in Singapore

Red Dot Baroque Ltd
[Recording] Mapletree Arts in the City on Air
ft Red Dot Baroque

Rotary Club of Singapore
[Recording] Mental Harmony & Harmony of Music

DECEMBER 2020

Apsaras Arts Ltd
[Film Screening with Live Audience] SITA - Selected
Paintings by Raja Ravi Varma

Benjamin Lim Tiong Han
To have your hand to hold: An evening of art song

Clarice Handoko
Aaron Goldberg: Solo Piano and Duo with Special Guest
Alex Sipiagin

Kids' Philharmonic & Co. Ltd.
[Recording] Imprint

Goh Soon Tioe Music Studio
[Recording] Goh Soon Tioe Digital Production #2

Loh Jun Hong
Il Virtuosi

Wind Bands Association of Singapore
[Livestream] WBAS Youth Band Festival - Chamber Concert

JANUARY 2021

Big Tree Entertainment Singapore Pte Ltd
BMS session with JQ X Zul

Jeremy Lim Wei Liang
[Recording] Pictures at an Exhibition

Kids' Philharmonic & Co. Ltd.
[Recording] Singapore Young Artists Concert

Ministry of Culture, Community & Youth
[Recording] Learn.Connect.Experience. @ Culture Academy

Singapore Armed Forces Band
[Recording] MASC Level 3 Recital (Showcase)

Toh Tze Chin
The Skies Beyond

Vocal Associates Ltd
Songbird Series V - Then Sings My Soul

Yin Qun
[Recording] Yin Qun - Traditional Chinese Music

FEBRUARY 2021

Singapore Armed Forces Band
Chamber Repertory XV

Temple of Fine Arts
[Recording] Dance Film Recording

MARCH 2021

Big Tree Entertainment Singapore Pte Ltd
BookMyShow presents PennyLane

Mark Cheng Wei Chin
Mark Cheng in Recital

Nicholas Ho
Kaleidoscope - Nicholas Ho in Recital

Richard Wagner Association (Singapore)
Wagner: Der Ring des Nibelungen - Highlights

Tanya Sen
A Sunday Soiree: An Evening of Song with Tanya,
Prajna & Reggie

Vocal Associates Ltd
Songs Of The World

THEATRE STUDIO**AUGUST 2020**

Madeleine Tan
[Recording] I am Fluent in Silence

SEPTEMBER 2020

T.H.E Dance Company Ltd
[Filming] PheNoumenon

OCTOBER 2020

Arts House Limited
[Recording] Unboxing New Music: Sounds of Asia
by Ensemble AEquilibrium

DECEMBER 2020

SuperHero Me Ltd
UNIVERSE OF FEELINGS: A Multisensory Theatre Adventure

JANUARY 2021**THE NECESSARY STAGE**

M1 Singapore Fringe Festival 2021: Quiet Riot

- a line could be crossed and you would slowly cease to be by Koh Wan Ching & Andrew Sutherland [SG/AUS]
- WAN BELANTARA: Enjet-Enjet Semut by Saiful Amri & Anwar Hadi Ramli
- Pandan by Rupa co.lab [SG]

FEBRUARY 2021

Singapore Dance Theatre Limited
[Recording] Peter & Blue's School Holiday

ANNEXE STUDIO**NOVEMBER 2020**

Académie of Stars
[Recording] Académie Awards 2020

MARCH 2021

Persatuan Bahasa Melayu Universiti Kebangsaan Singapura (PBMUKS)
ME(R)DU 2021 Finale Night

REHEARSAL STUDIO**JANUARY 2021**




TRDO Ltd
[Recording] TRDO - Got To Move 2021



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

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