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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

BOARD OF DIRECTORS

CHIEF EXECUTIVE OFFICER

CHIEF FINANCIAL OFFICER

Finance
Information Technology
Human Resources
Operational Support Services
Programming
Technical Production
Venue Partnership

CHIEF MARKETING OFFICER

Community Engagement
Customer Experience
Marketing
Relationship Management

Administration
Corporate Information

BOARD OF DIRECTORS

Mr Lee Tzu Yang (Chairman)
Ms Yvonne Tham (Chief Executive Officer)
Ms Janet Ang
Mrs Rosa Daniel
Mr Lee Eng Beng
Ms Lee Huay Leng
Dr Lee Tung Jean

Mrs Clara Lim-Tan
Mr Daryl Neo
Mr Kenny Powar
Ms Rahayu Buang
Mr Sim Hwee Cher
Mr Suhaimi Zainul Abidin
Dr Ming Tan

NOMINATING & REMUNERATION COMMITTEE

Mr Suhaimi Zainul Abidin (Chairman)
Mrs Rosa Daniel
Ms Lee Huay Leng

Mr Kenny Powar
Dr Ming Tan

AUDIT & RISK COMMITTEE

Mr Sim Hwee Cher (Chairman)
Ms Janet Ang
Mr Lee Eng Beng

Mrs Clara Lim-Tan
Ms Rahayu Buang

DIGITAL & TECHNOLOGY ADVISORY PANEL

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

REGISTERED ADDRESS

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

EXTERNAL AUDITORS

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

INTERNAL AUDITORS

RSM Risk Advisory Services Pte Ltd

PANEL OF LEGAL ADVISORS

Rajah & Tann LLP
RHTLaw Asia LLP

COMPANY SECRETARY

Mr See Tho Keng Leong

PRINCIPAL BANKERS

DBS Bank Limited
Standard Chartered Bank
United Overseas Bank Limited

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

Effective Period:
1 Apr 2020 to 31 Mar 2023
Board of Directors

Appointments as at latest practicable date

MR LEE TZU YANG
Age 68
Appointed to the Board on 24 Nov 2003 | Date of last re-appointment: 24 Nov 2020

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

Vice-President
- Judicial Service Commission
- Legal Service Commission

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

MS YVONNE THAM
Age 48
Appointed to the Board on 24 Nov 2018 | Date of last re-appointment: 24 Nov 2021

Chief Executive Officer
- The Esplanade Co Ltd

Director, Member (Executive and Nomination Committee) and Member (Audit and Finance Committee)
- SISTIC.com Pte Ltd

Director and Member (Finance and Investment Committee)
- National University of Singapore
- Nanyang Academy of Fine Arts (NAFA)

Deputy Chairman and Member (Executive Committee)
- Singapore University of Technology and Design

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

Qualifications
- M.Phil, University of Cambridge, UK
- Masters in Art Business, Sotheby’s Institute of Art
MS JANET ANG
Age 63
Appointed to the Board on 15 Jul 2019 | Date of last re-appointment: 24 Nov 2021

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

Deputy Chairman
- Singapore Business Federation Foundation Limited

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

Board Member
- Home Team Science & Technology Agency

Nominated Member of Parliament
- Parliament of Singapore

Singapore’s Non-Resident Ambassador to the Holy See
- Ministry of Foreign Affairs

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

MRS ROSA DANIEL
Age 59
Appointed to the Board on 24 Nov 2012 | Date of last re-appointment: 24 Nov 2021

Chief Executive Officer
- National Arts Council

Dean
- MCCY Culture Academy

Qualifications
- Bachelor of Arts (Honours) in Politics, Philosophy and Economics, University of Oxford, UK
- Graduate Diploma in Financial Management, Singapore Institute of Management
- Programme for Management Development, Harvard Business School, USA
- Advanced Management Programme, Wharton School Philadelphia
MR LEE ENG BENG
Age 55
Appointed to the Board on 24 Nov 2021 (1st appointment)

Senior Partner
• Rajah & Tann LLP

Chairman
• Rajah & Tann Asia

Director
• C-Cubed Innovations Inc

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

MS LEE HUAY LENG
Age 51
Appointed to the Board on 24 Nov 2021 (1st appointment)

Editor-In-Chief, Chinese Media Group
• SPH Media Ltd

Director
• National Kidney Foundation

Trustee
• Chinese Development Assistance Council

Member
• Founders’ Memorial Committee
• Lee Kuan Yew Fund for Bilingualism
• Public Transport Council

Qualifications
• MA, School of Oriental and African Studies, University of London, UK
DR LEE TUNG JEAN
Age 48
Appointed to the Board on 24 Feb 2022 (1st Appointment)

Deputy Secretary (Culture and Sports)
- Ministry of Culture, Community and Youth

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

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

MRS CLARA LIM-TAN
Age 50
Appointed to the Board on 30 Nov 2020 (1st Appointment)

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

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

Qualifications
- Master of Philosophy (School Development), University of Cambridge, UK
- Bachelor of Music (Honours), King’s College, University of London, UK
- Postgraduate Diploma in Education (Sec), Nanyang Technological University
- LTCL (Performance), ATCL (Performance), ATCL (Teaching), Trinity College Of Music, UK
MR DARYL NEO
Age 37
Appointed to the Board on 24 Nov 2021 (1st Appointment)

Founding Director and Chief Executive Officer
• Handshakes

Founding Director
• DC Frontiers Pte Ltd

Special Executive Officer
• Nikkei Group Asia Pte Ltd

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

Exco Member
• Singapore Chinese Chamber of Commerce & Industries

Member
• National Youth Council, INSPIRIT Member & OLSP Alumni

Council Member
• Singapore-Zhejiang Economic Trade Council

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

MR KENNY POWAR
Age 52
Appointed to the Board on 24 Nov 2015 | Date of last re-appointment: 24 Nov 2020

Founder and Chief Executive Officer
• Rebel Owl

Qualifications
• Bachelor of Engineering, Mechanical Engineering, The City University of London, UK
MS RAHAYU BUANG
Age 51
Appointed to the Board on 24 Nov 2021 (1st Appointment)

Chief Executive Officer
• KidSTART Singapore Limited

Director, Child Development, Policy & Funding
• Early Childhood Development Agency, Ministry of Social and Family Development

Deputy Chairman
• Malay Heritage Foundation

Member
• M3 Advisory Council
• Malay Heritage Foundation
• MUIS Council

District Councillor
• South West Community Development Council

Qualifications
• Master in Public Policy, National University of Singapore

MR SIM HWEE CHER
Age 65
Appointed to the Board on 24 Nov 2018 | Date of last re-appointment: 24 Nov 2021

Retired Vice Chair
• PricewaterhouseCoopers LLP

Council Member
• National Youth Achievement Award Association

Advisory Council Member
• Duke-NUS Medical School The Centre for Ageing Research and Education

Board Member
• Asia Capital Reinsurance Group Pte. Ltd
• Mandai Park Holdings Pte Ltd
• UOL Group Ltd

Qualifications
• Bachelor of Accountancy (Second Class Honours), National University of Singapore
• FCCA (UK)
• FCPA (Australia)
• Completed INSEAD International Directors Programme
MR SUHAIMI BIN ZAINUL ABIDIN
Age 43
Appointed to the Board on 24 Nov 2018 | Date of last re-appointment: 24 Nov 2021

Chief Executive Officer
- Quantedge Capital Pte Ltd

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

Chairman
- Learning Gateway Ltd
- Tri Sector Charity Consultants Ltd

Board of Governors
- Raffles Institution

Council Member
- Lifelong Learning Endowment Fund

Qualifications
- LLB Law Degree, University of Nottingham, UK

DR MING TAN
Age 49
Appointed to the Board on 24 Nov 2015 | Date of last re-appointment: 24 Nov 2020

Executive Director
- Tech for Good Institute

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

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

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

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

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

1 Sponsors and donors who gave $1,000 and above.
We would like to thank the many donors who believe in our social mission and supported our Gift a Seat campaign, which raised more than $800,000 for the construction of our newest venue, Singtel Waterfront Theatre. We also thank renowned Singapore artist Ahmad Abu Bakar who generously allowed Esplanade to put a limited number of his handmade ceramic artworks up for adoption to loving homes. These cheerful popsicle-coloured ceramics (150 pieces), which were installed at the Esplanade Concourse as part of the Candy Garden exhibition, were adopted and found new homes after the exhibition.

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

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

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

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

Lee Tzu Yang
Chairman
From the CEO

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

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

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

While digital activities were not as intense as the previous year, they remained critical in helping us reach wider audiences. We embraced a “hybrid” programming strategy, combining both live activities and digital content to be presented during our festivals. These included our alternative music festival Baybeats, da:ns festival, Kalaa Utsavam – Indian Festival of Arts and Huayi – Chinese Festival of Arts. Digital programmes also enabled...
the presentation of international artists who could not travel to Singapore. They included *Musical Postcards* presented during *A Tapestry of Sacred Music Festival*; short films commissioned for *Pesta Raya – Malay Festival of Arts*; as well as *Postcards from Now*, a co-commission with Manchester International Festival (UK), Brooklyn Academy of Music (USA) and Théâtre du Châtelet (France). Finally, we launched a new virtual community engagement programme, *When Music Meets Life*, to entertain and inspire vulnerable communities, such as seniors in residential care facilities and hospitals.

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

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

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

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

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

Yvonne Tham  
Chief Executive Officer
Year in Review

THE YEAR AT A GLANCE 19
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SUPPORTING ARTISTS & CHAMPIONING ARTISTIC CREATION 38
FESTIVALS THAT TURNED 20 54
BUILDING A COHESIVE & SUSTAINABLE ORGANISATION 61
The Year At A Glance

A Performing Arts Centre for Everyone

- 2,976 activities
- 2,062,549 overall attendees
- 821 paid
- 72,796 paid
- 1,891 free
- 399,989 free

Developing Our Young

- 65,554 attended workshops, masterclasses, pre- & post-show talks, and family-friendly activities
- 71 visual schools across Singapore had an activity at The Esplanade

Supporting Asian Stories & Platforms

- Supported the creation of 220 new works
- 968 local artists participated in our developmental activities

Bringing the Arts to the Underserved

- 455 activities
- 7,922 participants
- Feed Your Imagination (FYI) saw 3,009 attendees from 22 schools

Offering Remote Education and Engagement Through

- Online programmes
- Learning Resources

Platforms:

- Saw 600 attendees from 17 schools

Receiving 1,009,894 video views in total
Serving Our Communities

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

**LEVERAGING ON TECHNOLOGY AND DIGITAL APPLICATIONS**

While digitalisation has been a steady process over a few years and accelerated in the first year of the pandemic, for FY2021/2022 we wanted to enable a “hybrid” experience with both live and digital programmes. Even with very limited venue capacities, we started to bring audiences back to the centre as much as possible. At the same time, digital is here to stay and we know we need to use it more creatively and with greater agility. Hence, we built up livestreaming capabilities at our venues, worked on made-for-digital programmes and content that harnessed the dynamic and interactive properties of the media, and diversified into new platforms like TikTok.
We worked with different digital formats to create more engaging experiences for audiences and artists alike. To ensure that the digital edition of *Feed Your Imagination (F.Y.I) Rumah* would keep young audiences entertained, we worked with P7:ISMA to develop the interactive segments of the programme. A resource guide was also provided to enhance the experience.

*Voices – A Festival of Song* presented for the first time a free-to-access self-guided audio tour, *Eye-to-I*, which used spoken word and vocal music inspired by unique locations around Esplanade. Visitors to the centre accessed the sound clips on their personal mobile devices and headsets, via QR codes at each location, creating a unique self-guided experience of the centre. Accessible online through *Esplanade Offstage* and *Soundcloud*, the tour received over 3,500 listens.
Livestreaming and initiatives like *When Music Meets Life* going virtual also made it possible for many of our beneficiaries from the various Social Service Agencies (SSAs) to continue to enjoy the arts from the safety of their homes and screens. We brought interactive and small group music performances via Zoom to various healthcare and eldercare facilities that included Thye Hua Kwan Nursing Home, St Joseph’s Home and KK Women’s and Children’s Hospital. Beneficiaries enjoyed performances by various volunteer artists who live-streamed their performances from home. For some patients and nursing home residents, it was like having a one-on-one personalised bedside concert. Not only were they enjoying the music, but they were also actively engaged in two-way conversations with the artists, with some even putting in song requests that the artists acceded to.
“It has been a long while since we had professional musicians or performing groups bringing cheer to our patients... seeing patients attentively sitting through a 30-minute session, watching the performance via a screen, with some happily singing and clapping along or tapping their fingers shyly, was definitely heart-warming and rewarding! Family members who happened to be by the patients’ bedside were delighted and very appreciative. Some mentioned that the session brought back some good old memories for their loved ones.”

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

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

– Raymundo A Yu JR, Donor
UNDERSTANDING SOCIAL ISSUES THROUGH THE ARTS

As Esplanade Board Member Ms Janet Ang said during the Parliament Debate, “The arts can offer a safe space for difficult issues to be discussed and for differences to be better understood.” Ms Ang cited our children-centric festival March On and A Tapestry of Sacred Music as examples of how theatre productions and workshops can offer children, parents and teachers a way to air thorny topics like bullying, and how the arts also provides a space for people of different traditions and communities to understand their respective differences. She told Channel NewsAsia that creative offerings from both local and international artists were widely available in Singapore before the pandemic and more effort should be made to bring them back.
Commissioned by Esplanade and presented as part of the Feed Your Imagination (F.Y.I) series, *With Time* was a verbatim theatre performance that covered issues related to mental health and suicide ideation, based on interviews conducted with four individuals while they were aged 10 to 29. This performance included three guided facilitation segments which helped give space to the audience to pace themselves and have moments of reflection. A Samaritans of Singapore (SOS) staff was stationed onsite daily and a decompression room and holding area were set up for use. We also partnered with Non-governmental Organisation (NGO), *re:mind Singapore*, for audiences to pen messages for youths who have struggled with suicide.
OUR NEXT BIG STEP FOR ACCESSIBILITY IN THE ARTS

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

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

– Ong Sor Fern, The Straits Times, 1 Jan 2022
Close collaborations with the social sector will underlie our efforts. This year, in partnership with the Agency for Integrated Care (AIC), Esplanade became Singapore’s first Dementia-Friendly Arts Venue and a Dementia Go-To Point. Over 90% of staff completed the AIC’s Foundation Dementia Awareness Training online as part of this journey as well. We also introduced a new ticket concession scheme for persons with disabilities (PWDs) for all Esplanade Presents programmes.
A second focus area will be to start right with our next generation. Esplanade’s PLAYtime! series continued to offer accessible entry points for children of various abilities to enjoy quality performing arts encounters at the centre. We maintained a welcoming performance environment for children, with supportive physical infrastructures such as calming areas within and outside the theatre spaces as a respite for overwhelmed children. Pre-visit guides that support their journey into the theatre space were also provided for every show, offering way-finding support and also to help audiences prepare for the show beforehand. Catch a Breath was a non-verbal production that harnessed the power of one’s body and breath to demonstrate imaginative play for audiences of diverse literacy abilities. It was designed to be a highly-sensorial experience, gently manipulating light, colours and sounds in magical ways to inspire audiences without overstimulating them.
During Huayi – Chinese Festival of Arts 2022, veteran Singapore theatre practitioner Tan Beng Tian revived *Karung Guni Boy*, an original production for children first presented in *PLAYtime!* that aimed to educate all of us to have empathy for the people around us. This production featured a Singapore Sign Language interpreter as an integral member of the cast and was also a relaxed performance adapted to make it more accessible for children, including those who are on the autism spectrum, as well as children with sensory or communication conditions or learning disabilities.
Through Esplanade’s Visual Arts exhibition *Finding What’s Next* by Bob Lee, we worked with the artist to raise awareness on autism and the challenging circumstances surrounding children with autism who leave the sanctuary of special education schools upon turning 18. The event was widely publicised in the media and the key message of inclusion is in line with Esplanade’s effort to become more accessible as a performing arts centre.
A third area of focus will be to more actively profile performers of different abilities. Red Dot August, which was an inclusive celebration of all the things that make us Singaporean, ran through the month of the nation’s birthday and had performances by homegrown singer-songwriters such as Annette Lee and Benjamin Kheng, Jean Seizure and Tim De Cotta, as well as music groups, such as Intune Music, Varsha and Lorong Boys. There was also participation from the different communities ranging from migrant workers to artists with disabilities, including Maya Dance Theatre – Diverse Abilities Dance Collective, featuring dancers of different disabilities, as well as wheelchair-bound and deaf artists from Access Path. To add to the celebration, there were also film screenings of local movies at the Annexe Studio and Concourse.
Fourthly, we continue to introduce or support new tools or services that enable greater access. One example is the 11th edition of M1 CONTACT’s Dance at Dusk (which was livestreamed from the Outdoor Theatre), performed by T.H.E Second Company and Access Path Productions’ Associate Artist, Tung Ka Wai. Presented in collaboration with Esplanade, the performance was equipped with accessibility tools such as live audio description services and audio captioning in an effort to bring contemporary dance to the blind and D/deaf communities.
YEAR IN REVIEW

HEALING, RESPITE AND SELF-CARE THROUGHOUT THE PANDEMIC

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

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

Applied theatre practitioner Peggy Ferroa with participants from Singapore Cancer Society at a This is My Song session held at Esplanade

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

Two new community initiatives were also developed this year, reaching out to more young people facing challenging circumstances, socially-isolated seniors, persons with disabilities and frontline staff in healthcare.
We piloted a new Community Spoken Word workshop series that aimed to provide psychological well-being through the arts. This series engaged youths from various tertiary institutions and SSAs that included ITE, NTU and Singapore Association for Mental Health. Led by Singapore spoken word artist and educator Jennifer Anne Champion and supported by local spoken word poet Jedidah Huang, these online workshops were thematically tied to mental wellness, allowing participants to process their inner thoughts and feelings through the creation and performance of their own spoken word excerpts.

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

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

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

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

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

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

A NEW RESEARCH RESIDENCY

As the national performing arts centre, we hope to develop artistic capabilities and push artistic boundaries in Singapore and the region. In April 2021, we launched Esplanade’s inaugural Contemporary Performing Arts Research Residency with an open call. Over 300 applications from across disciplines and all over the world were received. Supported by the National Arts Council, the fully-funded residency aims to support creative research in contemporary performing arts by providing its residents the time and space for artistic inquiry, experimentation, development, research activities and opportunities for interdisciplinary and transcultural dialogues. Each cycle will revolve around a thematic focus conceived to respond to current critical issues in our society. In 2022, the thematic focus is Potential Territorialities: Body, Space and Identity in Performance. The final group of seven artists-in-residence and three researchers-in-residence were selected by a Selection Panel comprising leading international curators, programmers, artists and managers. The residents shared their research through 10 public programmes with 270 audiences comprising fellow practitioners, presenters and curious members of the public.
A HYBRID SEASON OF THE STUDIOS

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

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

LISTEN TO MAKING A SCENE: SOCIAL MEDIA IS CHANGING BALLET HERE

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

As a lead up to the festival, we had 14—an international collaborative livestream project which featured six different venues and 32 artists around the world. Reflecting on time, isolation and spectatorship through 19 solos from empty theatres, it encouraged audiences to ponder how we can find new ways to experience dance, together but apart. It was presented on a specially built digital platform which allowed audiences to toggle between live solo performance and live commentary in different languages, offering insightful perspectives to the solos and further explored new possibilities for online performance and intimate viewing. This Esplanade commission was also co-produced with National Theater & Concert Hall (Taiwan) and co-presented with Centro per la Scena Contemporanea (Italy), Chang Theatre (Thailand), National Taichung Theater (Taiwan) and Salihara Arts Center (Indonesia).
In Good Company featured five new works by leading contemporary dance companies in Singapore, reflecting the diverse development of our dance scene; FULL OUT! ScRach vs MarcS brought together 20 leading street dance artists in Singapore and showcased their individual skills, creativity and camaraderie – also a testimony on how the local street dance scene has flourished. and so we dance was a special project which engaged 12 migrant workers of different industries in Singapore to share their aspirations, challenges and realities in this pandemic through the language of dance.
SEEING THINGS ON THE FLIPSIDE

With enhanced live streaming at the Recital Studio by the in-house team with up to four cameras, we piloted the introduction of a live online participating audience, interacting remotely but directly with the performers in the venue. This proved to be a much-needed addition to the performances, particularly the highly interactive and participatory nature of Flipside programmes. The interactions and visibility of a live audience injected more energy and fun to the livestreams. The festival also featured a live Zoom backstage tour conducted by artists from Indonesia’s Papermoon Puppet Theatre, featuring their studio, set, puppets and technology used in the work "I Know Something That You Don’t Know."
Big Brown Girl, which marked How Drama’s first foray into theatrical productions outside of improvisational comedy, was commissioned as part of Flipside 2021. The sold-out onsite run of eight shows over two weekends also played to an online audience via two livestreams on Zoom. During the performance—a one-woman revue on the highs and lows of 21st century dating—audience members actively used Slido, a browser-based interaction app, on their mobile devices to participate in a safe way.
THE RETURN OF INTERNATIONAL ARTISTS

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

WATCH MANTRAS OF COMPASSION WITH ANI CHOYING DROLMA [HERE](#)

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

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

– Chang Tou Liang, PIANOMANIA, 25 Jan 2022
A DIGITAL CONFERENCE

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

VISUAL ARTS AT ESPLANADE

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

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

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The curatorial direction endeavours to include a diversity of practices and perspectives, and engage a spectrum of audiences. This year, we collaborated with Sculpture Society Singapore (SSS) to co-curate the group exhibition *Re-THINGing Gesture in Contemporary Sculptural Practice*, as part of SSS’ programming for their 20th anniversary. During Singapore Art Week (SAW) 2021, the peak event in Singapore’s annual visual arts calendar, Esplanade presented a conversation with representatives from the local arts community as part of the inaugural SAW dialogues, and supported the presentation of the performance art event *North-South Line* by La Tristesse Opera.
New development collaborations also took place with Ding Yi Music Company for Composium and Dance Nucleus for VECTOR#2 DIYADS. Esplanade collaborated with Ding Yi Music Company to present Composium, a competition in search of the next up-and-coming composer for Chinese chamber music. This year, over 90 entries were received including those from Mexico, America, and other non-Chinese speaking countries. In its fourth edition, this was the first time Composium was held as a hybrid edition, with a mixture of live and digital performances, both ticketed and non-ticketed. The Prize Presentation concert was livestreamed and available for viewing via SISTIC Live.
VECTOR#2: DYADS was an exhibition of transdisciplinary performance that took place at the Esplanade Annexe Studio. The programme was a new development collaboration presented by Dance Nucleus, featuring four contemporary performance projects by local and regional (Thailand, Hong Kong, Australia) artists. Exploring a new presentation format and new modes of audienceship, ticket-holders were invited to attend live performances and discussions as well as view research material, essays, costumes and videos that were displayed around the venue.
Through March On 2022, Esplanade has also collaborated with ASSITEJ Singapore (International Association of Theatre for Children and Young People) to present a series of networking sessions, international panel discussions and workshops to drive professional development in pedagogical practices within the Arts for Young Audiences (A4YA) sector. The festival also continued a second year of a creative development collaboration with Polyglot Theatre (Australia), with a work-in-progress showing of LINK, co-created by three Australian and three Singaporean artists.
On the home front, we continue to work closely and support regular hirers such as the Singapore Symphony Orchestra and Singapore Ballet, and new hirers such as the Singapore International Film Festival.
Festivals That Turned 20

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

TWO DECADES OF CULTURAL FESTIVALS

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

Sarung by Garin Nugroho presented under Pesta Raya – Malay Festival of Arts 2021
Kalaa Utsavam – Indian Festival of Arts had several new initiatives which included six short films by Singapore filmmakers as a digital experience, a classical music mentorship by the acclaimed Bombay Jayashri and classical dance mentorship by local senior choreographers Sreedevy Sivarajasingam and Ponnamma Devaiah. The festival produced new works and initiated artistic collaborations which paved the way for artistic dynamism thus establishing its role as a torchbearer for the Indian performing arts.
With the resumption of live performances in 2022, Huayi – Chinese Festival of Arts was able to feature home grown commissions and film screenings in hybrid form with both on-site and online programmes. This included four new commissions: Between You and Me by Nine Years Theatre, Slements by Ding Yi Music Company, Get in Touch – A Theatrical Music Concert featuring pipa artist Gildon Choo and ruan musician Leah Lo, and digital work You’re Invited by Artwave Studio which was presented via online platform Gathertown. We also had two co-productions: Every Brilliant Thing with The Finger Players and If It’s Now with Singapore Chinese Dance Theatre. For the first time at Huayi, two film screenings by acclaimed Hong Kong theatre company Zuni Icosahedron were presented.

We continued our collaboration with National Theatre of Taichung (Taiwan), National Kaoshiung Centre for the Arts Weiwuying (Taiwan) and Tai Kwun Centre for Heritage and Arts (Hong Kong) for Dance en Scene. This year, we worked with celebrated filmmaker Royston Tan and choreographer Zhuo Zihao to produce the dance film for this edition.
This year’s Baybeats saw many firsts. One of which was the collaborations with local indie gig organisers and music labels for performances at the Annexe Studio. These included labels or organisers such as Atmos, Big Duck, Middle Class Cigars and Secret Signals. This 20th edition of the festival took place over four days instead of three – the line-up included veteran bands like Tiramisu, Electrico, Iman’s League, Pleasantry, Amateur Takes Control, Caracal and more, who have performed at previous editions, along with newer up-and-coming bands like Woes, Cactus Cactus, RENE, Tranquil, Seavision and ULTRA MEGA CAT ATTACK.
“Baybeats is Singapore’s annual alternative music festival and its groundbreaking 20th edition was held over the last weekend at the Esplanade.

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

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

And the local bands and acts were such a revelation.

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

He was not very far from the truth.”

– Colin Lim, The Straits Times, 11 Nov 2021
Baybeats 2021 presented a total of 45 bands and musicians from Singapore, live (with safe distancing measures in place) as well as via livestream. Pre-recorded performances by international artists were also part of the online telecast, which was over Facebook, TikTok, YouTube and Esplanade Offstage. It has been part of Esplanade’s digital strategy to livestream the festival to build its reach and following locally and regionally. This video-on-demand footage was available on YouTube and Esplanade Offstage for a month, garnering some 590,000 total sustained video views, up by over 30% from the previous edition of the festival. In addition, four behind-the-scenes videos on indie music culture, titled Add To Playlist, were produced with media partner Not Safe For TV to commemorate the festival’s 20th anniversary. These videos explored four universal themes related to the music of Baybeats, including subcultures, inclusivity, nostalgia and finding a voice. The total combined digital reach was close to 215,000 views.
POPLORE – A YEAR OF SINGAPORE POPULAR MUSIC

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

A GIFT TO THE ARTS

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

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

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

– Chandra Mohan Rethnam, Donor
The relaunched Gift A Seat campaign kicked off in October 2021 and has raised more than $800,000 as at the end of March 2022. With seats ranging from $3,800 to $15,000, donors can dedicate a seat in the new Singtel Waterfront Theatre. This initiative will go a long way in helping us build a new theatre space that will enable our diverse communities—including our young, our seniors and people with special needs—to come together, to explore, and to better understand ourselves, our society, and the world through the arts.
Singapore artist Ahmad Abu Bakar generously allowed Esplanade to put 150 pieces of his cheerful popsicle-coloured ceramics up for adoption to loving homes. These handmade ceramic artworks were installed at the Esplanade Concourse as part of the Candy Garden exhibition from 14 May – 5 Dec 2021. The available artworks were fully adopted, and contributions went towards Esplanade’s efforts to continue bringing the uplifting power of the arts to everyone during the pandemic.
“The ceramic installation art [Candy Garden] by Ahmad Abu Bakar was on display for the public to enjoy free of charge at the Esplanade, and the pieces were available for sale at the end of the exhibition. For less than $200 per piece, one could not only own an original artwork by a local artist, but also support the Esplanade in its mission to promote the arts to the public.”

– Dr Deserina Sulaeman, The Straits Times, 26 Jun 2022
A REFRESHED WATERFRONT

This year, the Esplanade Waterfront underwent a refurbishment which started in February 2021 and completed in January 2022. The refreshed waterfront along the promenade brings a new experience with a welcoming sense of arrival as patrons enter from the multiple access points like Jubilee Bridge, Esplanade Park, Esplanade Forecourt Garden, Esplanade Mall and from The Float. The redeveloped lawns which are enjoyed by people along the Esplanade Waterfront, now offers enhanced and seamless accessibility between transport drop-offs, the main building, Annexe and the upcoming Singtel Waterfront Theatre.
Walking down the promenade, one enjoys an open, naturalistic blend of planting and hardscape, with trees and shrubs selected based on horticultural suitability to provide varied textures, foliage colours, soft visual and occasional fragrance. The overall planting palette brings a hint of coastal connotation in curvy planting areas and clustering of plant species that breakaway from the former rigid approach.

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

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

The following musicians were featured in Generation M:

- **The Queen of Entertainment:** Rahimah Rahim
- **The Jamming Jazz Belle:** Aya Sekine
- **The Hardcore (Super)Man:** Suhaimi Subandie
- **The Music Guru, Multi-Hyphenate:** Mohamed Raffee
- **The Existential Metalhead:** Kathir
- **The Versatile Country Rocker:** Mel Ferdinands
ENGAGING OUR YOUTH

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

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

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

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

– U26 member Ms Fuguo Xue, participant in Community Songwriting Workshop 2021 – Being Your Own Best Friend, 18 Sep 2021
Esplanade&Me members get access to priority booking, ticket savings, member events and promotions at Esplanade Mall and with our partners. This year, we saw a 29% increase to 43,680 members in our base (Discover, White and Black). We continued to acquire new members through key promotions such as the refer-a-friend campaign and 1-for-1 birthday deals at Esplanade Mall in October in celebration of our birthday, and working with partners like Accor hotel group and Grand Park City Hall who offered promotions to members.
OFFERINGS AT ESPLANADE MALL

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

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

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

Esplanade Academy signed an agreement with Singapore University of Social Sciences (SUSS) to develop a course for Venue Management in Performing Arts Spaces for their Bachelor of Science in Events Management and a Memorandum of Understanding with Nanyang Academy of Fine Arts to facilitate the students’ learning experience through work attachments at Esplanade.
Esplanade Academy partnered the National Arts Council (NAC) to help NAC-managed spaces to prepare for live performances within the boundaries of all relevant safe management measures. The partnership leveraged on Esplanade's experience in managing venues and included an audit of the venues operated by the different arts companies. We conducted a total of three one-day workshops on Safe Management for Safe Opening of Spaces for the Performing Arts which were attended by 34 participants. The Esplanade Safe Management team subsequently audited ten companies on adherence to safe management measures. Esplanade Academy was also engaged by Lasalle College of the Arts to conduct a Working at Height training for 22 students from the Diploma in Technical and Production Management programme. The two-and-a-half-day training provided the students with practical skills through hands-on work and assessments.
### SINGAPORE WORKFORCE SKILLS QUALIFICATIONS (WSQ) COURSES

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<th>No. of Trainees/Participants</th>
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<td>WSQ Contribute to Health &amp; Safety in the Workplace</td>
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<tr>
<td>WSQ Demonstrate Knowledge of Production &amp; Technical Theatre Practice</td>
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<td>WSQ Demonstrate Understanding of Basic Lighting Ops</td>
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<td>WSQ Demonstrate Understanding of Basic Sound Ops</td>
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<td>WSQ Erect, Maintain and Dismantle Working Platforms and Accessing Equipment</td>
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### NON-WSQ COURSES

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<td>Sing-Out-Loud! Workshop for Social Service Professionals</td>
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<td>SkillsFuture Digital Workshop</td>
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<td>Specialised Stage Lighting Programme</td>
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LONG SERVICE AWARDS

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

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<td>Yvonne Hoo</td>
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<td>Rajeswari Ramachandran</td>
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<tr>
<td>Immanuel Poh</td>
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<tr>
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<td>Mandy Tay</td>
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<tr>
<td>Charmaine Cruz</td>
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<tr>
<td>Diana Koh</td>
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<td>Tan Li Ting</td>
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<td>Tee Zee Kee</td>
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<td>Tim Tay</td>
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<td>Azman Bin Ibrahim</td>
<td>Technical Production</td>
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<tr>
<td>Chimm Sin Yee</td>
<td>Technical Production</td>
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<tr>
<td>Huh Jiwon</td>
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<td>Musa Bin Sheikh Mahmod</td>
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<tr>
<td>Zeng Yingzi</td>
<td>Technical Production</td>
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</table>
THANKING OUR STAFF

Every year, we take the opportunity to thank all staff for their contribution and support for Esplanade. This year, we had a special snack box specially put together by Old Chang Kee for staff to enjoy when they returned to office. Due to the pandemic, onsite health screening for staff was not possible and an off-site health screening at a clinic was conducted instead where all staff were encouraged to participate.
The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 Sep 1992 and is a public company limited by guarantee (CLG), governed by its own Constitution documents. Members of the company are appointed by the Ministry of Culture, Community and Youth (MCCY) that comprise three ex-officio positions, standardised across all CLGs under MCCY’s supervision. This new arrangement took effect from 1 Apr 2022 for the Company and the current members include Chairman of the Company (Mr Lee Tzu Yang), Chairman of the National Arts Council (Ms Goh Swee Chen) and Permanent Secretary of MCCY (Ms Tan Gee Keow). With this change, ex-Members of the company, Mr Edmund Cheng Wai Wing and Mrs Theresa Foo-Yo Mie Yoen had retired as Members of the Company after 31 Mar 2022. As Members, these persons carry out all business at the Company’s Annual General Meetings and Extraordinary General Meetings, including adoption of accounts and approval of resolutions.

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

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

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

1 BOARD GOVERNANCE

1.1 BOARD ROLES AND COMPOSITION

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

Directors have collective responsibility for the following:

1. Provide entrepreneurial leadership, set strategic aims, and ensure that necessary resources are in place for the Company to meet its objectives;

2. Establish a framework of prudent and effective controls which enables risk to be assessed and managed;

3. Review Management performance and reporting to stakeholders;

4. Safeguard the Company’s values, ethics and culture.

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

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

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

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

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

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating & Remuneration Committee (NRC) which spells out the Board’s terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each director and the entire Board is carried out annually after the close of each financial year. The term limit for the Audit & Risk Committee (ARC) Chairman is spelt out in the Constitution documents as well as ARC Terms of Reference and is for a period of four years as recommended by the Code.

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

As a group, the directors bring with them a broad range of key competencies in the areas of strategic planning, accounting and finance, business and management, risk management, human resource management, legal and regulatory expertise, marketing, public relations and communications, fundraising, community outreach, digital and social media, the arts, technology and/or any other competencies which the NRC feels necessary from time to time. Profiles of the directors can be found on pages 7 to 13 of this Annual Report.

1.2 BOARD COMMITTEES

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

Nominating & Remuneration Committee (NRC)

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

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Designation</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Suhaimi Zainul Abidin</td>
<td>Chairman</td>
<td>From 24 Nov 2021</td>
</tr>
<tr>
<td>Mrs Rosa Daniel</td>
<td>Member</td>
<td>From 24 Nov 2018</td>
</tr>
<tr>
<td>Ms Lee Huay Leng</td>
<td>Member</td>
<td>From 24 Nov 2021</td>
</tr>
<tr>
<td>Mr Kenny Powar</td>
<td>Member</td>
<td>From 24 Nov 2018</td>
</tr>
<tr>
<td>Dr Ming Tan</td>
<td>Member</td>
<td>From 24 Nov 2021</td>
</tr>
</tbody>
</table>

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

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

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

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

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

Audit & Risk Committee (ARC)

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Designation</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Sim Hwee Cher</td>
<td>Chairman</td>
<td>From 24 Nov 2019</td>
</tr>
<tr>
<td>Ms Janet Ang</td>
<td>Member</td>
<td>From 24 Nov 2019</td>
</tr>
<tr>
<td>Mr Lee Eng Beng</td>
<td>Member</td>
<td>From 24 Nov 2021</td>
</tr>
<tr>
<td>Mrs Clara Lim-Tan</td>
<td>Member</td>
<td>From 30 Nov 2020</td>
</tr>
<tr>
<td>Ms Rahayu Buang</td>
<td>Member</td>
<td>From 24 Nov 2021</td>
</tr>
</tbody>
</table>

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

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

The ARC undertakes the responsibilities promulgated in the Companies Act and the Code and reviews financial reporting issues, adequacy of internal controls, risk management and governance processes, including the internal and external audit functions. The ARC also oversees Esplanade’s Ethics and Fraud Reporting Policy where staff has direct access for reporting to the ARC members (See Section 5 – Human Resource Management). ARC and Management will also confirm in each ARC meeting whether any report has been received through the whistle blower hotline.
In its review of the audited financial statements for the financial year ended 31 Mar 2022, the ARC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the ARC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

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

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

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

(a) A formal risk governance structure with clearly defined accountabilities, expectations and reporting requirements for all relevant parties within the structure;

(b) A corporate risk profile for Esplanade containing the various risks and mitigating plans in place; and

(c) A Risk and Control Self-Assessment (RCSA) programme for continuous risk assessment and monitoring.

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

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

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

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Designation</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Ming Tan</td>
<td>Chairman</td>
<td>From 24 Nov 2021</td>
</tr>
<tr>
<td>Mr Daryl Neo</td>
<td>Member</td>
<td>From 24 Nov 2021</td>
</tr>
<tr>
<td>Mr Kenny Powar</td>
<td>Member</td>
<td>From 24 Nov 2021</td>
</tr>
</tbody>
</table>

Matters Requiring Board Approval (Nominated Board Members)

The Board has nominated five Board members to specifically approve expenditure relating to the Waterfront Theatre construction project. Board members who were involved in the project’s initial design phase, as well as members of the Board’s Audit and Risk Committee, are excluded. The five Board members who are nominated to be part of the construction expenditure approval panel includes Ms Lee Huay Leng, Mr Daryl Neo, Mr Kenny Powar, Mr Suhaimi Zainul Abidin and Dr Ming Tan.
<table>
<thead>
<tr>
<th>Name</th>
<th>Date of First Appointment</th>
<th>Date of Last Re-Appointment</th>
<th>Term Expiring</th>
<th>Board of Directors Held</th>
<th>Board of Directors Attended</th>
<th>Audit &amp; Risk Committee Held</th>
<th>Audit &amp; Risk Committee Attended</th>
<th>Nominating &amp; Remuneration Committee Held</th>
<th>Nominating &amp; Remuneration Committee Attended</th>
<th>Digital &amp; Technology Advisory Panel Held</th>
<th>Digital &amp; Technology Advisory Panel Attended</th>
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<td>Mr Suhaimi Zainul Abidin</td>
<td>24 Nov 2018</td>
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<td>Dr Ming Tan</td>
<td>24 Nov 2015</td>
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<td>Ms Yvonne Tham</td>
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<tr>
<td>Mr Andre Yeap [1]</td>
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</tr>
</tbody>
</table>

[1] Stepped down on 23 Nov 2021
2 CONFLICT OF INTEREST

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

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

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

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

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

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

3 STRATEGIC PLANNING

3.1 OBJECTIVES

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

3.2 LONG-TERM PLANNING

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

4 PROGRAMME MANAGEMENT

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

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

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

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

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

6 FINANCIAL MANAGEMENT AND CONTROLS

6.1 OPERATIONAL CONTROLS

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitments, operating expenditure, purchase and write-off of fixed assets, and approval of contracts. Under the financial authorisation and approval limits, approval sub-limits are provided at Management levels to facilitate operational efficiency. These approval limits are approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section above. Esplanade did not donate to any party internally or externally during the year. Esplanade has extended a loan to the Subsidiary Company that was severely affected by COVID-19 and needed operational cashflow assistance. Details of the loan have been disclosed in Note 16 of the Financial Statements.

6.2 BUDGET PLANNING AND MONITORING

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

6.3 CAPITAL ASSET MANAGEMENT

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

6.4 RESERVES MANAGEMENT

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

Reserves can be used for operating purposes such as to fund an episodic deficit or the Board can designate reserves to be used for non-operating purposes including special projects that further Esplanade’s organisational goals, objectives and special needs. However, special projects should only be undertaken when reserves exceed the minimum reserve of three months of annual expenditure.
Governance procedures are in place to ensure that there is internal discipline in the maintenance and utilisation of reserves. The Board has to approve the utilisation of reserves and designation for special projects. The Board will be updated periodically on the status of each project. Reserves are invested in Singapore dollar fixed deposits with banks approved by the Board.

7 FUNDRAISING PRACTICES

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

8 DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at www.esplanade.com. Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of $100,000 and in incremental bands of $100,000 thereafter. Please refer to Note 32 of the Financial Statements. Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code. During the year, there was no staff employed by Esplanade who are close family members of the CEO and/or Directors of the company.

9 PUBLIC IMAGE

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

A Community Engagement team looks after the engagement with community groups, educator and student relations, grassroots organisations and social service agencies.
The Governance Evaluation Checklist (GEC) covers the key guidelines in the Code of Governance for Charities and IPCs ("the Code"). Below is Esplanade’s GEC (Advanced Tier) for the year ended 31 Mar 2022.

<table>
<thead>
<tr>
<th>S/No</th>
<th>Code Guideline</th>
<th>Code ID</th>
<th>Response (Select whichever is applicable)</th>
<th>Explanation (If Code Guideline Is Not Complied With)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Induction and orientation are provided to incoming governing board members upon joining the Board.</td>
<td>1.2</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Are there governing board members holding staff appointments? (skip items 2 and 3 if &quot;No&quot;)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Staff does not chair the Board and does not comprise more than one third of the Board.</td>
<td>1.3</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The Treasurer of the charity (or any person holding an equivalent position in the charity, e.g. Finance Committee Chairman or a governing board member responsible for overseeing the finances of the charity) can only serve a maximum of four consecutive years.</td>
<td>1.7</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>All governing board members must submit themselves for re-nomination and re-appointment, at least once every three years.</td>
<td>1.8</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>
### BOARD GOVERNANCE

<table>
<thead>
<tr>
<th>S/No</th>
<th>Code Guideline</th>
<th>Code ID</th>
<th>Response</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>The Board conducts <strong>self evaluation</strong> to assess its performance and effectiveness once during its term or every three years, whichever is shorter.</td>
<td>1.1.12</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The charity discloses in its annual report the <strong>reasons for retaining</strong> the governing board member who has served for more than 10 consecutive years.</td>
<td>1.1.13</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>There are <strong>documented terms of reference</strong> for the Board and each of its committees.</td>
<td>1.2.1</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>

### CONFLICT OF INTEREST

<table>
<thead>
<tr>
<th>S/No</th>
<th>Code Guideline</th>
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<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>There are documented procedures for governing board members and staff to declare actual or potential <strong>conflicts of interest</strong> to the Board at the earliest opportunity.</td>
<td>2.1</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Governing board members <strong>do not vote or participate</strong> in decision making on matters where they have a conflict of interest.</td>
<td>2.4</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>The Board <strong>periodically reviews and approves the strategic plan</strong> for the charity to ensure that the charity’s activities are in line with the charity’s objectives.</td>
<td>3.2.2</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>There is a documented plan to <strong>develop the capacity and capability</strong> of the charity and the Board monitors the progress of the plan.</td>
<td>3.2.4</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>The Board approves <strong>documented human resource policies</strong> for staff.</td>
<td>5.1</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>There is a <strong>documented Code of Conduct</strong> for governing board members, staff and volunteers (where applicable) which is approved by the Board.</td>
<td>5.3</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>
### HUMAN RESOURCE AND VOLUNTEER MANAGEMENT

<table>
<thead>
<tr>
<th>S/No</th>
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<th>Explanation (If Code Guideline Is Not Complied With)</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>There are processes for regular supervision, appraisal and professional development of staff.</td>
<td>5.5</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Are there volunteers serving in the charity? (skip item 16 if “No”)</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>There are volunteer management policies in place for volunteers.</td>
<td>5.7</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>

### FINANCIAL MANAGEMENT AND INTERNAL CONTROLS

<table>
<thead>
<tr>
<th>S/No</th>
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</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>There is a documented policy to seek the Board’s approval for any loans, donations, grants or financial assistance provided by the charity which are not part of the charity’s core charitable programmes.</td>
<td>6.1.1</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>The Board ensures that internal controls for financial matters in key areas are in place with documented procedures.</td>
<td>6.1.2</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>The Board ensures that reviews on the charity’s internal controls, processes, key programmes and events are regularly conducted.</td>
<td>6.1.3</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>The Board ensures that there is a process to identify, and regularly monitor and review the charity’s key risks.</td>
<td>6.1.4</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>The Board approves an annual budget for the charity’s plans and regularly monitors the charity’s expenditure.</td>
<td>6.2.1</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>The charity has a documented investment policy approved by the Board.</td>
<td>6.4.3</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>

### FUNDRAISING PRACTICES

<table>
<thead>
<tr>
<th>S/No</th>
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</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>Did the charity receive cash donations (solicited or unsolicited) during the financial year? (skip item 23 if “No”)</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>All collections received (solicited or unsolicited) are properly accounted for and promptly deposited by the charity.</td>
<td>7.2.2</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>
**FUNDRAISING PRACTICES**

<table>
<thead>
<tr>
<th>S/No</th>
<th>Code Guideline</th>
<th>Code ID</th>
<th>Response (Select whichever is applicable)</th>
<th>Explanation (If Code Guideline Is Not Complied With)</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Did the charity receive donations in kind during the financial year? (skip item 24 if “No”)</td>
<td></td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All donations in kind received are properly recorded and accounted for by the charity.</td>
<td>7.2.3</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>

**DISCLOSURE AND TRANSPARENCY**

<table>
<thead>
<tr>
<th>S/No</th>
<th>Code Guideline</th>
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<th>Explanation (If Code Guideline Is Not Complied With)</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>The charity discloses in its annual report —</td>
<td>8.2</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(a) the number of Board meetings in the financial year; and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b) the attendance of every governing board member at those meetings.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Are governing board members remunerated for their services to the Board? (skip items 26 and 27 if “No”)</td>
<td></td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Does the charity employ paid staff? (skip items 28, 29 and 30 if “No”)</td>
<td>8.3</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>No staff is involved in setting his own remuneration.</td>
<td>2.2</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>
The charity discloses in its annual report —

(a) the total annual remuneration for each of its three highest paid staff who each has received remuneration (including remuneration received from the charity's subsidiaries) exceeding $100,000 during the financial year; and

(b) whether any of the three highest paid staff also serves as a governing board member of the charity.

The information relating to the remuneration of the staff must be presented in bands of $100,000.

OR

The charity discloses that none of its paid staff receives more than $100,000 each in annual remuneration.

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## DISCLOSURE AND TRANSPARENCY

<table>
<thead>
<tr>
<th>S/No</th>
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<th>Response</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>The charity discloses the number of paid staff who satisfies all of the following criteria:</td>
<td>8.4</td>
<td>Complied</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(a) the staff is a close member of the family belonging to the Executive Head or a governing board member of the charity;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b) the staff has received remuneration exceeding $50,000 during the financial year.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The information relating to the remuneration of the staff must be presented in bands of $100,000. OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The charity discloses that there is no paid staff, being a close member of the family belonging to the Executive Head or a governing board member of the charity, who has received remuneration exceeding $50,000 during the financial year.</td>
<td>8.5</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>
### Public Image

<table>
<thead>
<tr>
<th>S/No</th>
<th>Code Guideline</th>
<th>Code ID</th>
<th>Response</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>The charity has a documented communication policy on the release of information about the charity and its activities across all media platforms.</td>
<td>9.2</td>
<td>Complied</td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**

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

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

3. **Close member of the family:** A family member belonging to the Executive Head or a governing board member of a charity —
   
   (a) who may be expected to influence the Executive Head’s or governing board member’s (as the case may be) dealings with the charity; or
   
   (b) who may be influenced by the Executive Head or governing board member (as the case may be) in the family member’s dealings with the charity.

   A close member of the family may include the following:
   
   (a) the child or spouse of the Executive Head or governing board member;
   
   (b) the stepchild of the Executive Head or governing board member;
   
   (c) the dependant of the Executive Head or governing board member.
   
   (d) the dependant of the Executive Head’s or governing board member’s spouse.

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

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

Adapting to a second year marked by COVID-19, Esplanade responded swiftly to the multiple phases of restrictions that limited venue capacities, group sizes, footfall in the city and overall operations. Esplanade constantly calibrated our programmes and operations, both physically and digitally, in order to serve our communities and fulfil our outcomes under “Engagement” and “Leadership”. The Company exceeded 12 out of 15 corporate targets that were earlier set with the assumption of a gradual recovery from COVID-19. We could not overcome COVID-19 limitations to meet the remaining three targets despite our best efforts. In the report below, we would explain what Esplanade nonetheless did to innovate amidst COVID-19, as well as to set ourselves on course to meet the future challenges and needs of the arts scene and Singapore society in mind.

**ENGAGEMENT PERSPECTIVE – DIVERSITY & ACCESS**

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

<table>
<thead>
<tr>
<th></th>
<th>FY 21/22</th>
<th>FY 20/21</th>
<th>FY 19/20</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Number of Activities</td>
<td>2,976</td>
<td>1,276</td>
<td>3,915</td>
</tr>
<tr>
<td>b) Number of Attendances</td>
<td>2,062,549</td>
<td>223,399</td>
<td>1,920,590</td>
</tr>
<tr>
<td>c) Participation</td>
<td>63,534</td>
<td>5,459</td>
<td>80,780</td>
</tr>
<tr>
<td>d) Number of Community Engagement Activities</td>
<td>465</td>
<td>185</td>
<td>597</td>
</tr>
<tr>
<td>e) Number of Participants in Community Engagement Activities</td>
<td>7,522</td>
<td>4,357</td>
<td>14,476</td>
</tr>
<tr>
<td>f) Number of Schools Engaged</td>
<td>71</td>
<td>87</td>
<td>330</td>
</tr>
</tbody>
</table>
The number of activities and attendances is a sum total of all events held physically at the centre and through our digital platforms, consisting of both Esplanade Presents and hirer shows, and both paid and free programmes. Participation refers to attendances for activities that require audience involvement and engagement, usually through workshops, talks and masterclasses. Esplanade’s digital programmes were delivered online via Esplanade’s social media and our digital platform Esplanade Offstage with some 1.6 million sustained views recorded.

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

ENGAGEMENT PERSPECTIVE – OWNERSHIP

As society’s economic, ethnic, religious and other fissures become more pronounced, Esplanade has an even greater role to play as a common civic and cultural space. Esplanade cannot rely on government resources alone to do so. Community ownership is key, and Esplanade focuses on cultivating more people to participate in and give their time or resources to support the life of the arts centre. In so doing, Esplanade will be embraced as “My Durian” for both social impact and people’s sense of ownership of the national arts centre. In FY2021/2022, we saw a tenfold increase in public giving compared to FY2020/2021, helped by a new fundraising campaign for the new Singtel Waterfront Theatre. We continued with volunteer activities linked to our digital programmes, and slowly brought back in-person volunteering opportunities at the centre. We are grateful that even amidst the challenges faced by many businesses and individuals throughout COVID-19, we continued to receive support from companies, foundations and donors who believed in the value and power of the arts to comfort and connect people in such times.

### LEADERSHIP PERSPECTIVE

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

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

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### Financials Esplanade at a Glance

<table>
<thead>
<tr>
<th></th>
<th>FY 21/22</th>
<th>FY 20/21</th>
<th>FY 19/20</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Number of Sponsors &amp; Donors (≥$1,000)</td>
<td>130</td>
<td>31</td>
<td>86</td>
</tr>
<tr>
<td>b) Number of Volunteers</td>
<td>221</td>
<td>62</td>
<td>252</td>
</tr>
<tr>
<td>c) Total Volunteer Hours</td>
<td>1,298</td>
<td>167</td>
<td>2,523</td>
</tr>
</tbody>
</table>

---

### Leadership Perspective

- Number of Singaporean/PR Artists Involved in Developmental Activities
  - FY 21/22: 358
  - FY 20/21: 191
  - FY 19/20: 298

- Number of New Works Enabled
  - FY 21/22: 220
  - FY 20/21: 146
  - FY 19/20: 126
ORGANISATION PERSPECTIVE

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

<table>
<thead>
<tr>
<th>Indicator</th>
<th>FY 21/22</th>
<th>FY 20/21</th>
<th>FY 19/20</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Organisational Cost Recovery Rate (CRR)</td>
<td>35.4%</td>
<td>23.5%</td>
<td>41.6%</td>
</tr>
<tr>
<td>b) Cost Recovery Rate (CRR) of Ticketed Programmes</td>
<td>20.0%</td>
<td>10.0%</td>
<td>53.0%</td>
</tr>
<tr>
<td>c) Training Hours per staff</td>
<td>84</td>
<td>N.A.</td>
<td>N.A.</td>
</tr>
<tr>
<td>d) Staff Turnover</td>
<td>1.2%</td>
<td>0.5%</td>
<td>1.2%</td>
</tr>
</tbody>
</table>

The organisational and ticketed programmes’ CRRs essentially measure the income ‘recovered’ for each dollar of expenditure, excluding rental and depreciation. It reflects the organisation’s ability to balance between income and expenditure, and continues to be relevant to ensure good governance, financial health and organisational sustainability.

Our ability to earn an income from ticket sales and venue hire were affected by the COVID-19 restrictions, as is our mall rental income as we sought to also support mall tenants to ride through their business difficulties. While we are on a recovery from FY2020/2021, the pandemic continued to hold us back from pre-COVID levels.

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

We started measuring “Training hours per staff” from FY2021/2022 to better reflect Esplanade’s emphasis on training, in place of “Training as a percentage of staff salaries”. As COVID-19 accelerated the transition to online, in-house and self-directed online learning programmes, some of which come at no or lower cost. Time spent on training instead of money, may be a better measure of Esplanade’s commitment to investing in our people’s capabilities.
Financial Highlights

<table>
<thead>
<tr>
<th></th>
<th>FY 21/22</th>
<th>FY 20/21</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COMPANY</strong></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>TOTAL INCOME</strong></td>
<td>26,310</td>
<td>14,375</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING EXPENDITURE</strong></td>
<td>(87,149)</td>
<td>(62,012)</td>
</tr>
<tr>
<td><strong>DEFICIT BEFORE GRANTS</strong></td>
<td>(60,839)</td>
<td>(47,637)</td>
</tr>
<tr>
<td><strong>GRANTS FOR THE YEAR</strong></td>
<td>35,120</td>
<td>32,701</td>
</tr>
<tr>
<td><strong>GOVERNMENT SUBVENTION - RENTAL OF PROPERTY</strong></td>
<td>17,719</td>
<td>18,040</td>
</tr>
<tr>
<td><strong>RESULTS FOR THE YEAR</strong></td>
<td>(8,000)</td>
<td>3,104</td>
</tr>
<tr>
<td><strong>COST RECOVERY RATE</strong></td>
<td>40%</td>
<td>34%</td>
</tr>
<tr>
<td><strong>CAPITAL EXPENDITURE</strong></td>
<td>2,810</td>
<td>570</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>106,071</td>
<td>116,373</td>
</tr>
</tbody>
</table>
INCOME
for the financial year ended 31 Mar 2022

EXPENDITURE
for the financial year ended 31 Mar 2022

FINANCIAL HIGHLIGHTS

<table>
<thead>
<tr>
<th></th>
<th>FY 21/22</th>
<th>FY 20/21</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>%</td>
</tr>
<tr>
<td>Mall and other rentals</td>
<td>4,254</td>
<td>16</td>
</tr>
<tr>
<td>Venue hire and event services</td>
<td>2,078</td>
<td>8</td>
</tr>
<tr>
<td>Sponsorships and donations</td>
<td>1,592</td>
<td>6</td>
</tr>
<tr>
<td>Ticketing</td>
<td>954</td>
<td>4</td>
</tr>
<tr>
<td>Car parking</td>
<td>570</td>
<td>2</td>
</tr>
<tr>
<td>Other income</td>
<td>16,862</td>
<td>64</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>26,310</td>
<td>100</td>
</tr>
</tbody>
</table>

FINANCIALS

Income for the financial year ended 31 Mar 2022

<table>
<thead>
<tr>
<th></th>
<th>FY 21/22</th>
<th>FY 20/21</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>%</td>
</tr>
<tr>
<td>Employee compensation</td>
<td>24,152</td>
<td>28</td>
</tr>
<tr>
<td>Rental of property</td>
<td>17,719</td>
<td>20</td>
</tr>
<tr>
<td>Property maintenance and utilities</td>
<td>13,093</td>
<td>15</td>
</tr>
<tr>
<td>Programming costs</td>
<td>7,467</td>
<td>8</td>
</tr>
<tr>
<td>Marketing and communications</td>
<td>1,723</td>
<td>2</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,666</td>
<td>2</td>
</tr>
<tr>
<td>Presentation services and relations</td>
<td>1,533</td>
<td>2</td>
</tr>
<tr>
<td>Others</td>
<td>19,796</td>
<td>23</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>87,149</td>
<td>100</td>
</tr>
</tbody>
</table>
Operating & Financial Review
For the Financial Year ended 31 Mar 2022

PHASE OF RECOVERY AND RESILIENCE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FINANCIAL REVIEW

Despite the challenging operational backdrop, the Group continued to maintain a healthy cash position. Management continued to stay vigilant in managing cash flow needs to respond to the fluid and protracted circumstances of COVID. The Group recorded $0.7M in Jobs Support Scheme Grant during the year, of which $0.4M was received by SISTIC. The Group closed FY2021/2022 with a higher deficit before grant of $68.2M compared to $54.1M last year. The deficit was addressed via a total operating Fund a Seat initiative for the new Singtel Waterfront Theatre that garnered more than $800K in donation during the year. We wrapped up the year with a total of 130 sponsors and donors who gave more than $1K, a four-fold increase compared to last year. However, programme sponsorship continued to be challenging as larger-scale events and “blockbuster” international performances that are more attractive to sponsors could not take place.

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

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

Esplanade’s earned income alone will never be sufficient to sustain the breadth and depth of our programming and the cost of maintenance and operations as an arts centre for everyone. Besides our corporate and private donors and supporters, we are grateful to Singapore Totalisator Board and MCCY for their strong support during this challenging year, without which we would not be able to fulfill our national, social and arts development objectives. Grants from Singapore Totalisator Board and MCCY are awarded under strict conditions with continued emphasis on Esplanade’s ability to optimise operations and generate earned and raised income. Singapore Totalisator Board’s funding to Esplanade is targeted at programmes for the underprivileged, and other more vulnerable communities require our extra care and outreach. This calls for courage, imagination and innovation, as Esplanade charts the future as a leading “live + digital” performing arts centre.

With the progressive opening up of international borders, Esplanade will bring back presentations and collaborations with foreign artists. Connecting people to the world’s diverse arts and culture is part of Esplanade’s mission to educate and inspire. It also fulfills Esplanade’s role in Singapore’s overall positioning as a global city.

In FY2022/2023, we look forward to:

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

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

ESPLANADE – A COMPANY LIMITED BY GUARANTEE

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

GOING FORWARD

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

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

With the progressive opening up of international borders, Esplanade will bring back presentations and collaborations with foreign artists. Connecting people to the world’s diverse arts and culture is part of Esplanade’s mission to educate and inspire. It also fulfills Esplanade’s role in Singapore’s overall positioning as a global city.

Esplanade will also continue to expand its “Leadership” role in the performing arts by stepping up our producing and commissioning role in Singapore and Asia, creating new conversations between Singapore and the region’s artists via residencies and other exchanges.

In FY2022/2023, we look forward to:

- Expanding our work as an accessible and inclusive arts centre, working in particular with underserved communities and embarking on new initiatives together with people with disabilities.
- Opening the new Singtel Waterfront Theatre, and welcoming artists, hirers, supporters, partners and audiences to the new venue.
- Celebrating Esplanade’s 20th year of operations with a series of specially commissioned works in our Concert Hall, Singtel Waterfront Theatre, and in our open-air, public spaces; as well as exhibitions, digital content and fundraising initiatives that explore both the past and future of the arts for Singapore.
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DIRECTORS' STATEMENT
For the financial year ended 31 March 2022

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

In the opinion of the directors,

(a) the balance sheet of the Company and the consolidated financial statements of the Group as set out on pages 104 to 139 are drawn up so as to give a true and fair view of the financial position of the Company and of the Group as at 31 March 2022 and the financial performance, changes in accumulated funds and cash flows of the Group for the financial year covered by the consolidated financial statements; and

(b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

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

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

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.

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.

On behalf of the directors

LEE TZU YANG
Chairman

YVONNE THAM
Director

28 July 2022
INDEPENDENT AUDITOR’S REPORT
To the Members of The Esplanade Co Ltd

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

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

What we have audited
The financial statements of the Group and the Company comprise:

• the consolidated statement of comprehensive income of the Group for the financial year ended 31 March 2022;

• the balance sheets of the Group and the Company as at 31 March 2022;

• the consolidated statement of changes in accumulated funds of the Group for the financial year then ended;

• the consolidated statement of cash flows of the Group for the financial year then ended; and

• the notes to the financial statements, including a summary of significant accounting policies.

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

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

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

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

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

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

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

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

Responsibilities of Management and Directors for the Financial Statements
Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the provisions of the Act, Charities Act and Regulations and FRSs, and for devising and maintaining a system of internal accounting controls sufficient to provide a reasonable assurance that assets are safeguarded against loss from unauthorised use or disposition; and transactions are properly authorised and that they are recorded as necessary to permit the preparation of true and fair financial statements and to maintain accountability of assets.
In preparing the financial statements, management is responsible for assessing the Group’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Group or to cease operations, or has no realistic alternative but to do so.

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

Auditor’s Responsibilities for the Audit of the Financial Statements

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group’s internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Group to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

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

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

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

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

(b) the Company has not complied with the requirements of Regulation 15 of the Charities (Institutions of a Public Character) Regulations.

PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants

Singapore, 28 July 2022
## CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2022

<table>
<thead>
<tr>
<th>Note</th>
<th>Description</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Revenue</td>
<td>$8,322,751</td>
<td>$4,136,041</td>
</tr>
<tr>
<td>5</td>
<td>Other income</td>
<td>$23,210,430</td>
<td>$15,378,418</td>
</tr>
<tr>
<td>7</td>
<td>Expenditure</td>
<td>$(99,699,444)</td>
<td>$(73,924,444)</td>
</tr>
<tr>
<td></td>
<td>Deficit before grants</td>
<td>$(68,166,263)</td>
<td>$(54,409,985)</td>
</tr>
<tr>
<td>13</td>
<td>Operating grants</td>
<td>$33,454,619</td>
<td>$30,979,126</td>
</tr>
<tr>
<td>28</td>
<td>Deferred capital grants</td>
<td>$1,665,079</td>
<td>$1,721,580</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$35,119,698</td>
<td>$32,700,706</td>
</tr>
<tr>
<td>9</td>
<td>Government subvention - rental of property</td>
<td>$17,719,200</td>
<td>$18,040,200</td>
</tr>
<tr>
<td></td>
<td>Deficit before income tax</td>
<td>$(15,327,365)</td>
<td>$(3,669,079)</td>
</tr>
<tr>
<td>10</td>
<td>Income tax credit</td>
<td>-</td>
<td>$297,381</td>
</tr>
<tr>
<td></td>
<td>Total comprehensive loss</td>
<td>$(15,327,365)</td>
<td>$(3,371,698)</td>
</tr>
<tr>
<td></td>
<td>Total comprehensive loss attributable to:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Members of the Company</td>
<td>$(11,736,932)</td>
<td>$(198,433)</td>
</tr>
<tr>
<td></td>
<td>Non-controlling interests</td>
<td>$(3,590,433)</td>
<td>$(3,173,265)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$(15,327,365)</td>
<td>$(3,371,698)</td>
</tr>
</tbody>
</table>
# BALANCE SHEET – GROUP AND COMPANY
As at 31 March 2022

## ASSETS

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and bank balances</td>
<td>74,148,665</td>
<td>91,510,033</td>
<td>67,336,112</td>
<td>86,926,021</td>
</tr>
<tr>
<td>Trade receivables</td>
<td>753,914</td>
<td>374,123</td>
<td>525,733</td>
<td>378,818</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>14,090,510</td>
<td>13,196,320</td>
<td>14,090,510</td>
<td>13,196,320</td>
</tr>
<tr>
<td>Merchandise</td>
<td>13,795</td>
<td>10,338</td>
<td>13,795</td>
<td>10,338</td>
</tr>
<tr>
<td>Inventories</td>
<td>106,704</td>
<td>109,249</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contract assets</td>
<td>49,090</td>
<td>3,619</td>
<td>49,090</td>
<td>3,619</td>
</tr>
<tr>
<td>Other assets</td>
<td>5,288,156</td>
<td>2,949,218</td>
<td>3,063,473</td>
<td>1,475,164</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>94,450,834</td>
<td>108,152,900</td>
<td>85,078,713</td>
<td>101,990,280</td>
</tr>
</tbody>
</table>

## LIABILITIES

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Current liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>25,223,680</td>
<td>29,589,991</td>
<td>20,413,254</td>
<td>26,228,425</td>
</tr>
<tr>
<td>Specific funds - programmes</td>
<td>72,153</td>
<td>110,220</td>
<td>72,153</td>
<td>110,220</td>
</tr>
<tr>
<td>Borrowings</td>
<td>454,056</td>
<td>323,592</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provision</td>
<td>1,283,663</td>
<td>1,283,663</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contract liabilities</td>
<td>804,467</td>
<td>1,427,571</td>
<td>622,351</td>
<td>1,012,540</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>26,554,355</td>
<td>32,735,037</td>
<td>21,107,758</td>
<td>28,634,848</td>
</tr>
</tbody>
</table>

## Non-current liabilities

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Deferred income tax liabilities</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Borrowings</td>
<td>4,092,856</td>
<td>1,225,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provision</td>
<td>65,000</td>
<td>40,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>4,157,856</td>
<td>1,265,000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Total liabilities

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>30,712,211</td>
<td>34,000,037</td>
<td>21,107,758</td>
<td>28,634,848</td>
</tr>
</tbody>
</table>

## NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td>81,580,178</td>
<td>87,237,987</td>
<td>84,963,817</td>
<td>87,738,355</td>
</tr>
</tbody>
</table>
## BALANCE SHEET – GROUP AND COMPANY (CONTINUED)

As at 31 March 2022

<table>
<thead>
<tr>
<th>Note</th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

### ACCUMULATED FUNDS

Accumulated funds attributable to members of the Company

| 25   | 60,365,498 | 72,102,430 | 70,657,169 | 78,657,119 |
|      | 6,908,032  | 6,054,321  | -          | -          |

Non-controlling interests

|       | 67,273,530 | 78,156,751 | 70,657,169 | 78,657,119 |

### DEFERRED GRANTS

Investment grants

| 27   | 6,585,007  | 2,505,007  | 6,585,007  | 2,505,007  |
|      | 7,721,641  | 6,576,229  | 7,721,641  | 6,576,229  |

Deferred capital grants

| 28   | 14,306,648 | 9,081,236  | 14,306,648 | 9,081,236  |

|       | 81,580,178 | 87,237,987 | 84,963,817 | 87,738,355 |
## CONSOLIDATED STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the financial year ended 31 March 2022

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

For the financial year ended 31 March 2022

<table>
<thead>
<tr>
<th>Cash flows from operating activities</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Net deficit</td>
<td>(15,327,365)</td>
<td>(3,371,698)</td>
</tr>
<tr>
<td>Adjustments for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Income tax credit</td>
<td>-</td>
<td>(297,381)</td>
</tr>
<tr>
<td>- Depreciation of property, plant and equipment</td>
<td>2,331,095</td>
<td>2,336,786</td>
</tr>
<tr>
<td>- Amortisation of system software</td>
<td>997,722</td>
<td>4,428,444</td>
</tr>
<tr>
<td>- (Gain)/Loss on disposal of property, plant and equipment</td>
<td>(26,420)</td>
<td>9,880</td>
</tr>
<tr>
<td>- Interest income</td>
<td>(104,527)</td>
<td>(222,834)</td>
</tr>
<tr>
<td>- Interest expense</td>
<td>48,033</td>
<td>18,360</td>
</tr>
<tr>
<td>- Operating grants</td>
<td>(33,454,619)</td>
<td>(30,979,126)</td>
</tr>
<tr>
<td>- Deferred capital grants</td>
<td>(1,665,079)</td>
<td>(1,721,580)</td>
</tr>
<tr>
<td>- Specific funds - programmes</td>
<td>(38,067)</td>
<td>(1,668)</td>
</tr>
<tr>
<td></td>
<td>(47,239,227)</td>
<td>(29,800,817)</td>
</tr>
</tbody>
</table>

Change in working capital:

- Trade receivables                 | (379,791) | 85,254    |
- Other assets                      | (2,699,759) | 2,873,301 |
- Inventories                       | 2,545     | (48,852)  |
- Merchandise                       | (3,457)   | (2,261)   |
- Contract assets and liabilities   | (530,246) | (29,958)  |
- Trade and other payables          | (5,624,974) | 3,639,820 |

Net cash used in operating activities | (56,474,909) | (23,283,513) |
NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2022

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

1  GENERAL INFORMATION

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

The principal activities of the Company are:

• To manage and operate Esplanade – Theatres on the Bay, and ancillary facilities for the benefit of the arts;

• To support the presentation and development of artistic productions and activities reflecting Singapore’s diverse cultural and international backgrounds;

• To raise and maintain the standards of arts productions, talent and skills in Singapore; and

• To manage and operate other performing venues.

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

2  SIGNIFICANT ACCOUNTING POLICIES

2.1  Basis of preparation

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

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

Impact of COVID-19

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

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

i) The Group has assessed that the going concern basis of preparation for this set of financial statements remains appropriate.

ii) Multiple phases of COVID-19 measures had continued to affect the Group’s operations during the year. These have negatively impacted business production and volume, and the Group’s financial performance during the year.

iii) 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.

iv) The Company has considered the market conditions (including the impact of COVID-19) as at the balance sheet date, in making estimates and judgements on the recoverable amount of brand name as at 31 March 2022. The significant estimates and judgement applied on the recoverable amount of brand name is disclosed in Note 3.

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

Interpretations and amendments to published standards effective in 2021

On 1 April 2021, the Group adopted the new or amended FRS and Interpretations of FRS ("INT FRS") that are mandatory for application for the financial year. Changes
to the Group’s accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

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

2.2 Revenue recognition

(a) Venue hire and event services

Income from venue hire and event services is recognised on an accrual basis over the period of hire. Deposits are collected in advance when the contract is being entered into and will be utilised to offset receivables from the hirer at the end of the event. A contract liability is recognised until the event is completed.

(b) Mall and other rentals

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

(c) Ticketing

Income from ticket sales is recognised as earned when the show/event has been completed. Ticket sales collection in advance would result in a contract liability. A contract liability is recognised until the show/event is completed.

(d) Sponsorships

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

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

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

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

(e) Donations

Donations are recognised on a receipt basis.

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

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

(f) Car park revenue

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

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

(g) Interest income

Interest income is recognised using the effective interest method.

(h) Commissions and fees from ticketing sales

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

(i) Rendering of services

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

(j) Advertising revenue

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

(k) Royalty revenue

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

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

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

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

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

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

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

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

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

2.4 Group accounting

(a) Subsidiary

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

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

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

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

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

Acquisition-related costs are expensed as incurred.

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

On an acquisition-by-acquisition basis, the Group recognises any non-controlling interest in the acquiree at the date of acquisition either at fair value or at the non-controlling interest’s proportionate share of the acquiree’s net identifiable assets.
(iii) Disposals
When a change in the Group’s ownership interest in a subsidiary results in a loss of control over the subsidiary, the assets and liabilities of the subsidiary including any goodwill are derecognised. Amounts previously recognised in other comprehensive income in respect of that entity are also reclassified to profit or loss or transferred directly to retained earnings if required by a specific Standard.

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

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

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

2.5 Property, plant and equipment

(a) Measurement

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

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

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

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

(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.

<table>
<thead>
<tr>
<th>Useful lives</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvements</td>
<td>5 to 15 years, or over the remaining lease period</td>
</tr>
<tr>
<td>Plant and machinery</td>
<td>5 to 25 years</td>
</tr>
<tr>
<td>Production equipment</td>
<td>5 to 10 years</td>
</tr>
<tr>
<td>Artwork</td>
<td>5 years</td>
</tr>
<tr>
<td>Furniture, fittings and equipment</td>
<td>3 to 10 years</td>
</tr>
<tr>
<td>Computer software</td>
<td>3 to 5 years</td>
</tr>
</tbody>
</table>

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.
(d) **Disposal**
On disposal of an item of property, plant and equipment, the difference between the net disposal proceeds and its carrying amount is recognised in profit or loss, within “Expenditure”.

2.6 **Intangible assets**

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

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

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

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

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

2.8 **Impairment of non-financial assets**

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

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

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

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

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

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

2.9 **Financial assets**

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

The Group reclassifies debt instruments when and only when its business model for managing those assets changes.
At initial recognition
At initial recognition, the Group measures a financial asset at its fair value plus transaction costs that are directly attributable to the acquisition of the financial assets.

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

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

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

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

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

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

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

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

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

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

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

2.12 Leases

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

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

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

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

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

- There is a change in future lease payments arising from changes in an index or rate;
- There is a change in the Group’s assessment of whether it will exercise an extension option; or
- There are modifications in the scope or the consideration of the lease that was not part of the original term.

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

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

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

  **When the Group is the lessor**

  In classifying a sublease, the Group as an intermediate lessor classifies the sublease as a finance or operating lease with reference to the ROU asset arising from the head lease, rather than the underlying asset.

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

  **2.13 Merchandise and inventories**

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

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

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

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

  **2.14 Income taxes**

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

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

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

  **2.15 Provision**

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

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

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

2.16 Employee compensation

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

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

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

2.17 Currency translation

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

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

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

2.18 Cash and cash equivalents

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

3 CRITICAL ACCOUNTING ESTIMATES, ASSUMPTIONS AND JUDGEMENTS

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

Impairment assessment of brand name

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

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

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>At a point in time</th>
<th>Over time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>2022</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Commissions and fees from ticketing sales</td>
<td>2,830,160</td>
<td>-</td>
<td>2,830,160</td>
</tr>
<tr>
<td>Ticketing</td>
<td>954,293</td>
<td>-</td>
<td>954,293</td>
</tr>
<tr>
<td>Venue hire and event services</td>
<td>- 2,077,857</td>
<td>2,077,857</td>
<td></td>
</tr>
<tr>
<td>Sponsorships (Note 6)</td>
<td>- 177,112</td>
<td>177,112</td>
<td></td>
</tr>
<tr>
<td>Car park revenue:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Ad hoc parking</td>
<td>436,787</td>
<td>-</td>
<td>436,787</td>
</tr>
<tr>
<td>- Season parking</td>
<td>- 133,659</td>
<td>133,659</td>
<td></td>
</tr>
<tr>
<td>Service revenue</td>
<td>- 520,315</td>
<td>520,315</td>
<td></td>
</tr>
<tr>
<td>Royalty revenue</td>
<td>- 990,390</td>
<td>990,390</td>
<td></td>
</tr>
<tr>
<td>Advertising revenue</td>
<td>- 202,178</td>
<td>202,178</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,221,240</td>
<td>4,101,511</td>
<td>8,322,751</td>
</tr>
</tbody>
</table>

|                      |                    |           |       |
| **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   |       |
| **Total**            | 1,680,976          | 2,465,065 | 4,146,041 |

(b) **Contract assets and liabilities**

<table>
<thead>
<tr>
<th></th>
<th>31 March 2022</th>
<th>31 March 2021</th>
<th>1 April 2020</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

**Group**

**Contract assets**

- Unbilled debtors | 49,090 | 3,619 | 152,340 |
- Unbilled receivables arising from royalty revenue and rendering of services | - | - | 83,141 |

|                      | 49,090 | 3,619 | 235,481 |

**Contract liabilities**

- Ticketing | - | 10,000 | 10,000 |
- Venue hire and event services | 332,730 | 375,010 | 763,603 |
- Sponsorships | 230,003 | 504,753 | 448,753 |
- Car park revenue (season parking) | 45,240 | 41,050 | 86,820 |
- Deferred income (membership) | 2,873 | 5,761 | 8,920 |
- Deferred income arising from advertising revenue, sponsorships and rendering of services | 193,621 | 490,997 | 232,967 |

|                      | 804,467 | 1,427,571 | 1,551,063 |

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(i) Revenue recognised in relation to contract liabilities

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

622,351 1,012,540 1,363,481

Revenue recognised in current period that was included in the contract liability balance at the beginning of the period

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticketing</td>
<td>10,000</td>
<td>-</td>
</tr>
<tr>
<td>Venue hire and event services</td>
<td>154,219</td>
<td>14,810</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>309,750</td>
<td>15,000</td>
</tr>
<tr>
<td>Car park revenue (season parking)</td>
<td>35,200</td>
<td>78,530</td>
</tr>
<tr>
<td>Deferred income (membership)</td>
<td>5,110</td>
<td>5,714</td>
</tr>
<tr>
<td>Deferred income arising from advertising revenue, sponsorships and rendering of services</td>
<td>490,997</td>
<td>219,967</td>
</tr>
</tbody>
</table>

1,005,276 334,021

(ii) Unsatisfied performance obligations

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March

<table>
<thead>
<tr>
<th></th>
<th>Group</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2022</td>
<td>2021</td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

230,003 567,253

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

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2023</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Partial and fully unsatisfied performance obligations as at:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31 March 2022</td>
<td>-</td>
<td>230,003</td>
<td>230,003</td>
</tr>
<tr>
<td>31 March 2021</td>
<td>201,170</td>
<td>366,083</td>
<td>567,253</td>
</tr>
</tbody>
</table>

**5 OTHER INCOME**

<table>
<thead>
<tr>
<th></th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2022</td>
</tr>
<tr>
<td></td>
<td>$</td>
</tr>
<tr>
<td>Cultural Matching Fund (Note 5(a))</td>
<td>12,392,462</td>
</tr>
<tr>
<td>Mall and other rentals</td>
<td>4,254,271</td>
</tr>
<tr>
<td>Other programme grants</td>
<td>2,244,373</td>
</tr>
<tr>
<td>Donations (Note 6)</td>
<td>1,461,461</td>
</tr>
<tr>
<td>Rental waivers (Note 5(b))</td>
<td>531,826</td>
</tr>
<tr>
<td>Training grant (Note 5(c))</td>
<td>285,307</td>
</tr>
<tr>
<td>Wage Credit Scheme (Note 5(d))</td>
<td>181,218</td>
</tr>
<tr>
<td>Interest income on deposits</td>
<td>104,527</td>
</tr>
<tr>
<td>Gains on disposal of property, plant and equipment</td>
<td>26,420</td>
</tr>
<tr>
<td>Employment credits (Note 5(e))</td>
<td>21,440</td>
</tr>
<tr>
<td>Miscellaneous income (Note 5(f))</td>
<td>1,707,125</td>
</tr>
<tr>
<td></td>
<td>23,210,430</td>
</tr>
</tbody>
</table>

(a) Cultural Matching Fund ("CMF") is a fund set up by MCCY to provide dollar-for-dollar matching grants for eligible cash donations to arts and heritage charities and Institutions of a Public Character ("IPCs"). The CMF are to be used for projects and initiatives that will contribute to the long-term sustainability of the organisation or the cultural sector, with prior approval from the CMF Secretariat.

(b) Rental waivers are cash grants received from the Singapore Government to help businesses deal with the impact from COVID-19. The cash grants enabled the Group to waive rental of eligible tenants.

(c) Training grant refers to funding received from the Workforce Singapore and NAC that enables the Company to train workers in the Technical Theatre (Creative) Industry under the Creative Industries Workforce Skills Qualifications framework.

(d) Wage Credit Scheme was introduced by the Government in 2013 to help businesses cope with rising wage costs. The Government co-funds 20% of wage increases from 2016-2020, and 15% of wage increases in 2021 given to Singaporean employees earning a gross monthly wage of $4,000 and below (2016-2018) and a gross monthly wage of $5,000 and below (2019-2021) respectively.

(e) Employment credits are annual budget initiatives by the Government to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.

(f) Included within "Miscellaneous Income" are grant income of $683,768 (2021: $4,013,834) recognised during the financial year under the Jobs Support Scheme (the "JSS"). The JSS is a temporary scheme introduced in the Singapore Budget 2021 to help enterprises retain local employees. Under the JSS, employers will receive cash grants in relation to the gross monthly wages of eligible employees.
6  SPONSORSHIPS AND DONATIONS

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

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

7  EXPENDITURE

<table>
<thead>
<tr>
<th></th>
<th>Group</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2022</td>
<td>2021</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Employee compensation (Note 8)</td>
<td>30,160,017</td>
<td>27,344,157</td>
<td></td>
</tr>
<tr>
<td>Rental of property (Note 9)</td>
<td>17,719,200</td>
<td>18,040,200</td>
<td></td>
</tr>
<tr>
<td>Property maintenance and utilities</td>
<td>13,343,291</td>
<td>9,534,917</td>
<td></td>
</tr>
<tr>
<td>Programming costs</td>
<td>7,466,817</td>
<td>3,806,141</td>
<td></td>
</tr>
<tr>
<td>Depreciation of property, plant and equipment (Note 17)</td>
<td>2,331,095</td>
<td>2,336,786</td>
<td></td>
</tr>
<tr>
<td>Marketing and communications</td>
<td>1,946,194</td>
<td>1,502,647</td>
<td></td>
</tr>
<tr>
<td>Presentation services and relations</td>
<td>1,438,078</td>
<td>575,765</td>
<td></td>
</tr>
<tr>
<td>Amortisation of system software (Note 20(b))</td>
<td>997,722</td>
<td>4,428,444</td>
<td></td>
</tr>
<tr>
<td>Allowance made for impairment of trade receivables</td>
<td>50,864</td>
<td>10,734</td>
<td></td>
</tr>
<tr>
<td>Bad debts written off</td>
<td>9,323</td>
<td>2,887</td>
<td></td>
</tr>
<tr>
<td>Net currency translation losses</td>
<td>7,824</td>
<td>20,813</td>
<td></td>
</tr>
<tr>
<td>Loss on disposal of property, plant and equipment</td>
<td>-</td>
<td>9,880</td>
<td></td>
</tr>
<tr>
<td>Contribution to the construction costs of the Waterfront Theatre (Note 25)</td>
<td>15,846,572</td>
<td>17,485,505</td>
<td></td>
</tr>
<tr>
<td>Other expenditure</td>
<td>8,382,447</td>
<td>4,562,568</td>
<td></td>
</tr>
<tr>
<td></td>
<td>99,699,444</td>
<td>73,924,444</td>
<td></td>
</tr>
</tbody>
</table>

8  EMPLOYEE CONTRIBUTION

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

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

10 INCOME TAXES

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

(a) Income tax credit

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tax credit attributable to deficit is made up of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Deferred income tax (Note 22)</td>
<td>-</td>
<td>(182,708)</td>
</tr>
<tr>
<td>Over provision in preceding financial years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Deferred income tax (Note 22)</td>
<td>-</td>
<td>(114,673)</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>(297,381)</td>
</tr>
</tbody>
</table>

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:

(b) Unrecognised deferred tax assets

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

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unabsorbed tax losses</td>
<td>11,583,000</td>
<td>5,381,000</td>
</tr>
<tr>
<td>Unutilised capital allowances</td>
<td>392,000</td>
<td>392,000</td>
</tr>
<tr>
<td>Difference in depreciation of property, plant and equipment for accounting and income tax purposes</td>
<td>2,421,000</td>
<td>1,204,000</td>
</tr>
<tr>
<td></td>
<td>14,396,000</td>
<td>6,977,000</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>$34,148,665</td>
<td>$67,510,033</td>
<td>$27,336,112</td>
<td>$62,926,021</td>
</tr>
<tr>
<td>Fixed deposits</td>
<td>$40,000,000</td>
<td>$24,000,000</td>
<td>$40,000,000</td>
<td>$24,000,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$74,148,665</strong></td>
<td><strong>$91,510,033</strong></td>
<td><strong>$67,336,112</strong></td>
<td><strong>$86,926,021</strong></td>
</tr>
</tbody>
</table>

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

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

The fixed deposits placed with various financial institutions mature on varying dates within 12 months (2021: 12 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2022 was 0.42% (2021: 0.29%) per annum.

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollar amounting to US$305,819 ($413,895) (2021: US$305,903 ($411,516)) is held in trust by the Company for that association.

12  TRADE RECEIVABLES

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade receivables from:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- a subsidiary</td>
<td>-</td>
<td>-</td>
<td>369,407</td>
<td>217,218</td>
</tr>
<tr>
<td>- non-related parties</td>
<td>813,633</td>
<td>384,857</td>
<td>216,045</td>
<td>172,334</td>
</tr>
<tr>
<td>Less: Allowance for impairment of receivables</td>
<td>(59,719)</td>
<td>(10,734)</td>
<td>(59,719)</td>
<td>(10,734)</td>
</tr>
<tr>
<td>Trade receivables – net</td>
<td>753,914</td>
<td>374,123</td>
<td>525,733</td>
<td>378,818</td>
</tr>
</tbody>
</table>

13  GRANTS RECEIVABLE

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

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

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

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

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

15 INVESTMENT IN A SUBSIDIARY

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

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

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

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

<table>
<thead>
<tr>
<th>Name of entity</th>
<th>Principal activities</th>
<th>Country of business/incorporation</th>
<th>Proportion of ordinary shares held by parent</th>
<th>Proportion of ordinary shares held by the Group</th>
<th>Proportion of ordinary shares held by non-controlling interests</th>
</tr>
</thead>
<tbody>
<tr>
<td>SISTIC.com Pte. Ltd.</td>
<td>Ticketing and ticketing related services</td>
<td>Singapore</td>
<td>51</td>
<td>51</td>
<td>49</td>
</tr>
</tbody>
</table>

Carrying value of non-controlling interests

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>SISTIC.com Pte. Ltd.</td>
<td>$6,908,032</td>
<td>$6,054,321</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th></th>
<th>SISTIC.com Pte. Ltd.</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assets</td>
<td>9,768,461</td>
<td>6,399,818</td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td>(5,842,938)</td>
<td>(4,337,388)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL CURRENT NET ASSETS</strong></td>
<td>3,925,523</td>
<td>2,062,430</td>
<td></td>
</tr>
<tr>
<td><strong>NON-CURRENT</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assets</td>
<td>7,264,303</td>
<td>3,652,445</td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td>(6,272,687)</td>
<td>(2,540,000)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT NET ASSETS</strong></td>
<td>991,616</td>
<td>1,112,445</td>
<td></td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4,917,141</td>
<td>3,174,875</td>
<td></td>
</tr>
</tbody>
</table>

**Summarised income statement**

<table>
<thead>
<tr>
<th></th>
<th>SISTIC.com Pte. Ltd.</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>4,910,159</td>
<td>2,689,978</td>
<td></td>
</tr>
<tr>
<td>Loss before income tax</td>
<td>(7,327,415)</td>
<td>(6,773,433)</td>
<td></td>
</tr>
<tr>
<td>Income tax credit</td>
<td>-</td>
<td>297,381</td>
<td></td>
</tr>
<tr>
<td><strong>POST-TAX LOSS AND TOTAL COMPREHENSIVE LOSS</strong></td>
<td>(7,327,415)</td>
<td>(6,476,052)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL COMPREHENSIVE LOSS ALLOCATED TO NON-CONTROLLING INTERESTS</strong></td>
<td>(3,590,433)</td>
<td>(3,173,265)</td>
<td></td>
</tr>
</tbody>
</table>

**Cash flows from operating activities**

<table>
<thead>
<tr>
<th></th>
<th>SISTIC.com Pte. Ltd.</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NET CASH USED IN OPERATING ACTIVITIES</strong></td>
<td>(5,445,716)</td>
<td>(5,041,694)</td>
<td></td>
</tr>
<tr>
<td><strong>NET CASH USED IN INVESTING ACTIVITIES</strong></td>
<td>(2,331,337)</td>
<td>(2,522,316)</td>
<td></td>
</tr>
<tr>
<td><strong>NET CASH GENERATED FROM FINANCING ACTIVITY</strong></td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

**Net increase/(decrease) in cash and cash equivalents**

Cash and cash equivalents at beginning of financial year | 2,228,541 | 4,584,012 |
Cash and cash equivalents at end of financial year | 6,812,553 | 4,584,012 |

16 **AMOUNT DUE FROM A SUBSIDIARY**

**Company**

<table>
<thead>
<tr>
<th></th>
<th>SISTIC.com Pte. Ltd.</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NON-CURRENT</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amount due from a subsidiary</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Additions</td>
<td>1,275,000</td>
<td>1,275,000</td>
<td></td>
</tr>
<tr>
<td>Fair valuation on loan to subsidiary transferred to investment cost (Note 15)</td>
<td>(545,537)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Amortisation of fair valuation gain on loan to subsidiary</td>
<td>110,368</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td><strong>END OF FINANCIAL YEAR</strong></td>
<td>2,114,831</td>
<td>1,275,000</td>
<td></td>
</tr>
</tbody>
</table>

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

The loan has no fixed repayment schedule but is repayable within 10 years from 6 October 2020.
## PROPERTY, PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th></th>
<th>Leased properties $</th>
<th>Leasehold improvements $</th>
<th>Plant and machinery $</th>
<th>Production equipment $</th>
<th>Artwork $</th>
<th>Furniture, fittings and equipment $</th>
<th>Computer software $</th>
<th>Capital projects in progress $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GROUP</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2022</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cost</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>1,294,126</td>
<td>3,027,809</td>
<td>2,501,419</td>
<td>10,687,618</td>
<td>519,616</td>
<td>12,212,696</td>
<td>2,690,430</td>
<td>432,658</td>
<td>33,366,372</td>
</tr>
<tr>
<td>Additions</td>
<td>2,702,796</td>
<td>128,000</td>
<td>5,580</td>
<td>-</td>
<td>-</td>
<td>42,774</td>
<td>30,224</td>
<td>2,761,837</td>
<td>5,671,211</td>
</tr>
<tr>
<td>Disposals</td>
<td>(1,169,014)</td>
<td>(2,283,058)</td>
<td>(36,970)</td>
<td>(540,207)</td>
<td>-</td>
<td>(184,490)</td>
<td>(298,495)</td>
<td>-</td>
<td>(4,512,234)</td>
</tr>
<tr>
<td>Transfers from capital projects in progress</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2,274,962</td>
<td>-</td>
<td>145,288</td>
<td>36,850</td>
<td>(2,457,100)</td>
<td>-</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>2,827,908</td>
<td>872,751</td>
<td>2,470,029</td>
<td>12,422,373</td>
<td>519,616</td>
<td>12,216,268</td>
<td>2,659,009</td>
<td>737,395</td>
<td>34,525,349</td>
</tr>
<tr>
<td><strong>Accumulated depreciation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>992,236</td>
<td>3,005,989</td>
<td>2,031,357</td>
<td>9,888,331</td>
<td>511,083</td>
<td>7,641,055</td>
<td>2,334,681</td>
<td>-</td>
<td>26,404,732</td>
</tr>
<tr>
<td>Depreciation (Note 7)</td>
<td>590,530</td>
<td>26,574</td>
<td>94,057</td>
<td>468,233</td>
<td>6,044</td>
<td>972,452</td>
<td>173,205</td>
<td>-</td>
<td>2,331,095</td>
</tr>
<tr>
<td>Disposals</td>
<td>(1,169,014)</td>
<td>(2,283,058)</td>
<td>(36,970)</td>
<td>(540,207)</td>
<td>-</td>
<td>(184,490)</td>
<td>(298,495)</td>
<td>-</td>
<td>(4,512,234)</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>413,752</td>
<td>749,505</td>
<td>2,088,444</td>
<td>9,816,357</td>
<td>517,127</td>
<td>8,429,017</td>
<td>2,209,391</td>
<td>-</td>
<td>24,223,593</td>
</tr>
<tr>
<td><strong>Net book value</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>2,414,156</td>
<td>123,246</td>
<td>381,585</td>
<td>2,606,016</td>
<td>2,489</td>
<td>3,787,251</td>
<td>249,618</td>
<td>737,395</td>
<td>10,301,756</td>
</tr>
</tbody>
</table>
17  PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

<table>
<thead>
<tr>
<th></th>
<th>Leased properties $</th>
<th>Leasehold improvements $</th>
<th>Plant and machinery $</th>
<th>Production equipment $</th>
<th>Artwork $</th>
<th>Furniture, fittings and equipment $</th>
<th>Computer software $</th>
<th>Capital projects in progress $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GROUP</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2021</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>1,236,303</td>
<td>3,072,589</td>
<td>2,603,319</td>
<td>10,738,369</td>
<td>519,616</td>
<td>14,607,294</td>
<td>2,548,029</td>
<td>474,803</td>
<td>35,800,322</td>
</tr>
<tr>
<td>Additions</td>
<td>57,823</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>207,911</td>
<td>23,060</td>
<td>369,881</td>
<td>658,675</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>(44,780)</td>
<td>(101,900)</td>
<td>(98,334)</td>
<td>-</td>
<td>(2,823,264)</td>
<td>(24,347)</td>
<td>-</td>
<td>(3,092,625)</td>
</tr>
<tr>
<td>Transfers from capital projects in progress</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>47,583</td>
<td>-</td>
<td>220,755</td>
<td>143,688</td>
<td>(412,026)</td>
<td>-</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>1,294,126</td>
<td>3,027,809</td>
<td>2,501,419</td>
<td>10,687,618</td>
<td>519,616</td>
<td>12,212,696</td>
<td>2,690,430</td>
<td>432,658</td>
<td>33,366,372</td>
</tr>
</tbody>
</table>

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  |
## COMPANY

### 2022

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements $</th>
<th>Plant and machinery $</th>
<th>Production equipment $</th>
<th>Artwork $</th>
<th>Furniture, fittings and equipment $</th>
<th>Computer software $</th>
<th>Capital projects in progress $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Additions</strong></td>
<td></td>
<td>5,580</td>
<td></td>
<td></td>
<td>42,774</td>
<td>300</td>
<td>2,761,837</td>
<td>2,810,491</td>
</tr>
<tr>
<td><strong>Disposals</strong></td>
<td>(1,752,443)</td>
<td>(36,970)</td>
<td>(540,207)</td>
<td></td>
<td>(184,490)</td>
<td>(298,495)</td>
<td>-</td>
<td>(2,812,605)</td>
</tr>
<tr>
<td><strong>Transfers from capital projects in progress</strong></td>
<td>-</td>
<td>-</td>
<td>2,274,962</td>
<td></td>
<td>145,288</td>
<td>36,850</td>
<td>(2,457,100)</td>
<td>-</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>932,426</td>
<td>2,470,028</td>
<td>12,422,373</td>
<td>519,616</td>
<td>13,176,296</td>
<td>2,238,122</td>
<td>737,395</td>
<td>32,496,256</td>
</tr>
</tbody>
</table>

### Accumulated depreciation

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements $</th>
<th>Plant and machinery $</th>
<th>Production equipment $</th>
<th>Artwork $</th>
<th>Furniture, fittings and equipment $</th>
<th>Computer software $</th>
<th>Capital projects in progress $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beginning of financial year</strong></td>
<td>2,671,616</td>
<td>2,031,357</td>
<td>9,888,331</td>
<td>511,083</td>
<td>8,652,504</td>
<td>2,164,802</td>
<td>-</td>
<td>25,919,693</td>
</tr>
<tr>
<td><strong>Depreciation</strong></td>
<td>12,380</td>
<td>94,057</td>
<td>468,233</td>
<td>6,044</td>
<td>935,384</td>
<td>149,822</td>
<td>-</td>
<td>1,665,920</td>
</tr>
<tr>
<td><strong>Disposals</strong></td>
<td>(1,752,443)</td>
<td>(36,970)</td>
<td>(540,207)</td>
<td></td>
<td>(184,490)</td>
<td>(298,495)</td>
<td>-</td>
<td>(2,812,605)</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>931,553</td>
<td>2,088,444</td>
<td>9,816,357</td>
<td>517,127</td>
<td>9,403,398</td>
<td>2,016,129</td>
<td>-</td>
<td>24,773,008</td>
</tr>
</tbody>
</table>

### Net book value

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements $</th>
<th>Plant and machinery $</th>
<th>Production equipment $</th>
<th>Artwork $</th>
<th>Furniture, fittings and equipment $</th>
<th>Computer software $</th>
<th>Capital projects in progress $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>End of financial year</strong></td>
<td>873</td>
<td>381,584</td>
<td>2,606,016</td>
<td>2,489</td>
<td>3,772,898</td>
<td>221,993</td>
<td>737,395</td>
<td>7,723,248</td>
</tr>
</tbody>
</table>
During the financial year, $1,434,167 (2021: $8,715,725) of assets were transferred at zero net book value from MCCY to the Company under a directive issued by the Ministry during the financial year ended 31 March 2020.

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

Nature of the Group’s leasing activities

Leasehold properties

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

There are no externally imposed covenant on these lease arrangements.

(a) Carrying amounts

<table>
<thead>
<tr>
<th>ROU assets classified within Property, plant and equipment</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2022</td>
</tr>
<tr>
<td>Leased properties</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td>2,414,156</td>
</tr>
</tbody>
</table>

(b) Depreciation charge during the year

<table>
<thead>
<tr>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>2022</td>
</tr>
<tr>
<td>2021</td>
</tr>
<tr>
<td>$</td>
</tr>
<tr>
<td>$</td>
</tr>
<tr>
<td>Leased properties</td>
</tr>
</tbody>
</table>

(c) Interest expense

<table>
<thead>
<tr>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>2022</td>
</tr>
<tr>
<td>2021</td>
</tr>
<tr>
<td>$</td>
</tr>
<tr>
<td>$</td>
</tr>
<tr>
<td>Interest expense on lease liabilities</td>
</tr>
</tbody>
</table>

(d) Lease expenses not capitalised in lease liabilities

<table>
<thead>
<tr>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>2022</td>
</tr>
<tr>
<td>2021</td>
</tr>
<tr>
<td>$</td>
</tr>
<tr>
<td>$</td>
</tr>
<tr>
<td>Lease expense – low-value leases</td>
</tr>
<tr>
<td>Lease expense – short-term leases</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

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

(f) Total cash outflow for all the leases during the financial year was $524,429 (2021: $619,281).
19  LEASES – THE GROUP AS A LESSOR

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

Subleases – classified as operating leases

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>Group and Company</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2022</td>
<td>2021</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Not later than one year</td>
<td>5,304,589</td>
<td>5,427,300</td>
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<tr>
<td>Between one and five years</td>
<td>5,727,044</td>
<td>4,496,150</td>
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<tr>
<td></td>
<td>11,031,633</td>
<td>9,923,450</td>
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</table>

20  INTANGIBLE ASSETS

Composition:

<table>
<thead>
<tr>
<th></th>
<th>Group</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand name (Note (a))</td>
<td>2,854,000</td>
<td>2,854,000</td>
</tr>
<tr>
<td>System software (Note (b))</td>
<td>4,320,332</td>
<td>3,144,641</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7,174,332</td>
<td>5,998,641</td>
</tr>
</tbody>
</table>

(a) Brand Name

<table>
<thead>
<tr>
<th></th>
<th>Group</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2022</td>
<td>2021</td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Beginning and end of financial year</td>
<td>2,854,000</td>
<td>2,854,000</td>
</tr>
</tbody>
</table>

Impairment test for brand name:

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

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

The Group used cash flow projections of 9 years (2021: 10 years) discounted to present value applying the discount rate of 13.6% (2021: 13.6%) per annum. The terminal value was derived assuming terminal growth rate of 0.6% (2021: 0.8%).
Based on the annual brand name impairment assessment performed by management, brand name was not impaired.

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

(b) **System software**

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>$18,825,652</td>
<td>$16,611,531</td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>18,825,652</td>
<td>16,611,531</td>
</tr>
<tr>
<td>Additions</td>
<td>2,173,413</td>
<td>2,515,595</td>
</tr>
<tr>
<td>Disposals</td>
<td>- (301,474)</td>
<td>- (301,474)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>$20,999,065</td>
<td>$18,825,652</td>
</tr>
</tbody>
</table>

**Accumulated amortisation**

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>15,055,635</td>
<td>10,928,665</td>
</tr>
<tr>
<td>Amortisation charge (Note 7)</td>
<td>997,722</td>
<td>4,428,444</td>
</tr>
<tr>
<td>Disposals</td>
<td>- (301,474)</td>
<td>- (301,474)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>$16,053,357</td>
<td>$15,055,635</td>
</tr>
</tbody>
</table>

**Accumulated impairment**

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning and end of financial year</td>
<td>$625,376</td>
<td>$625,376</td>
</tr>
</tbody>
</table>

**Net book value**

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$4,320,332</td>
<td>$3,144,641</td>
</tr>
</tbody>
</table>

---

21 **TRADE AND OTHER PAYABLES**

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Company 2022</td>
<td>Company 2021</td>
</tr>
<tr>
<td>Trade payables to:</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>- a subsidiary</td>
<td>$136,357</td>
<td>$44,637</td>
</tr>
<tr>
<td>- non-related parties</td>
<td>$5,940,450</td>
<td>$2,604,920</td>
</tr>
<tr>
<td>Goods and service tax payable</td>
<td>$230,615</td>
<td>$40,478</td>
</tr>
<tr>
<td>Accrued operating expenses</td>
<td>$8,449,909</td>
<td>$3,882,283</td>
</tr>
<tr>
<td>Deposits received</td>
<td>$1,796,271</td>
<td>$1,469,444</td>
</tr>
<tr>
<td>Deferred income</td>
<td>$5,080,049</td>
<td>$9,838,341</td>
</tr>
<tr>
<td>Recoverable expenditure claimed in advance</td>
<td>$1,764,583</td>
<td>$6,371,724</td>
</tr>
<tr>
<td>Sundry payables</td>
<td>$422,382</td>
<td>$439,834</td>
</tr>
<tr>
<td></td>
<td>$20,413,254</td>
<td>$26,228,425</td>
</tr>
</tbody>
</table>

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

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

### Group

**Deferred income tax liabilities**

<table>
<thead>
<tr>
<th></th>
<th>Accelerated tax depreciation</th>
<th>Others</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>2022 Beginning and end of financial year</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2021 Beginning of financial year</td>
<td>944,754</td>
<td>12,288</td>
<td>957,042</td>
</tr>
<tr>
<td>Credited to profit or loss</td>
<td>(944,754)</td>
<td>(12,288)</td>
<td>(957,042)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### Deferred income tax assets

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

23 PROVISION

**Current**

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

**Non-current**

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

Reconciliation of liabilities arising from financing activities

<table>
<thead>
<tr>
<th></th>
<th>1 April 2021</th>
<th>Principal and interest payments $</th>
<th>Cash</th>
<th>Non-cash changes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 April 2020</td>
<td>Additions during the year $</td>
<td>Additions during the year $</td>
<td>Lease modification $</td>
</tr>
<tr>
<td>Related party borrowing</td>
<td>1,225,000</td>
<td>-</td>
<td>1,225,000</td>
<td>-</td>
</tr>
<tr>
<td>Lease liabilities</td>
<td>323,592</td>
<td>(494,406)</td>
<td>-</td>
<td>2,579,972</td>
</tr>
<tr>
<td>Total borrowings</td>
<td>4,546,911</td>
<td>1,548,592</td>
<td>1,225,000</td>
<td>1,225,000</td>
</tr>
</tbody>
</table>

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

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.
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.

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designated funds for construction of the Waterfront Theatre</td>
<td>$4,399,482</td>
<td>$11,034,295</td>
<td>$4,399,482</td>
<td>$11,034,295</td>
</tr>
<tr>
<td>Undesignated funds</td>
<td>$55,966,016</td>
<td>$61,068,135</td>
<td>$66,257,687</td>
<td>$67,622,824</td>
</tr>
<tr>
<td></td>
<td>$60,365,498</td>
<td>$72,102,430</td>
<td>$70,657,169</td>
<td>$78,657,119</td>
</tr>
<tr>
<td>Total cumulative costs paid to date</td>
<td>$29,620,355</td>
<td>$13,521,113</td>
<td>$11,772,608</td>
<td>$11,772,608</td>
</tr>
<tr>
<td>Payment for construction costs out of funds provided by:</td>
<td>$17,847,747</td>
<td>$1,748,505</td>
<td>$29,620,355</td>
<td>$13,521,113</td>
</tr>
<tr>
<td>- Funds recovered from MCCY</td>
<td>$11,772,608</td>
<td>$11,772,608</td>
<td>$17,847,747</td>
<td>$1,748,505</td>
</tr>
<tr>
<td>- Utilisation of accumulated funds designated for Waterfront Theatre (Note 25)</td>
<td>$4,891,961</td>
<td>$4,891,961</td>
<td>$29,620,355</td>
<td>$13,521,113</td>
</tr>
</tbody>
</table>

27 INVESTMENT GRANTS

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>$11,034,295</td>
<td>$7,890,839</td>
<td>$11,034,295</td>
<td>$7,890,839</td>
</tr>
<tr>
<td>Additions to designated funds</td>
<td>$9,464,429</td>
<td>$4,891,961</td>
<td>$9,464,429</td>
<td>$4,891,961</td>
</tr>
<tr>
<td>Utilisation of designated funds (Note 7 and 17)</td>
<td>$(16,099,242)</td>
<td>$(1,748,505)</td>
<td>$(16,099,242)</td>
<td>$(1,748,505)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>$4,399,482</td>
<td>$11,034,295</td>
<td>$4,399,482</td>
<td>$11,034,295</td>
</tr>
<tr>
<td>Undesignated funds</td>
<td>$61,068,135</td>
<td>$64,410,024</td>
<td>$67,622,824</td>
<td>$67,661,927</td>
</tr>
<tr>
<td>(Deficit) for the year</td>
<td>$(5,102,119)</td>
<td>$(3,341,889)</td>
<td>$(1,365,137)</td>
<td>$(39,103)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>$55,966,016</td>
<td>$61,068,135</td>
<td>$66,257,687</td>
<td>$67,622,824</td>
</tr>
</tbody>
</table>

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

26 CONSTRUCTION OF A NEW WATERFRONT THEATRE

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

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>6,576,229</td>
<td>7,727,697</td>
</tr>
<tr>
<td>Transferred from operating grants (Note 13)</td>
<td>2,810,491</td>
<td>570,112</td>
</tr>
<tr>
<td>Released to profit or loss</td>
<td>(1,665,079)</td>
<td>(1,721,580)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>7,721,641</td>
<td>6,576,229</td>
</tr>
</tbody>
</table>

29 COMMITMENTS

Capital commitments

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

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Company 2022</th>
<th>Group 2021</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvements and equipment</td>
<td>420,259</td>
<td>344,278</td>
<td>180,348</td>
<td>48,440</td>
</tr>
<tr>
<td>Works and services</td>
<td>263,337</td>
<td>263,337</td>
<td>138,492</td>
<td>138,492</td>
</tr>
<tr>
<td></td>
<td>683,596</td>
<td>607,615</td>
<td>318,840</td>
<td>186,932</td>
</tr>
</tbody>
</table>

30 FINANCIAL RISK MANAGEMENT

(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:

<table>
<thead>
<tr>
<th></th>
<th>USD $</th>
<th>HKD $</th>
</tr>
</thead>
<tbody>
<tr>
<td>AT 31 MARCH 2022</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and bank balances</td>
<td>424,999</td>
<td>150,412</td>
</tr>
<tr>
<td>Trade receivables</td>
<td>2,065</td>
<td>114,353</td>
</tr>
<tr>
<td>Other assets</td>
<td>-</td>
<td>119,471</td>
</tr>
<tr>
<td></td>
<td>427,064</td>
<td>384,236</td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>(57,346)</td>
<td>-</td>
</tr>
<tr>
<td>Net financial assets and currency exposure</td>
<td>369,718</td>
<td>384,236</td>
</tr>
<tr>
<td>AT 31 MARCH 2021</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and bank balances</td>
<td>411,516</td>
<td>135,120</td>
</tr>
<tr>
<td>Trade receivables</td>
<td>6,366</td>
<td>6,826</td>
</tr>
<tr>
<td></td>
<td>417,882</td>
<td>141,946</td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>(14,011)</td>
<td>-</td>
</tr>
<tr>
<td>Net financial assets and currency exposure</td>
<td>403,871</td>
<td>141,946</td>
</tr>
</tbody>
</table>
At 31 March 2022, if the USD and HKD had strengthened/weakened against the SGD by 3% (2021: 7%) and 3% (2021: 7%) respectively with all other variables including tax rate being held constant, the Group’s total comprehensive loss for the financial year would have been $12,766 (2021: $27,770) and $9,407 (2021: $8,090) lower/higher as a result of currency translation gains/losses on the USD and HKD denominated financial assets and liabilities respectively.

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

(ii) Interest rate risk
The Group’s business is not exposed to significant interest rate risk. All interest bearing assets and liabilities are fixed rate instruments.

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

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

(i) Risk management
The Group adopts the following policy to mitigate credit risk.

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

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

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

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

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

Cash and bank deposits, grants receivable, recoverable expenditure and receivables, and deposits are subject to immaterial credit loss.
(iii) Impairment of financial assets

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

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

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

<table>
<thead>
<tr>
<th>Trade receivables</th>
<th>Less than 1 year</th>
<th>Between 1 and 5 years</th>
<th>Over 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group and Company</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2022</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balances at 1 April 2021</td>
<td>10,734</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loss allowances recognised in profit or loss during the year:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Asset acquired</td>
<td>59,719</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Reversal of unutilised amount</td>
<td>(10,734)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balances at 31 March 2022</td>
<td>59,719</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2021</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balances at 1 April 2020</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loss allowances recognised in profit or loss during the year:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Asset acquired</td>
<td>10,734</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balances at 31 March 2021</td>
<td>10,734</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(a) Loss allowance measured at lifetime ECL

(c) Liquidity Risk

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

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

<table>
<thead>
<tr>
<th>Less than 1 year</th>
<th>Between 1 and 5 years</th>
<th>Over 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 31 March 2022</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>20,143,631</td>
<td>-</td>
</tr>
<tr>
<td>Lease liabilities</td>
<td>454,055</td>
<td>2,060,960</td>
</tr>
<tr>
<td>Related party borrowings</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Company</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 31 March 2022</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>15,333,205</td>
<td>-</td>
</tr>
<tr>
<td>At 31 March 2021</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>16,390,084</td>
<td>-</td>
</tr>
</tbody>
</table>
**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.

<table>
<thead>
<tr>
<th></th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated funds</td>
<td>72,102,430</td>
<td>70,657,169</td>
</tr>
<tr>
<td>Less: Net cash</td>
<td>(61,508,526)</td>
<td>(46,508,963)</td>
</tr>
<tr>
<td>Total capital</td>
<td>10,593,904</td>
<td>24,148,206</td>
</tr>
</tbody>
</table>

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

**e) Fair value measurements**

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

**f) Financial instruments by category**

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

<table>
<thead>
<tr>
<th></th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial assets at amortised cost</td>
<td>106,913,291</td>
<td>102,348,956</td>
</tr>
<tr>
<td>Financial liabilities at amortised cost</td>
<td>22,438,569</td>
<td>17,783,967</td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th></th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legal and other fees paid to other related party</td>
<td>52,118</td>
<td>54,488</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and other short-term benefits</td>
<td>2,901,768</td>
<td>2,630,990</td>
</tr>
<tr>
<td>Employer’s contribution to Central Provident Fund</td>
<td>220,756</td>
<td>206,924</td>
</tr>
<tr>
<td></td>
<td>1,747,915</td>
<td>2,837,914</td>
</tr>
<tr>
<td></td>
<td>1,14,842</td>
<td>1,646,496</td>
</tr>
</tbody>
</table>

< BACK TO CONTENTS
Number of key management in remuneration bands is as follows:

<table>
<thead>
<tr>
<th></th>
<th>Group 2022</th>
<th>Group 2021</th>
<th>Company 2022</th>
<th>Company 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>$300,000 to below $400,000</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$200,000 to below $300,000</td>
<td>4</td>
<td>7</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>$100,000 to below $200,000</td>
<td>8</td>
<td>6</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>$100,000 and below</td>
<td>2</td>
<td>4</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>15</strong></td>
<td><strong>18</strong></td>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
</tr>
</tbody>
</table>

33 NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

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

34 EVENTS OCCURRING AFTER THE BALANCE SHEET DATE

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

35 AUTHORISATION OF FINANCIAL STATEMENTS

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

DONORS & SPONSORS 141

ESPLANADE PRESENTS PERFORMANCES 143

HIRERS’ PERFORMANCES & EVENTS 165
Donors & Sponsors

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

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

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

AETOS Holdings Pte Ltd
Alice Koh
Allen & Overy LLP
Alvin De Souza
Anastasia Tjendri Liew
Andre Yeap
Andrew Lee
Anthony Goh
Asec Security Events Command Pte Ltd

Atmk Engineering Pte Ltd
BinjaiTree
BNP Paribas
Carl Zeiss Pte Ltd
Cheah Shu Kheem
Chiang Family
Christel Hon
Christine Gan
Chua Sock Hwang

Chua Sock Koong
Chye Thiam Maintenance Pte Ltd
CLS International (1993) Pte Ltd
Cynthia Chee
Delicia Tan
Donald Ng Cheng San
Duncan William Kauffman
EFG Bank AG
Embassy of the Republic of Indonesia in Singapore
<table>
<thead>
<tr>
<th>LISTINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esmond Loon</td>
</tr>
<tr>
<td>Eunice Yap</td>
</tr>
<tr>
<td>Fabian Lua</td>
</tr>
<tr>
<td>Francis Chin Kuok Choon</td>
</tr>
<tr>
<td>Geraldine Kan</td>
</tr>
<tr>
<td>Goh Ka-Sin</td>
</tr>
<tr>
<td>Goldman Sachs Gives</td>
</tr>
<tr>
<td>Hanif Nomanbhoy</td>
</tr>
<tr>
<td>High Commission of India, Singapore</td>
</tr>
<tr>
<td>Hilary Miles Sixtus Kevin</td>
</tr>
<tr>
<td>Hong Leong Foundation</td>
</tr>
<tr>
<td>Janet Ang</td>
</tr>
<tr>
<td>Jeann Low</td>
</tr>
<tr>
<td>Jessie Chen</td>
</tr>
<tr>
<td>Juzar S. Motiwalla</td>
</tr>
<tr>
<td>Khor Li Yan</td>
</tr>
<tr>
<td>Khor Teik Heng</td>
</tr>
<tr>
<td>Koh Choon Fah</td>
</tr>
<tr>
<td>Koh Lin-Net</td>
</tr>
</tbody>
</table>

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

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

April 2021 to March 2022
(Unless otherwise stated, all performances are from Singapore)

Esplanade’s year-long calendar features a rich and diverse range of music, theatre, dance and visual arts programmes that cater to all audiences. These free and ticketed programmes are presented in different festivals and series annually.

**ESPLANADE FESTIVALS**

- **A Date With Friends**
  3 – 6 Mar 2022

- **A Tapestry of Sacred Music**
  1 – 4 Apr 2021 | 25 – 27 Mar 2022

- **Baybeats**
  4 – 7 Nov 2021

- **da:ns festival**
  8 – 17 Oct 2021

- **Flipside**
  28 May – 6 Jun 2021 | 6 Aug – 19 Dec 2021

- **Huayi – Chinese Festival of Arts**
  11 Feb – 6 Mar 2022

- **Kalaa Utsavam – Indian Festival of Arts**
  19 – 28 Nov 2021

- **March On – A Children’s Festival**
  9 – 13 Mar 2022

- **Moonfest – A Mid-Autumn Celebration**
  17 Sep – 3 Oct 2021

- **Octoburst! – A Children’s Festival**
  8 – 10 Oct 2021

- **Pesta Raya – Malay Festival of Arts**
  10 – 27 Jun 2021

- **Voices – A Festival of Song**
  1 – 5 Dec 2021

**ESPLANADE SERIES**

- **Beautiful Sunday**
- **Classics**
- **Coffee Morning & Afternoon Tea**
- **da:ns series**
- **Dance Appreciation Series**
- **Feed Your Imagination (F.Y.I)**
- **in::music**
- **Mosaic Music Series**
- **Munch!**
- **Pentas**
- **PLAYtime!**
- **Raga**
- **The Studios**
- **Visual Arts**
ESPLANADE FESTIVALS

A DATE WITH FRIENDS
3 – 6 Mar 2022

Concert Hall
Blast from the Past
Raymond and John of The Crescendos with The Meltones, Mel and Joe Ferdinands and Peter Diaz of The October Cherries

Getai in Retrospect
Marcus Chin, Lee Pei Fen, Huang Qing Yuan, Lin Ru Ping, Li Jin Cai, Yuan Jin, Josephine Lam, Jason Chung, Anddi Goh and 2Z Sisters

Malam Pop Yeh Yeh
Asmuri of The Hornets, Asmah Atan, June Abdullah, Rudi Salim & The Wismas II and Dato L. Ramli with host Husin Saaban

Recital studio
$4000 (Film Screening)
Directed by Lou Zu Hao

The Last Artisan (Screening)
Directed by Craig McTurk (US)

Wanton Mee (Screening)
Directed by Eric Khoo

Concourse
An Unforgettable Evening
Peter Chua and Sons (With a very special surprise guest)

Dansen John presents The Throwback

Footwork Happy Feet – Bollywood
Dance Embassy

Footwork Happy Feet – Cha cha
The DanceSport Academy

Heroes of Nostalgia
Jamiel Said

Songs of the Stars
Sherraine Law

Online
Mindfulness and Ageing Gracefully
Wong Chin Meng

Smart Nation: How Could I? How Did I?
How Should I?
The Glowers Drama Group

Who are the #elderswithstyle?
Cheah Sziyang

Through the Decades
Uberjam

A TAPESTRY OF SACRED MUSIC
1 – 4 Apr 2021

Concert Hall
A Feather on the Breath of God: Parallels in Medieval Mysticism and Sufism
La Voix Médiévale & Kudsi Erguner (Singapore & Turkey)

Morimur: Bach’s Secret Epitaph
Brenda Koh (Baroque Violin), Choy Siew Woon (Soprano), Vivienne Tan (Alto), Americ Goh (Tenor), John Lee (Bass), Phoon Yu (Transcriber)

Theatre
Qasidah: Voices of Devotion
Firkatul Huda Lil Mawalidin Nabawiyah Wal Insyad

Sikh Kirtans
Central Sikh Gurudwara Board, Gurmat Sangeet Academy

Taoist Ceremonial Arts
Taoist Orchestra Singapore

The Flamenco Mass
Flamenco Sin Fronteras

Outdoor theatre
Cantopop Classics
Jessica Tan and Jennifer Lee

Party Tonight!
Masnie, Rahila Rashun & Sheer Angullia

Songs of the Yesteryears
Felinda Wong

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THE ESPLANADE CO LTD | ANNUAL REPORT FY2021/2022
A TAPESTRY OF SACRED MUSIC  
1 – 4 Apr 2021

Recital Studio
African Mbira Workshop  
Ty Constant & Eugene Seah

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

Bay Room
Arabic Calligraphy Workshop  
Fathiah Calligraphy

Concourse
Mahayana Buddhist Chants  
Shan Guang Buddhist Vihara

Thai Buddhist Chants
Monks of Wat Ananda Metyarama

The Art of Quranic Recitation  
Ustaz Muhammad Sadid Abdul Latif

Vedic Chants
Sathya Sai Centre for Educare

Outdoor Theatre
Bhajans – Hymns to the Beloved  
Sathya Sai Centres

Qawwali: Exaltation and Ecstasy  
Qawwal Sufi Brothers

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

Jendela (Visual Arts Space)
Craftsmen at work: Tay Guan Heng (Giant Joss Stick Maker)

Esplanade Mall
Mindful Tea Appreciation  
Fort Sanctuary

The World of Sacred Scents  
The Naturalist Grandeur

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

Rehearsal Studio
Candomblé Rhythms Workshop  
Dudu Tucci and Bloco Singapura

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

Bay Room
West – African Drum Workshop  
Kelvin Kew and Djembe Singapore Club

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

Islamic Devotional Music  
Zakhrafa Takht Ensemble

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

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

Outdoor Theatre
Ambe Kelen: A Tribute to Mamady Keita  
Kelvin Kew

25 – 27 Mar 2022

Exchange: Kim Bora Meets Siong Leng Musical Association  
Kim Bora x Siong Leng Musical Association (Korea & Singapore)

Supported by the International Arts Joint Fund: Korea-Singapore International Exchange Program from Arts Council Korea

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

Shakuhachi: A Meditative Approach to Listening  
Chua Keng Chiu and Joyful Garden Community of Mindful Living
A TAPESTRY OF SACRED MUSIC
25 – 27 Mar 2022

Candomblé – CANTOS AOS ANCESTRAIS (Chants to the Ancestors)
Dudu Tucci and Bloco Singapura (Brazil & Singapore)
Shrine Festivities of Japan
HIBIKIYA

Esplanade Mall
Mindful Tea Appreciation Workshop
Joyful Garden Sangha and Fort Sanctuary

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

Poetry of the Persian Mystics
Sepideh Raissadat (Iran & Germany)
The Voice in Korean Ritual
Kim Bora (Korea)
Supported by the International Arts Joint Fund: Korea-Singapore International Exchange Program from Arts Council Korea

BAYBEATS
4 – 7 Nov 2021

Theatre
Amateur Takes Control
Blush
Caracal
Electrico
Generation 69
Iman’s League
Pleasantry
Sun Eater
T I D E S
The Full Pledge Munkees
Tiramisu

Ihasamic! x Wovensound | Baybeats x Big Duck
KEYANA | Baybeats x Secret Signals
Kribo Brothers: The Sound of Kribo Records | Baybeats x Middle Class Cigars
lewloh | Baybeats x Secret Signals
Paint The Sky Red | Baybeats x Atmos
sl_owtalk | Baybeats x Atmos
Sobs | Baybeats x Middle Class Cigars
Stopgap | Baybeats x Secret Signals

Chillout Stage (Concourse)
Blush
Cadence
Cayenne
Chloe Ho
Marian Carmel
Pleasantry
Space Walk

Sun Eater

Outdoor Theatre
ANECHOIS
Approaching Aphelion
BGourd
Cactus Cactus
Cadence
per[sona]
Remnants
RENE
Seavision
Space Walk
Summations
Terrestrea
Tranquil
ULTRA MEGA CAT ATTACK
Woes
## BAYBEATS
4 – 7 Nov 2021

<table>
<thead>
<tr>
<th>Online</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amateur Takes Control</td>
</tr>
<tr>
<td>ANECHOIS</td>
</tr>
<tr>
<td>Approaching Aphelion</td>
</tr>
<tr>
<td>BGourd</td>
</tr>
<tr>
<td>Blush</td>
</tr>
<tr>
<td>Cactus Cactus</td>
</tr>
<tr>
<td>Cadence</td>
</tr>
<tr>
<td>Caracal</td>
</tr>
<tr>
<td>Cosmic Child</td>
</tr>
<tr>
<td>Deeper (USA)</td>
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<tr>
<td>deførmed</td>
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<tr>
<td>Destroy Boys (USA)</td>
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<tr>
<td>Don Aaron</td>
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<tr>
<td>Electrico</td>
</tr>
<tr>
<td>Generation 69</td>
</tr>
<tr>
<td>Gym and Swim (Thailand)</td>
</tr>
<tr>
<td>Stopgap</td>
</tr>
<tr>
<td>Summations</td>
</tr>
<tr>
<td>T I D E S</td>
</tr>
<tr>
<td>The Full Pledge Munkees</td>
</tr>
<tr>
<td>Tiramisu</td>
</tr>
<tr>
<td>Tranquil</td>
</tr>
<tr>
<td>ULTRA MEGA CAT ATTACK</td>
</tr>
<tr>
<td>Urbandub (Philippines)</td>
</tr>
<tr>
<td>Voice of Baceprot (Indonesia)</td>
</tr>
<tr>
<td>Woes</td>
</tr>
</tbody>
</table>

## dans FESTIVAL
8 – 17 Oct 2021

<table>
<thead>
<tr>
<th>Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Good Company – A Spotlight on Singapore Dance Companies Chowk Productions, Frontier Danceland, P7?15MA, RAW Moves &amp; T.H.E Dance Company</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recital Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>and so we dance</td>
</tr>
<tr>
<td>A social project by migrant workers in Singapore, Dapheny Chen &amp; Serena Ho An Esplanade Commission</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theatre Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cinedanzs – Being Jérôme Bel (2019) curated by Cinemovement</td>
</tr>
<tr>
<td>Cinedanzs – Body-Buildings (2021) curated by Cinemovement</td>
</tr>
<tr>
<td>Cinedanzs – Hybrid Motion (2019) curated by Cinemovement</td>
</tr>
<tr>
<td>Manila Zoo</td>
</tr>
<tr>
<td>Eisa Jocson (Philippines) An Esplanade Co-Production</td>
</tr>
</tbody>
</table>
da:ns FESTIVAL
8 – 17 Oct 2021

**Annexe Studio**

Produced by Dance Nucleus, co-curated by Daniel Kok and Shawn Chua

**Rehearsal Studio**

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

Footwork 2021: Adults & Youth – Contemporary
Converse Studios

Footwork 2021: Adults & Youth – Ekta
Ekta Singapura

Footwork 2021: Adults & Youth – Electro Swing
Jazz Inc

Footwork 2021: Adults & Youth – Flamenco
Tania Goh

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

Footwork 2021: Adults & Youth – Hip Hop
Danz People

Footwork 2021: Adults & Youth – Jive
The DanceSport Academy

Footwork 2021: Adults & Youth – Kpop
Danz People

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

Footwork 2021: Adults & Youth – Litefeet
Danz People

Footwork 2021: Adults & Youth – Locking
Legacy Studio

Footwork 2021: Adults & Youth – Rumba
The DanceSport Academy

Footwork 2021: Adults & Youth – Samba
The DanceSport Academy

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

Footwork 2021: Adults & Youth – Street Dance
Jazz Inc

Footwork 2021: Adults & Youth – Waltz
The DanceSport Academy

Footwork 2021: Parents & Kids – Bollywood Dance Embassy

Footwork 2021: Parents & Kids – Charleston Jazz Inc

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

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

Footwork 2021: Parents & Kids – Kpop Converse Studios

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

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

Footwork 2021: Parents & Kids – Tap
Denise Lwin Dance

Footwork 2021: Twinkle Toes – Bollywood Dance Embassy

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

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

Footwork 2021: Twinkle Toes – Hip Hop Converse Studios

Footwork 2021: Twinkle Toes – Jazz Danz People

Footwork 2021: Twinkle Toes – Kpop Converse Studios

Footwork 2021: Twinkle Toes – Swing Jazz Inc

Footwork 2021: Twinkle Toes – Tap
Denise Lwin Dance

Footwork 2021: Twinkle Toes – Ballet
Denise Lwin Dance

Concourse

Rasas 2021: Bridging Cultures
Bhaskar’s Arts Academy
da:ns FESTIVAL
8 – 17 Oct 2021

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

Rasas 2021: Kathak
Temple of Fine Arts

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

Outdoor Theatre

Forces of Dance
Singapore Dance Theatre

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

Forecourt Garden

What’s Your Move
Danz People, The DanceSport Academy, O School, Joshiiley Bhangra Singapore, Jazz Inc, Spanish Dance Singapore

Roof Terrace

Dissemination Everywhere!
LIGNA (Germany)

Online

14
Chen Wu-Kang, Sun Ruey Horng (Taiwan) and National Theater & Concert Hall (Taiwan), Centro per la Scena Contemporanea, Lavanderia a Vapore and Spazio Kor (Italy), Chang Theatre (Thailand), National Taichung Theater (Taiwan) and Salihara Arts Center (Indonesia)
An Esplanade Commission
Cinedans Roundtable Discussion – Using the Cinematic Form to Explore Dance & Movement
Jeremy Chua, Aldo Lee, Henrique Pina, Elysa Wendi and Jessey Tsang
Next Generation – Civic Bodies
LASALLE College of the Arts
Next Generation – The Third Space
Nanyang Academy of Fine Arts

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

Theatre Studio
Big Brown Girl
How Drama
An Esplanade Commission
Puppet Exposé
Frankie Malachi Yeo

Outdoor Theatre
Circus Weekend 2021: Aerial Open Stage
Singapore aerialists
Circus Weekend 2021: Re:union
Bornfire Circus

Online
Big Brown Girl
How Drama
An Esplanade Commission
I Know Something That You Don’t Know
Papermoon Puppet Theatre (Indonesia)
Introduction to Contact Juggling
Choo Zheng Hao (Bornfire Circus)
Flip Slides: A PowerPoint Karaoke Show
PowerPoint Karaoke (PPTK)

Playing the Hand
Darren & Jerryl
## Huayi – Chinese Festival of Arts
11 Feb – 6 Mar 2022

### Concert Hall

- **5lements – A Confluence of Chinese Chamber Music and the Five Elements**
  Ding Yi Music Company

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

### Theatre

- **Between You and Me**
  Nine Years Theatre

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

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

### Recital Studio

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

### Theatre Studio

- **Every Brilliant Thing**
  The Finger Players, Oliver Chong

### Concert Hall Listings

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  The Finger Players, Oliver Chong

### Outdoor Theatre Listings

- **Groove with Morse**
  Morse Percussion

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

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

- **Trending Hits**
  Khim Ng & Leon Lim

- **Where is Spring?**
  The Shanghai Jazz Club

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**HUAYI – CHINESE FESTIVAL OF ARTS**  
11 Feb – 6 Mar 2022

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

- Groove with Morse
  - Morse Percussion

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

- in:music online
  - Bestards (Taiwan), Cacien (China), Ben Hum (Singapore) & Colbie Ong (Malaysia)

- Songs for a Lovely Night
  - Sam Lee

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

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

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

- Trending Hits
  - Khim Ng & Leon Lim

- Uncover Shanghai Yue Opera
  - Tang Renaissance

- We are Singer – songwriters! · Broken Pieces and Mending

- We are Singer – songwriters! · Chen Yi

- We are Singer – songwriters! · J2S

- We are Singer – songwriters! · Relyne Ban (Malaysia)

- We are Singer – songwriters! · Zadon

- Where is Spring?
  - The Shanghai Jazz Club

- You’re Invited
  - Artwave Studio
  - An Esplanade Commission

**KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS**  
19 – 28 Nov 2021

- Concert Hall
  - Athma Ghanam – Music for the Soul
    - Singapore Indian Orchestra and Choir
  - Bhumi Pranām – A Musical Celebration of Mother Earth
    - Temple of Fine Arts

- Theatre
  - Screening: Dil Abhi Bhara Nahi – Legacy of Sahir Ludhianvi
    - Javed Akhtar and Shankar Mahadevan (India)
  - Raffee 50 – A Musical Jubilee by Vasantham Boys
    - Mohamed Raffee
  - RUDRA

- Recital Studio
  - Mighty Warrior Prince Bheema
  - Nimirndha Nannadai – Bharathi’s Poems of Strength
    - SIFAS Alumni

- Theatre Studio
  - Kaanalvariyum Kaarigei Nilaiyum – Madhavi’s story
    - Bharathaa Arts
  - Marma Medai – Theerppu (The Judgement)

- Annexe Studio
  - Aikyam – The Oneness
    - Brahmastra
  - Film Screenings
    - Various artists (India)
  - Ishq Sufiyana – An Evening of Love and Sufi Music
    - Amit Dhamelia These Brief Encounters, Chowk Productions

- Concourse
  - Classical Music Stage: Aarthi Ravichandran & Hiranmayi Anand
  - Classical Music Stage: Amara Rama & Rohini Panda
  - Classical Music Stage: Ananya Vijay
    - Krishnan & Megha Sinha
**KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS**
19 – 28 Nov 2021

**Classical Music Stage:** Dhanush Anil & Surabhi Shrinivas

**Classical Music Stage:** Isha Krishnan & Parth Pillai

**Classical Music Stage:** Nippani Srisha Murthy & Bharath S Menon & Shivarshan Suresh

**Classical Music Stage:** Ruta Apte & Sabapathy Tirupathi Ramana

**Classical Music Stage:** Sandhya Ramachandran & Samyukta Venkatraman

**Classical Music Stage:** Shruthi, Swathi Kumar & Krithika Soma Sundram

**Pip’s Playbox**

**Introduction to Indian Percussion:** Bhangra Dhol and Parai

**Outdoor Theatre**

Alquima Trio
Munir Alsagoff, Leonardo Mendoza & Mohamed Noor

**Classical Dance Stage:** Abhaya
Krithika Soma Sundram, Madhuri Suress, Varsha Vishwanath

**Classical Dance Stage:** Manoranjanis
Nidya Shanthini Manokara, Thulasi Rao, Shivani Rajaraman and Christy Milan

**Classical Dance Stage:** Naanmanimalai
A Meenalochani Anandan, Dhivya Rajaram, Sai Tejaswi Gudideni, Sruti Niranjan

**Classical Dance Stage:** Natyaveda
Sindhu Achudhan, Thrina Devi Elangovan, Saranya Asoskan, Rakshini Murugaiyan, R K Nitnya, Laveniya Kathirasan

**Classical Dance Stage:** Pranavam Arts
Dhanusha Kathiresan, Madhuvanthi Sounderrajan, Venkatesh Babu Dakshita, Karthik Ramasamy

**Classical Dance Stage:** Sakhi
Anuja Varaprasad, Lavanya Rengarajan, Preethi Devarajan, Renisha Paul Mukkam & Sruti Pegatraju

**Classical Dance Stage:** Shresthi Arts
Nalini Subramaniam, Lekshimi Devi Rajasegaran, Karthikgayan Devindran, C Gowri, Srinidhi Manikantan

**Classical Dance Stage:** Triveni
Os Agarwal, Devika Prasad & Vaishnavi Sairaj

**Kala Sambhrama – Celebration Dance**
Afsar Khan, Deepa Srivaisathan, Indu Vijay, Lalitha Subramony, Premela Balakrishnan, Ponnamma Deviaiah, Sreedevy Sivarajasingam, Unni Krishnan

**Project Ra: The Vibes Collective**

**Online**

**Short Films by local filmmakers**

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**MARCH ON – A CHILDREN’S FESTIVAL**
9 - 13 Mar 2022

**Theatre**

I Have Something to Say
Edith Podesta, Jean Tay
An Esplanade Production

**Recital Studio**

Arianna on Another Island
The Opera People

By Our Powers Combined: Making (it) Work for Young Audiences in Singapore
ASSITEJ Singapore

**Pop-up Park**

Ilysia & Noah, ila

**SEEDLINGS – A Public Sharing**

The Legend of Bukit Merah: Hang Nadim and the Garfish
Adib Kosnan, Euginia Tan, Liew Jia Yi

**Annexe Studio**

Family Portrait (Access-Friendly)
Barrowland Ballet (UK) supported by The Kueh Tutus
MARCH ON – A CHILDREN’S FESTIVAL
9 - 13 Mar 2022

Rehearsal Studio
Not a Box – how to make thinking out-of-the-box the in-thing to do
ASSITEJ Singapore

We have something to say! A children's workshop on bullying
SOMAYOKE & ARTFOLD

We have something to say! A family workshop on bullying
SOMAYOKE & ARTFOLD

Youth Lead: Imaginarium – Tales of the Lost Sea Tribes
Students from the Yong Siew Toh Conservatory of Music (YST) Leading and Guiding module

Youth Lead: Sang Nila Has Arrived!
Diverse Abilities Dance Collective (DADC)

Bay Room
LINK: Identity – A Work-in-progress Showcase
Grace Kalaiselvi, Natalie Tse and Ema Saleh with Polyglot Theatre (Singapore & Australia)

Concourse
Don’t stop the music
Sarah Syazlina

Jazz Today for Big Kids
Dawn Wong

love, me ❤️
Adele Wee

Mu-cycle
NAFA Arts Management

Pirate Attack!
NAFA Arts Management

Reminisce and Ruminante
Shak’tiyya

Sisters’ Act
Maya and Heema

Pip’s Playbox
Beats & Doodle Session
Cherry Chan

Hello Pen Pal!
MySuperFuture Theatrical Productions

Outdoor Theatre
Genki Music From Japan
Hibikiya

The joy of Indian Drumming!
Damaru Singapore

The Night We Couldn’t Sleep
NUGS (Dwayne Lau, Sharon Sum, Julian Wong)

Forecourt Garden
Beats & Doodles: Green Critters
Cherry Chan & various artists

Courtyard
This Is What We Eat at Home
3Pumpkins, Tak Takut Kids Club

Various Locations
Magic Circus – Monster Hunt
Void Deck Games

Online
Dimensions of Care in Working with Young Persons in the Community: Behind the Scenes of ‘This Is What We Eat at Home’
3Pumpkins, Tak Takut Kids Club

To Infinity and Beyond! – Envisioning a Brave New World for Young Audiences
ASSITEJ Singapore

MOONFEST – A MID-AUTUMN CELEBRATION
17 Sep – 3 Oct 2021

Annexe Studio
Parent – Child Workshop: DIY Shadow Play Box
Collide.o.scope

Workshop: Of ink, Music & Mind
Ink Artist: Lee Ju-Lyn
Pipa: Cheah Peiqi
Guzheng: Cheah Xueqi

Rehearsal Studio
Parent – Child Workshop: What’s in a Chinese Surname?
Facilitator: Jasmine Xie Huilin
String Art: Fann Art Thérapie

Xiqu Movement Workshop – A Different Tradition
Qin Zhanbao

Concourse
Amalgamation
SZINC

Folk Ditties
Yuan Jin

Journey of the Arts
Deborah Siok, Lim Jia Yi, Tan Wei Tian
Host: Lin Youyi
MOONFEST – A MID-AUTUMN CELEBRATION
17 Sep – 3 Oct 2021

Laugh Out Loud: A Crosstalk Showcase
Young People’s Performing Arts Ensemble

The Tiger Hero
Paper Monkey Theatre

Pip’s Playbox
A Mooncake Adventure with Chef Bing!
Ong Li Wen & Chloe Lim

Outdoor Theatre
An Ode to Chinese Opera
Chinese Opera Institute

Autumn Mistral, Moonlight Allure
Cheng San Chinese Orchestra

In passage; In time
Elements Dance Arts

Studio 219
Parent-Child Workshop: Paper
Lantern-making
Foo Hui Wen

Various Locations
Moon Quest
Ransack

Online
A Backstage Glimpse of Xiqu
Chinese Opera Institute

Amalgamation
SZINC

An Ode to Chinese Opera
Chinese Opera Institute

Autumn Mistral, Moonlight Allure
Cheng San Chinese Orchestra

Battle of the Xiaoshang River
Foshan Cantonese Opera Troupe (China)

Folk Ditties
Yuan Jin

In passage; In time
Elements Dance Arts

Journey of the Arts
Deborah Siok, Lim Jia Yi, Tan Wei Tian
Host: Lin Youyi

Journey to the West: The Tongtian River
Taipei Puppet Theater (Taiwan)

Lantern Riddles Online
Riddle Association

Story Time: To the Moon and Back!
Mediacorp YES 933 DJ Siau Jiahui

The New Mulan Ballad
Shanghai Pingtan Troupe (China)

OCTOBURST! – A CHILDREN’S FESTIVAL
8 – 10 Oct 2021

Pip’s Playbox
Animal Craft

Various Locations
BURSTing with Curiosity! A Self-Guided Trail of Esplanade

Annexe Studio
PLAYtime! Catch a Breath
Directed by Regina Foo

PLAYtime! Imagination Station
Written by Perry Shen and Directed by Lim Junjie Jey

Online
PLAYtime! Playlist
Stan x Soap

Video Bon – Bon:Precious Planet
Written and composed by Ilysia and Noah
PESTA RAYA – MALAY FESTIVAL OF ARTS
10 – 27 Jun 2021

Online

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<td>Director’s Chat with Riri Riza (Indonesia)</td>
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<td>Director’s Chat with Sanif Olek, Faisal Ishak &amp; M. Raihan Halim</td>
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<td>Enche Ahmad</td>
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<td>Gema Serumpun</td>
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<td>Gamelan Asmaradana, Gendang Akustika &amp; Aliran Bebas</td>
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<td>Kribo Records: Sounds of Lecak</td>
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<td>Poe(M)usic: Blessed</td>
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<td>Sofia Nin, Aisyah Lyana &amp; NAMIE</td>
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<td>Sarung (Offstage)</td>
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<td>Garin Nugroho (Indonesia)</td>
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<td>Short Film Anthology – Pendekar</td>
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<td>Sanif Olek</td>
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<td>Short Film Anthology – Arang (Take a bow)</td>
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<td>M. Raihan Halim</td>
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<td>Short Film Anthology – Yayi (Take a bow)</td>
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<td>Faisal Ishak</td>
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<td>There are saga seeds in our pockets!</td>
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<td>Written by Maria Mahat</td>
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<td>Performed by Dalifah Shahril, Hafiz Sanusi &amp; Rizal Rahman</td>
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<td>Warisan (Papassang Tu-riolo)</td>
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<td>Riri Riza (Indonesia)</td>
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VOICES – A FESTIVAL OF SONG
1 – 5 Dec 2021

Theatre Street Cones
Journeying with Song – a choral soundscape (Theatre Street Cones)
Choral Directors Association

Concourse

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<td>A Survey of Renaissance Music in the Time of Leonardo Da Vinci</td>
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<td>Toh Ban Sheng &amp; Renaissance Singers</td>
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<td>The Last Silent Voice: Opera in One Act by George N. Gianopoulos</td>
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<td>SP Vocal Talents and Republic Rhapsody</td>
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<td>Doo Wop</td>
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<td>Andayoma</td>
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<td>Journey of Longing</td>
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<td>Nanyang Academy of Fine Arts, School of Music, Vocal Studies</td>
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<td>Stella Nova: Mediæval Advent &amp; Christmas Music</td>
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<td>Cappella Martialis</td>
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Annexe Studio

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<td>Hear There, Everywhere</td>
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1 – 5 Dec 2021
Outdoor Theatre
A Cappella Once More
1023
Dikir-pella
Jet Set with Musical Theatre
LASALLE College of the Arts BA(Hons) Musical Theatre
Our Music, Our Memories
LimTaiPeng & 96.3 Hao FM DJs Deming, Jingyun and Siyuan
Singing Together Again
ITE Show Choir and ITE That Acappella Group (T.A.G)
Various Locations
Eye-to-I: Self-Guided Audio Tour
Lin Xiangning & Choral Directors Association Singapore

Online
Making a Scene: All About A Cappella
Cherie Chai, Angelina Choo, Ho Kah Keh, Peter Huang, Jason Ong, Vaughan Tan
Musical Theatre Open Mic
Sing’theatre Academy
Vocal Focal: An Evolution of Musical Theatre Styles
Sing’theatre Academy
Vocal Focal: Singing in Harmony
Adi & Steph
Vocal Focal: Singing the Jazzy Blues like Nancy Wilson
Alemay Fernandez
Vocal Focal: Warming Up and Caring for Your Voice
Jingyun Ng and Joel Tay

ESPLANADE SERIES

BEAUTIFUL SUNDAY
A Spark of Reminiscence
Djoko Mangkrengg Performing Arts
A Sleigh Ride through Classics
MacPherson Philharmonic Orchestra
HELLO 2022!
Hear You Later
MAD! – Mad About Dance!
PAssionARTS Audioimage Wind Ensemble
Now Boarding
Mus’Art Youth Wind Orchestra (MYWO)
Oishii!
Xposé Guitar Ensemble
Pop from the Golden Ages
nWinds
Souvenir for Singapore
Asian Cultural Symphony Orchestra
Symphonic Dances
Orchestra of the Music Makers
The Dance of Music
Keat Hong Chinese Orchestra

CLASSICS
Zee Zee in Concert
Zee Zee

COFFEE MORNING & AFTERNOON TEA
Can’t Smile Without You – The Hits of Barry Manilow
Robert Fernando
Divas of the Decades
Mathilda D’Silva
Rock Around the Clock with Jerry & The Neu Faces
Unforgettable Classics of Yu Tian
Johnny Kiong

Online
Lovely Ballds
Tallin Ang
80’s Golden Hits
Shuk Fong
Fabulous Femme
Syltra Lee

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da:ns SERIES

Screening: Alice’s Adventures in Wonderland
The Royal Ballet (UK)

Screening: The Sleeping Beauty
The Royal Ballet (UK)

Screening: Three Ballets: Within the Golden Hour, Medusa and Flight Pattern
The Royal Ballet (UK)

Online

Making a Scene: Ballet, Colour and Diversity (Podcast)

Making a Scene: Social Media is Changing Ballet (Podcast)

DANCE APPRECIATION SERIES

Introduction to The Nutcracker
Singapore Dance Theatre

FEED YOUR IMAGINATION (F.Y.I)

With Time
Drama Box

Online

Inside the Music: Freedom in Jazz
Nicole Duffel Quintet

Keluarga Besar Encik Karim
Checkpoint Theatre

Rumah
P7:ISMA

Stories from Our Shores
MoonShadow Stories

The Musical Canvas
Ding Yi Music Company

in::music

Goose & Shelby Wang: “First Flight”

Lee EinEin & Anie Fann: “13 Missed Calls”

MOSAIC MUSIC SERIES

Bitty

Dru Chen: “Slow Life. An Album Launch with Rangga Jone”

First Fruits: The Music of Mario Serio

Saints Amongst Sinners: “An Adventure of Cosmic Proportions”

The Sean Hong Wei Sextet

The Steve McQueens: “The Observer” Album Launch

MUNCH!

An Orient of Dreams: Works for Oboe and Piano
Seow Yibin & Abigail Sin

A Happy Jolly Christmas
The Harp Quarterly

Baby Book: Celebrating joys and pains of pregnancy, birth and motherhood
Akiko Otao & Pauline Lee

Brassy and Bright
Lion City Brass Quintet

It’s Not Me!
Jeremy Chiew & Shane Thio

Neo-Classicism: Tradition and Change in the 20th Century
Hunter Mah & Jill Chen

The Schumanns
More Than Music

Tribute to the Masters
Rit Xu & Mario Serio

PENTAS

Anak
Very Shy Girl

GARAP Garage
Ismail Jemaah, Sufri Juwahir, Syimah Sabtu

Gelek
Afiq Noorazwa, Bib Mockram, Lyn Hanis, Shahrul Azhar Marekan, Syarifuddin Sahari and Syimah Sabtu

Konsert Gemilang
Najip Ali, Nurulaini, Fauzie Laily, Hanafie Warren, Huda Ramzan, Hyrul Anuar, Iskandar Ismail, Izzat

Tempoh
Orkestar Trio & Djangat

Online

Keluarga Besar Encik Karim
Checkpoint Theatre

CIPTA CIPTA

FS Visual Trilogy: The Show
Farhan Shah

Kemesraan #TintaHasanah
Nana Karia
LISTINGS

ESPLANADE PRESENTS PERFORMANCES

Bulan Sabit Di Bibir
Hyrul Anuar

The Wonda Factory
Wafiq Hadee, Nurhakeem, ITSDATBOYINBLVCK, Vina Varisha & Khairil Ardy

Zalelo
Puisi adalah suara Kemanusiaan
Suraidi Sipan & Hamed Ismail

Online

Panggung Pencipta
Fiza O, Noh Salleh & Taufik Batisah

Playwriting 101
Main Tulis Group

Script Reading: Kedai Serbaneka
Farhanah Diyanah & Main Tulis Group

Script Reading: Kepaten Obor
Suhaili Safari, Agnes Christina, Adib Kosnan, Saedah Samat-Alkaff (Singapore & Indonesia)

MUARA

Online

Dance Fitness 1 – Dinie Dasuki Osman & Zairin Abdul Latiff

Dance Fitness 2 – Osman Abdul Hamid & Azmi Juhari

Dance Masterclass 1 – Composition in Traditional Malay Dance Choreography
Sultan Idris Education University (UPSRI)(Malaysia)

Dance Masterclass 2 – Development of Minangkabau Malay Dance Techniques and Its Applications
Ali Sukri (ISI Padang Panjang)(Indonesia)

Dance Workshop 1 – Dr Muhammad Fazli Taib Saearani (Malaysia)

Dance Workshop 2 – Exploring ‘Mbanyu mili’ in Dance Movement
Denny Wibowo (Indonesia)

Kopi – O Pisang Goreng 1
Veteran from Malay Classic Films – SeniWati
Dayang Sofia & SeniWati Normah Zainal

Kopi – O Pisang Goreng 2
Mak Mak Menari & Pak Pak Penglipur

Muara Dance Showcase
SMDC, Foreign groups, Mari Menari Participants

PLAYtime!

Catch a Breath
Directed by Regina Foo

The Noisy Forest
Directed by Phang Kok Jun

Online

Catch a Breath – Digital Experience (For schools only)
Directed by Regina Foo

Colours in Nature: Fun with Bundle Dyeing
Nature Shankar

Our Wonderland
Sarah-Tabea Sammel

Send a Wish
Gatot Indrajati

RAGA

Indian Performing Arts Convention (IPAC) 2021 In Collaboration with Apsaras Arts Dance Company

Nṛitya Mela: Celebrating 10 years of Dance India Asia Pacific Symposium on Bharatanatyam Film Screening: Yavanika Privadarsini Govind (India)

Online

A Conversation with the Artists – Dragon Ladies Don’t Weep
Margaret Leng Tan, Tamara Saulwick, Erik Griswold, Kok Heng Leun, moderated by Dr. Charlene Rajendran (Australia & Singapore)

By Design
CAKE

Carnatic Mentorship series: Kaatrinile – Tamil silverscreen melodies from yesteryears
Lavanya Balachandran and Shruti Anand

Kasi – Dance of Infinity
Kalpavriksha Fine Arts

Pathey Nimidam
In collaboration with Ravindran Drama Group (RDG)

THE STUDIOS

Dragon Ladies Don’t Weep
Margaret Leng Tan
Co-commissioned by Esplanade – Theatres on the Bay and Asia TOPA
Co-produced by Chamber Made and CultureLink Singapore

Lost Cinema 20/20
Brian Gothong Tan
An Esplanade Commission

Online

A Conversation with the Artists – Dragon Ladies Don’t Weep
Margaret Leng Tan, Tamara Saulwick, Erik Griswold, Kok Heng Leun, moderated by Dr. Charlene Rajendran (Australia & Singapore)

By Design
CAKE
LISTINGS

The Studios Artist Chats: By Design
Amber Vittoria, Vanessa Ban, Zach Lieberman & Edith Podesta
(Singapore & USA)

The Studios Artist Chats: #THEATRE by INDEX (Digital work)

TWINKLE DAMMIT!
A film by Chuang Xu
Featuring Margaret Leng Tan

TM™
A Co-Production with Ontroererend Goed (Belgium)

VISUAL ARTS

A Little Love Story in Singapore
Chiew Sien Kuan

BreatheWater
Parvathi Nayar (India)

Candy Garden
Ahmad Abu Bakar

Change is Constant
Mary Bernadette Lee

d3ar succ3ss0r
Fazleen Karlan

Finding What’s Next
Bob Lee

Kang Ouw 《侠客行》
Boedi Widjaja

Microorganisms Landscape
Han Sai Por

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

Sender of Wishes
Catot Indrajati (Indonesia)

Sewing Discord
Ginette Chittick, Hazel Lim, Nature Shankar,
Berty Tan, Jodi Tan

The Menagerie Race
Muhammad Izdi

Words Create Worlds
Joanne Lim

Public Programmes

Ceramics Workshop
Ahmad Abu Bakar

Latch Hook Workshop
Ginette Chittick

Punch Needle Workshop
Hazel Lim

Word Collage Workshop
Joanne Lim

In Conversation: Sewing Discord
Ginette Chittick, Hazel Lim, Nature Shankar,
Berty Tan, Jodi Tan

Jianghu + Wuxia
Stephen Teo

GENERATION M: THE MUSIC MADE US
Rahimah Rahim, Mohamed Raffee (The Vasantham Boyz), Mel Ferdinands (Gypsy),
Suhaime Subandle (Stompin Ground),
Kathir (Rudra) and Aya Sekine

The Crab Flower Club
Toy Factory

FREE PERFORMANCES

APRIL 2021

In Youthful Company
• Absence!
• Advaitha
• An Evening of Harp Chamber Music - Rave Harper
• Biyu Ng
• Celebration with RAMP Violin Ensemble - RAMP Violin Academy
• deformed: pee pee adventure

• Dogface
• DUOLONQO
• In The Mood – Frontier Danceland
• Khally
• NAP Duo – Naked Andrea Project
• NAP Quintet – Naked Andrea Project
• Ng see Ann Polytecthnic Short Films - Ngee Ann Polytecthnic School of Film & Media Studies
• Ocean Room – Bernice.wav
• OMS Belia
• R & Be Right Back – Ralph Alvern
• RACH
• Ryan Anders & Joy Alexis
• Sam and chill – Sam Driscoll
• Songs Our Teacher Taught Us – Tay-O Voices
• Temasek Polytechnic FYPs 2020: The Covid Edition
• The Moonhouse
• The Piano Kids – My Piano Room
• The Purple Symphony Ensemble
• Tipping Point – LASALLE College of the Arts, Diploma in Dance
• U N W E A V E – *SCAPEdance Residency
• Wafiq Hadee
• When Sport Meets Art – Expy Crew, Jump Rope Federation Singapore and Martial House
• Yongklytown & Co.

Online

In Youthful Company: Good Vibes Only
• Concert Band
• K-East
• Modern Dance
• That Acappella Group (TAG)
LISTINGS

ESPLANADE PRESENTS PERFORMANCES

• West Style District
• ITE Show Choir

MAY 2021

Songs We Grew Up With
• Haven
• Joe Zane
• Let’s B.L.E.W! – The Big Break
• Narysal
• Peter Diaz
• Reignite Rock – Rock Rosettes
• Smooth Hits of the '90s – Yayabananas
• Tiara Maimun
• Uberjam Acoustic

Online
• A Journey To The Past – Marielle & Iman
• Huda & Lal
• I Love You 2000s – Lisa & E.T.
• Soul Searching with Umar Sirhan
• To Mum with Love – LimTayPeng x DJs Deming and Jingyun from 96.3 Hao FM

JULY 2021

Jazz in July
• ‘S Wonderful: The Music of George Gershwin by Lester Ang
• Ain’t Nothin’ But Soul: A Betty Carter by Sarah-Kei & Friends
• Aledeu Trio
• Anson Fung Trio presents An Evening of Herbie Hancock
• Bop to Bop by Joshua Francis Quartet
• Conversations – Joe Lee & Andrew Lim
• Exile Quartet by Malek Lakhoua, Andreas Marinello, Sharik Hasan & Christy Smith
• Fusion Nation – Sebastian Ho & Friends
• Handful of Keys with the Amanda Lee Swingtet
• Impressions of Brazilian Music by Ting Trio featuring Sarah Chew
• Jazz for Kids: Hello Humpty! by Dawn Wong
• Joshua Wan: Something I Heard
• Mario Serio & UnBroken
• Mei Sheum & Sebastian Ho Duo
• Oo-Bl-a-Dee! Celebrating the Women in the Band by W in Jazz Band
• Piano 1 to 3: Aya Sekine Now Trio
• Piano 1 to 3: Sharik Hasan Trio
• Piano 1 to 3: Tan Weixiang Trio
• Rachma Lim Trio
• Rick Smith & Promise
• Shawn Lets featuring Darryl Ervin
• Swingales! Songs for Bopping Lovers! by Yvette Atienza
• The Return of the Blue Monks by The Blue Monks

Jazz in July: Date Night Fridays
• Alemay Fernandez & The Sharik Hasan Trio with special guest appearance by Miss Lou
• On the Sunny Side by Daniela Ruggieri
• Richard Jackson – Richard Jackson, Rick Smith, Tony Makarome, Erik Hargrove

Jazz for kids
• Hello Humpty! – Dawn Wong

Online
• ‘S Wonderful: The Music of George Gershwin by Lester Ang
• Ain’t Nothin’ But Soul: A Betty Carter by Sarah-Kei & Friends
• Aledeu Trio
• Anson Fung Trio presents An Evening of Herbie Hancock
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• Piano 1 to 3: Aya Sekine Now Trio
• Piano 1 to 3: Sharik Hasan Trio
• Piano 1 to 3: Tan Weixiang Trio
• Piano 1 to 3: The Music of Bill Evans – The Duncan McKee Trio
• Rachma Lim Trio
• Rick Smith & Promise
• Shawn Lets featuring Darryl Ervin
• Swingales! Songs for Bopping Lovers! by Yvette Atienza
• The Return of the Blue Monks by The Blue Monks

AUGUST 2021

Red Dot August
• Amanda Tee
• Bryan Chua
• Cadence
• Celebrating Singapore: Morse Percussion X Lorong Boys
• Cherie Rui Min
• Debra Khng
• Disability Visibility by Artists of Access Path
• Jean Seizure
• Joie Tan x Lincey
• KHAi
• License To Cry: Stripped by Dominic Chin
• Margin for Error – Karisa Poedjirahardjo and Vivien Yap
• Paper Paravai
• Red Dot Timeless Tunes – Cheryl Fong
• Resurgence – Varsha
• Sweet and Sour Love – Birds Migrant Theatre
• The Ann & Ben Show – Annette Lee & Benjamin Kheng
• The Untold Chapters – Aniq Rusyaidi
• TSMC Tunes – Ben Hum X Wil.W
• Vick x Karen – Vick Low & Karen de Silva

Red Dot August: Film Screening
• A Land Imagined
• Eclipses
• Flooding in the Time of Drought
• Pop Aye
Online
- 5AM, Stripped With Dreebsby
- Amanda Tee
- Cherie Rui Min
- Debra Khng
- Ridz Razali
- Disability Visibility by Artists of Access Path
- Don Aaron
- Echoes from the Other Side by MDT - Diverse Abilities Dance Collective
- HYSHD – Hayashida Ken
- Irsyad Alif Ft. Nisa Khan II
- Jean Seizure
- Joel & the gudjujus
- Joie Tan x Lincey
- JQ x Zul
- KEAT
- KHAi
- Krysta Joy
- License To Cry: Stripped – Dominic Chin
- Celebrating Singapore: Morse Percussion X Lorong Boys
- Margin for Error – Karisa Poedjirahardjo & Vivien Yap
- Maya Raisha
- Mel:Resurrection – Mel Fernandins
- Paper Paravai – Brown Voices
- Rangga Jones
- RINES
- The Untold Chapters – Aniq Rusyaidi
- Tim De Cotta
- TSMC Tunes – Ben Hum X Wil.W
- Unreleased Voice Memos – Joy Alexis
- Vick x Karen – Vick Low & Karen de Silva
- We Are Each Other’s Second Chances – Intune Music x Yellow Ribbon
- PAC Alumni

SEPTEMBER 2021
- eXChÂnge
  - [gen] – Narrative – Vick Low and Keith Chia
  - Devotions – Wong Yong En, Amanda Lee, Caroline Chin, Lea Devadason
  - dreaming again: yams x russell
  - Enough! – An exploration of the female condition – JEM Collective
  - Fingerfunk x DJ Luqhere
  - KHAYAL: A Lyrical Sea of Migration and Imagination – Shariar Khaleed, Suprihatin Nengsh, Janelyn Dupingay Vergara, Noor Iskandar, Harith Redzuan (from The Its) and Rudy Swandi (from The Its) (Singapore, Philippines, Indonesia and Bangladesh)
  - The Digital Shamans – Raghavendran Rajasekaran and Syafiq Halid
  - The Distance Between Us: Poems and Songs – Felix Cheong, Chen Zhangyi, Lin Xiangning and Moira Loh

OCTOBER 2021
Crossing Borders
- A Journey into Afrobeat, Reggae & Ska Music – Instigator Afrobeat Orchestra
- A Night of Macedonian Music – Bojana Fabel (Singapore/Macedonia)
- Alberto Marin Quartet
- An Acoustic Reggae Nice Up – Reggae Remedy
- Arabic Traditional Music – Firqah Alwehdah
- Azrin Abdullah and Nizarfauzi
- Beats of the East & West – Folk Song & Music from India by Folk Diversity
- Caribbean Soul – Andayoma
- Cuban Grooves – Root by Ernesto Enriquez (Cuba/Singapore)
- Havana Social Club
- Music from Spain – A Tempered-Strings Exploration by Singapore Tremolo Strings
- Music from the Philippines – A Tempered-Strings Exploration by Singapore Tremolo Strings
- Northern Delights – Ng Rui Jun
- Prost! Music for Oktoberfest – Oompah Beats
- Russian Teatime – Alexander Souptel, Masako Suzuki White, Guennadi Mouzyka and Santiago Jiaxi Zhang
- Scottish Traditional Music – Traditionally Speaking
- Songs of Armenia – Gayane Vardanyan and Radostin Kirchev
- The Soul of Keroncong – Keroncong Bayu
- Traditional and Contemporary Folk Music from the British Isles – Kakoang (United Kingdom)
- Travel Around Japan with Music & Dance! – HIBIKIYA (Japan)
- Window to Ukraine – Kseniia Vokhmianina and Ani Umedyan

Online
- The Soul of Keroncong – Keroncong Bayu
- Travel Around Japan with Music & Dance! – HIBIKIYA (Japan)
- Window to Ukraine – Kseniia Vokhmianina and Ani Umedyan

NOVEMBER 2021
Soundtracks
- A Night with Izzy and Owen
- Be Our Guest – Alyssa Lie & Friends
LISTINGS

ESPLANADE PRESENTS PERFORMANCES

• Feel Trip: Yuugen (Limited)
  Train – Musubi
• Heema Izzati
• If Films Were Song – Syakirah Noble & Caleb Koa
• Love, Romance & Anda Mahu Rock! – Ryzall Noh & The Kakilangs
• Maya Raisha
• Sheer-Nas

Online

• Heema Izzati
• If Films Were Song – Syakirah Noble & Caleb Koa
• Maya Raisha
• Sheer-Nas
• Short Films by NTU – Students of Nanyang Technological University School of Art, Design and Media

DECEMBER 2021

Come Together
• A Lyrebirds Christmas
• Amanda G. Lee and Friends
• An Elfie Guide to Santa Claus Not Coming to Town – 7/8 Musical Collective
• Bennett Bay x SHAK
• Chill Out with A&W – Adria & Wei Lun
• Christmas Cheer with Louis Soliano and Friends
• Close to You – A Night with NUS Jazzband
• Come Play (Cello) With Me – Voice of the Cello
• Deck the Halls with Mel & Elle – Mel and Gabrielle
• Ethel X Dwayne X Julian: A Journey Through Local Musicals
• I Kid You Not, Live! – Dhruv Khurana & Siddhant Anand
• In with the New with Hasyir Ibrahim – Hasyir Ibrahim, Wovensound x Ihasamicl, Benny’s, Tiara Maimun & Ken Loh
• Jack & Rai featuring The People in Our Neighbourhood – Tyen Rasif, Mark Bonafide and Suhaimi Yusof
• Jingle Bell Jazz with The Sunnyside Sounds
• Krysta Joy x Keona (ft. Special Friends)
• Let’s Party! An Improvised Year-End Festive Special – ASAP Improv
• Max 李立纶
• Max Surin and Linda Elizabeth of Tokyo Square
• Music of Love – Zeeaura & Friends
• NARYSAL
• NUS Jazz Band
• Perry Pluto and Friends
• Raw Energy
• Rima Rasif
• RINES x Kevin B
• Sam Driscoll
• Slumber Party: Girls’ Night On Stage – Fill The Vamp
• Snacks by a Campfire – PB&J X Likie Low
• Soft Jams with LAYYI ft. Julius
• Summertimes Big Band
• The Being: Katanya Dia Aku Adalah... – NAMIE X Muhd Sharul Mohd
• THE LITMUS LAB – Litmus Jazz Ensemble
• The Nexus Event: Fables Retold – Vivien Yap
• The Novel Encounter – Live Typewritten Poem experience for Year-end wishing
• Tonight with WOKFUNK: Class of 2022 – WOKFUNK, Marian Carmel, Akeem Jhat, Vivien Yap, Dominic Chin, Sambal Snake & Owen Li
• Umar Sirhan and Friends: Bilo Bros feat. Tiara Maimun
• Wayne, Darren and Christopher

JANUARY 2022

All Things New
• Abby Simone
• aeriqah
• Aldo Tasbur
• Ya Like Jazz by ALICIA DC
• Chelsea Cara
• Coming Up Roses
• Cravism x Maya Diegel
cues
CURB
Dreebsby: open to vibing
FXTRT
Gareth Fernandez
Groove Factory & Friends
Hanging Up The Moon
Houg
Introducing Ann Gie
Introspection – Eugene Ang
Joe Lee & Friends: Get In
JQ x ZUL
Leslie Low
lewloh
MOTUS
Naina V
NEW (y)EARS – Izat Ibrahim
Sambal Snake
Same Old Brand New Tunes – Jamie Wong
SATINA and Besties

Online

• Abby Simone
• Aeriqah
• Coming Up Roses
• Naina V
• NEW (y)EARS – Izat Ibrahim
• Sambal Snake
• Same Old Brand New Tunes – Jamie Wong
• SATINA and Besties

FEBRUARY 2022

Cool Classics
• Carnatic Tales by Sudarshan, Nishanth, Sai Vigneshwar, V Anand & Sai Akileshwar
• Distinct Voices by Carolin Ralser and Fontane Liang
• Happy Lunisolar Beats by ZingO Festival Drum Group
LISTINGS ESPLANADE PRESENTS PERFORMANCES

- Incursion Trio by Siew Yi Li, Lin Juan & Beatrice Lin
- Lunchtime Concerts with Students of NAFA, School of Music
- Rhythm and Song by Vignesh, Akilesh and friends
- Samvadana: Musical Conversations by Narendra Suhas Jagannathan, Lavanya Balachandran, Prakash Gopalakrishnan & Sathis Kumar
- Songs for the Soul by Rhythms Aesthetic Society youth ensemble
- Stargaze by Djoko Mangkrengg Performing Arts
- Swar Yuva by Swarhythm Yuva ensemble
- The Aerial Trio by Nestor Solorzano, Jonah Ryan Kwek, Lim Jin, Viktoria Klyukina
- Vive le Trio! by Charity Kiew, Patcharaphan Khumprakob & Rachel Ho

Cool Classics: Music X Literature
- A Piano Programme by Students of the Lim Sisters
- Radostin Kirchev and Skaidrite Rakovska
- You Give Love a Bad Name by Â Duoi

Cool Classics: Opera Weekend
- Heroes, Lovers, Villains and Sidekicks by The Opera People featuring Jonathan Charles Tay, Leslie Tay, Pauline Lee and Shridar Mani
- Opera Arias for Voice and Wind Ensemble by Nanyang Academy of Fine Arts, School of Music, Vocal and Woodwind Studies

Cool Classics: Spectrum Platform
- Juxtapose by Morse Percussion featuring Derek Koh and Cheong Kah Yiong
- Sleep? by Weird Aftertaste

Online

- Cuttings: from The Orchid Folios by Mok Zining & This Humid House
- Jendela Pantunism by Shahril Samri & Fadhli Rusydi Fadzil
- Jiwa Laut – The Spirit of the Sea by Firdaus Sani and Asnida Daud

Soul Jam
- Bob Shiah
- Cover Charged by E R I (Malaysia, Singapore)
- Fresh Off The Block 21/22 – The Finals
- Juniper
- Khally
- The Originals by Trisno
- The Soul of Stevie by NyaLi

MARCH 2022

Foreword
- (you) let the light in by Sing Lit Station
- Children’s Stage of Arts Production
- Cuttings: from The Orchid Folios by Mok Zining & This Humid House

Collaborations

- Ding Yi Composium 2021
- Prize Presentation Concert
- Masters’ Replay Concert
- Symposiums
- Open Rehearsals

Online

- Prize Presentation Concert
- Masters’ Replay Concert
- Symposiums
- Open Rehearsals

M1 CONTACT Contemporary Dance Festival 2021 | Presented by The Human Expression (T.H.E) Dance Company
- Dance At Dusk
- InterBeing – A Double Bill
- M1 Open Stage
- Co.Lab.Asians

M1 Singapore Fringe Festival 2021 | The Necessary Stage
- The Essential Playlist by The Second Breakfast Company
- Rindu di Bulan by Rupa co.lab
- Being: 息在 by 微 Wei Collective and Collaborators

National Theatre Live 2021
- Screening: Hansard
- Screening: The Curious Incident of the Dog in the Night-time
- Screening: Cyrano de Bergerac

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VECTOR#2: DYADS | Dance Nucleus
• A Moment of Entanglement (Talk)
• A Strange Place
• Dance Offering/Station 4
• Dyadic Relations (Talk)
• On Display

COMMUNITY ENGAGEMENT

Community Angklung Workshops
Sri Warisan Som Said Performing Arts Ltd

Community Hula Dance Workshops
Sugako Mayuzumi

Community Songwriting Workshops
Diamonds On The Street

Community Spoken Word Workshops
Jennifer Anne Champion

Community Video Mentorship
Parabole

Save a Friend – Preventing Youth Suicide Programme for Social Service Professionals, Educators & Tertiary Peer Support Student Leaders
Rosemary McGowan

Sing Out Loud! (Lions Befrienders Service Association & AWWA Dementia Day Care Centres)
Angelina Choo

Sing Out Loud! Trainer Programme
(Intermediate)
Angelina Choo

Sing Out Loud! Workshop for Social Service Professionals
Angelina Choo

Songwriting for Hope (Bowen Secondary School & SHINE Children and Youth Services)
Diamonds On The Street

This is My Song (Singapore Cancer Society)
Peggy Ferroa

When Music Meets Life (Virtual) (Various Healthcare and Eldercare Facilities)
• Leon Ho
• Ruby Chen & Jacob Teo
• Tanya Ang & Tan Rui Shan
• Two of Us
• Vanessa Phang & Dominic Cai
• Vivienne Wong & Caleb Tay
• Zeeaura & Claris Tan

Youth Engagement – Learning Journeys and Speaking Engagements for Youth Artists, Arts Practitioners, Educators and Students
# Hirers’ Performances & Events

April 2021 to March 2022

(Unless otherwise stated, all performances are from Singapore)

## CONCERT HALL

### APRIL 2021

- **Altenburg Arts Pte Ltd**
  - Celebrating Beethoven: The Cello Sonatas

- **The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency**
  - Chamber Repertory XVI

- **Singapore Symphonia Company Limited**
  - SSO Subscription Concert: Mozart in Major
  - SSO Subscription Concert: Mozart in Minor

### JUNE 2021

- **Altenburg Arts Pte Ltd**
  - An Extraordinary Time – Haiou Zhang plays Bach & Beethoven (Germany)

### JULY 2021

- **Singapore Symphonia Company Limited**
  - SSO Subscription Concert: Bomsoi Kim Plays Mozart (South Korea, Singapore)
  - SSO Subscription Concert: Flurry of the Flute

### MAY 2021

- **Altenburg Arts Pte Ltd**
  - Celebrating Beethoven: The Cello Sonatas

- **Arts House Limited**
  - Singapore International Festival of Arts 2021: Ghosts of Yesteryear (by Morse Percussion)

- **Orchestra of the Music Makers Ltd**
  - Mahler 4 Live

### AUGUST 2021

- **Orchestra of the Music Makers Ltd**
  - Albert Tiu plays Chopin

### SEPTEMBER 2021

- **Biz Trends Entertainment Pte Ltd**
  - The Famous Trio

- **Supreme Entertainment and Show Productions Pte Ltd**
  - ‘Xin’ With Hearts Concert

### OCTOBER 2021

- **Altenburg Arts Pte Ltd**
  - The Goldberg Variations • Solo Piano Recital by Chiyan Wong (Germany)

- **LA Comedy Live Pte Ltd**
  - LA Comedy Live presents Jinx Yeo for A Night of Laughs

### NOVEMBER 2021

- **Ace 99 Cultural Pte Ltd**
  - Vocal Recital by Zhuang Jie

### DECEMBER 2021

- **LA Comedy Live Pte Ltd**
  - LA Comedy Live presents The Jolly X’mas Comedy Show

## THE ESPLANADE CO LTD | ANNUAL REPORT FY2021/2022
**LISTINGS**

**Net4Com Pte Ltd**  
[Recording] Linying – ROUND Music Festival

**Singapore Symphonia Company Limited**  
SSO Christmas Fundraising Concert  
SSO Subscription Concert: Baiba Skride  
Plays Mozart (Latvia, Singapore)  
SSO Subscription Concert: Lorenzo Viotti and Andreas Ottensamer (Austria, Singapore, Switzerland)

**The Government of the Republic of Singapore**  
( as represented by the Ministry of Defence) through the Defence Science and Technology Agency  
SAF Family Concert

**Wind Bands Association of Singapore**  
WBAS Youth Band Festival Concert 2021

**JANUARY 2022**

**Orchestra of the Music Makers Ltd**  
Beethoven's Eroica: A Symphonic Revolution

**Singapore Symphonia Company Limited**  
[Recording] SSO Recording with Hans Graf  
SSO Subscription Concert: Beethoven, 1806 (China, Singapore)  
SSO Subscription Concert: Schumann Piano Concerto and Mozart’s Jupiter (Germany, Singapore)

**Shooting Gallery Productions Pte Ltd**  
STB x NAC Filming

**FEBRUARY 2022**

**Viva Foundation for Children with Cancer**  
Tanya Sen and Friends in Concert – Traveller’s Songbook

**MARCH 2022**

**Jerry Fernandez**  
The 50th Anniversary of Jerry and The NeuFaces

**Nam Hwa Opera Limited**  
Reimagining Traditions: Women of Teochew Music

**NUS Mind-Science Centre**  

**Singapore Symphonia Company Limited**  
SSO Concerts for Children: The Conductor’s Spellbook  
SSO Subscription Concert: Shostakovich with Hans Graf and Nikolay Didenko (Russia, Singapore)

**THEATRE**

**MAY 2021**

**Arts House Limited**  
[Recording] Singapore International Festival of Arts 2021: The Rhythm of Us  
Singapore International Festival of Arts 2021: Cosmogony (Cie Gilles Jobin, Switzerland) [Live Streamed]

**JULY 2021**

**ROLLA Pte Ltd**  
Feng Ze – Live @ Esplanade – Theatres on the Bay and Move On Official MV Recording

**AUGUST 2021**

**ARTS HOUSE LIMITED**  
Arts House Limited  
The Rhythm of Us

**SEPTEMBER 2021**

**Biz Trends Entertainment Pte Ltd**  
Dan Film Conference: The Making of Movies (Singapore, USA)

**OCTOBER 2021**

**Biz Trends Entertainment Pte Ltd**  
Hao Li Hi 2021 Concert

**Singapore Ballet Ltd**  
Singapore Ballet Gala 2022

**SUPREME PRODUCTIONS PTE LTD**  
Disney in Concert – Magical Music from the Movies (Singapore, USA)

**MARCH 2022**

**Breed Productions Pte Ltd**  
[Filming] Hypnotherapology Music Video

**TEDDY GOH**  
[Filming] For Ukraine Refugees
APRIL 2021
Association of Composers (Singapore)
[Recording] Temasek – Vocal Composition
Recital by Xiao Chunyuan
Benjamin Lim Tiong Han
A place to sit for a while
City Choir
[Recording] Our Night Rendezvous 2
Goh Soon Tioe Music Studio
Goh Soon Tioe@110 – Concert Series
Harmonica Aficionados Society
Romantic Melody
Singapore Armed Forces Band
SAF – Percussion Ensemble
Singapore Youth Choir Ltd
Matin Live Concert

MAY 2021
Jeremy Lim Wei Liang
Music from the Soviet Era: Songs of Our Century
Madison Academy of Music
Imagine by Madison Academy of Music
Maya Dance Theatre Ltd
[Recording] Seeds Digital Recording Project
Musicians’ Initiative
Concertan-TEH!
Pamela Cheong Yuzhi
Lecture Recital - Of Night and Dreams
Singapore Street Festival Limited
Alyssa Lie in Concert
Haven Live in Concert
[Recording] Beyond the Borders (by Sachiyo)

JUNE 2021
Ikuko Takahashi
Adventure with the Frisson String Quartet

JULY 2021
Belle Epoque Music Limited
RESONANCES - a double bill
Goh Soon Tioe Music Studio
Natalie Koh, Violin - 2020 GST Centenary Award Recital
Raymond Wong
Scandinavia

AUGUST 2021
Artistventure Pte Ltd
Musaic
Flamenco Sin Fronteras Ltd
Flamencasian

SEPTEMBER 2021
Artistventure Pte Ltd
Musaic
Kris Foundation
Die Dunkelrosa Rose
T’ang Quartet Ltd
Death and the Maiden: T’ang Quartet in Concert
The Harp Association (Singapore)
The “Duality” Concert Series – Viva Rave –
10 Harp Ensemble Concert by Singapore Young Professional Harpists
Vocal Associates Ltd
Teachers Series II and Songbird Series 2021

Nicholas Ho
Piano Recital by Nicholas Ho
Pamela Cheong Yuzhi
I HATE MUSIC: stories for big and little people
Raffles Singers
Always Singing
Red Dot Baroque Ltd
Red Dot Baroque – Vivaldi Four Seasons
Robert Casteels
Like Nothing Else
Sensible Music
far, far, away
Siew Yi Li
Strauss and Franck (by Siew Yi Li & Victor Ong)
Singapore Street Festival Limited
Re-License To Cry: Dominic Chin in Concert ft. Guest Duets
The Harp Association (Singapore)
RH International Prestige Award 2021 - Winner’s Concert
The Singapore Lyric Opera Limited
SLO Presents Chorus in Concert
Vocal Associates Ltd
A Shakespearean Affair Part I
**OCTOBER 2021**

Artistventure Pte Ltd
Symphony of Motherhood

Embassy of Austria in Singapore
The Austrian Music Universe

Sensible Music
Sérine de Labaume in Recital (1)
Sérine de Labaume in Recital (2)

Vocal Associates Ltd
Spring Will Come Again

**NOVEMBER 2021**

Robert Casteels
Like Nothing Else #2

Singapore Symphonia Company Limited
NPVC Violin Quarter Finals & Semi Finals
The Necessary Stage
____ Can Change

**DECEMBER 2021**

Benjamin Lim Tiong Han
[Recording] Ben Lim Concerts presents My Homeland: An Evening of Russian Art Songs

Decadance Co
Double Trouble

Sensible Music
Shall We Dance (by Sérine de Labaume)

*Singapore Street Festival Limited*
The Christmas Songs Concert by Jacintha & Robert

The Arts Place
Songs to the Moon

*The Philharmonic Orchestra Society*
Animal Stories

Vocal Associates Ltd
A Shakespearean Affair Part II

**JANUARY 2022**

Chamber Music and Arts Singapore Ltd
Beethoven250

Neo Ming Wei
"Dream Valley" – A Collaborative Piano Recital
Pamela Cheong Yuzhi
Just Mozart!

*Richard Wagner Association (Singapore)*
War of the Romantics

Sherman Lee
Project 2020 (by Nanyang Collective)

*Singapore Armed Forces Band*
Solista I

Xavier Marina Patricia
My Life of Music & Dreams

**FEBRUARY 2022**

BELLEPOQUE
In Your Hands

Gena Ng
Singapore Youth Chamber Winds

re: mix
re: mix “Turning the Page”

Sarah Wong
Spanish Resonances: Harp and Spanish Dance (by The Harp Quarterly and Spanish Dance Singapore)

Toh Tze Chin
Memories of 2055: Worlds Beyond

Vocal Associates Ltd
Pandemic Blues by Evolution Quartet

Yvette Atienza
A Tribute to Singapore Jazz Pioneers – LIVE!

**MARCH 2022**

Chee Jun Hong
What I want to say?

Funkie Monkies Entertainment
Ben Hum EP Launch Mini Concert

Musicians’ Initiative
Animation Soundtracks
**THEATRE STUDIO**

**SEPTEMBER 2021**

Agam Ltd
Re.Somma

Arts Theatre of Singapore Ltd
[Recording] Live stream recording Little White Rabbit and Tadpole Looking for Mom

VK Arts Ltd
Samrohana - healing at 528Hz

**DECEMBER 2021**

T.H.E Dance Company Ltd
Seeing _____ Through the Eyes of Impermanence (by The Human Expression (T.H.E) Dance Company)

**JANUARY 2022**

The Necessary Stage
M1 Singapore Fringe Festival 2022: The Helpers – Rindu di Bulan by Rupa co.lab
M1 Singapore Fringe Festival 2022: The Helpers – The Essential Playlist by The Second Breakfast Company

**ANNEXE STUDIO**

**MAY 2021**

Division Communications Pte Ltd
McLaren Ultimate Series Elva Launch

**SEPTEMBER 2021**

Make Music Pte Ltd
[Recording] Stefanie Sun Douyin Livestream Concert

**DECEMBER 2021**

Ho Si Min Placida
What the Bach!

Theophilus Kwek
Migrant Cultural Show 2021

**JANUARY 2022**

The Necessary Stage
M1 Singapore Fringe Festival 2022: The Helpers – Being by Wei Collective and Collaborators

The Opera People Ltd
Penelope

**FEBRUARY 2022**

Brian Peace
Kira Ft Mad Honey

Ryan Tan
Our Dream | Whose Reality by Flame of the Forest

**MARCH 2022**

Arts House Limited
Time Heist: Civic District Press Conference

Louis Quek
UPLOADING presents Time Capsule

Persatuan Bahasa Melayu Universiti Kesbangsaan Singapura (PBMUKS)
MERDU 2022

The Singapore Lyric Opera Limited
Sunshine Through the Rain

Yvonne Tay
Music Kneads: A Sensory Celebration of Music & Gastronomy
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Handwritten words and artwork by Joanne Lim
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