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Friday 14 August 2020 | 3pm - 4pm



Business Sustainability for the Arts and Culture Sectors in Times of COVID-19 – Perspectives from SISTIC

Joe Ow
Chief Executive Officer
SISTIC.com Pte Ltd

ABOUT THE WEBINAR

The COVID-19 pandemic has led to a shift in consumers' behaviours and accelerated the pace of digitalisation in the way consumers interact with the arts and culture sectors, creating a new digital norm where museums, along with arts and cultural groups, are increasingly moving towards online ticketing platforms to provide a more confident and safer experience for their visitors. In this webinar, Mr Joe Ow, CEO of SISTIC, will talk about consumer behaviour in Singapore during COVID-19, and share his experiences in leading his company to adapt to these changes by re-designing SISTIC's digital services, and forming meaningful partnerships with various institutions to create better user experiences. He will share how digital technologies on the SISTIC platform are re-designed to cater to new visitor expectations for the arts and culture sectors, and talk about the digital strategies used to reach out to new and younger segments of consumers.

ABOUT THE SPEAKER

Joe is a Digital Practitioner, Technologist and Business Leader. With over 19 years of experience, he held several leadership positions in management, operations, technology and delivery. His current digital adventure is with SISTIC.com Pte Ltd, where he is transforming one of Singapore's first technology companies. He is re-imagining a new ticketing experience where tickets could be purchased or reserved seamlessly in a world focused on digital and data. He wants to change the way customers discover and consume sports, arts, culture and entertainment activities. Prior to SISTIC, he spent more than 2 years in Accenture Singapore, where he was involved in technology consulting and digital transformation for Fortune 500 companies.

MUSEUM ROUNDTABLE

SISTIC SHARING

14 August 2020

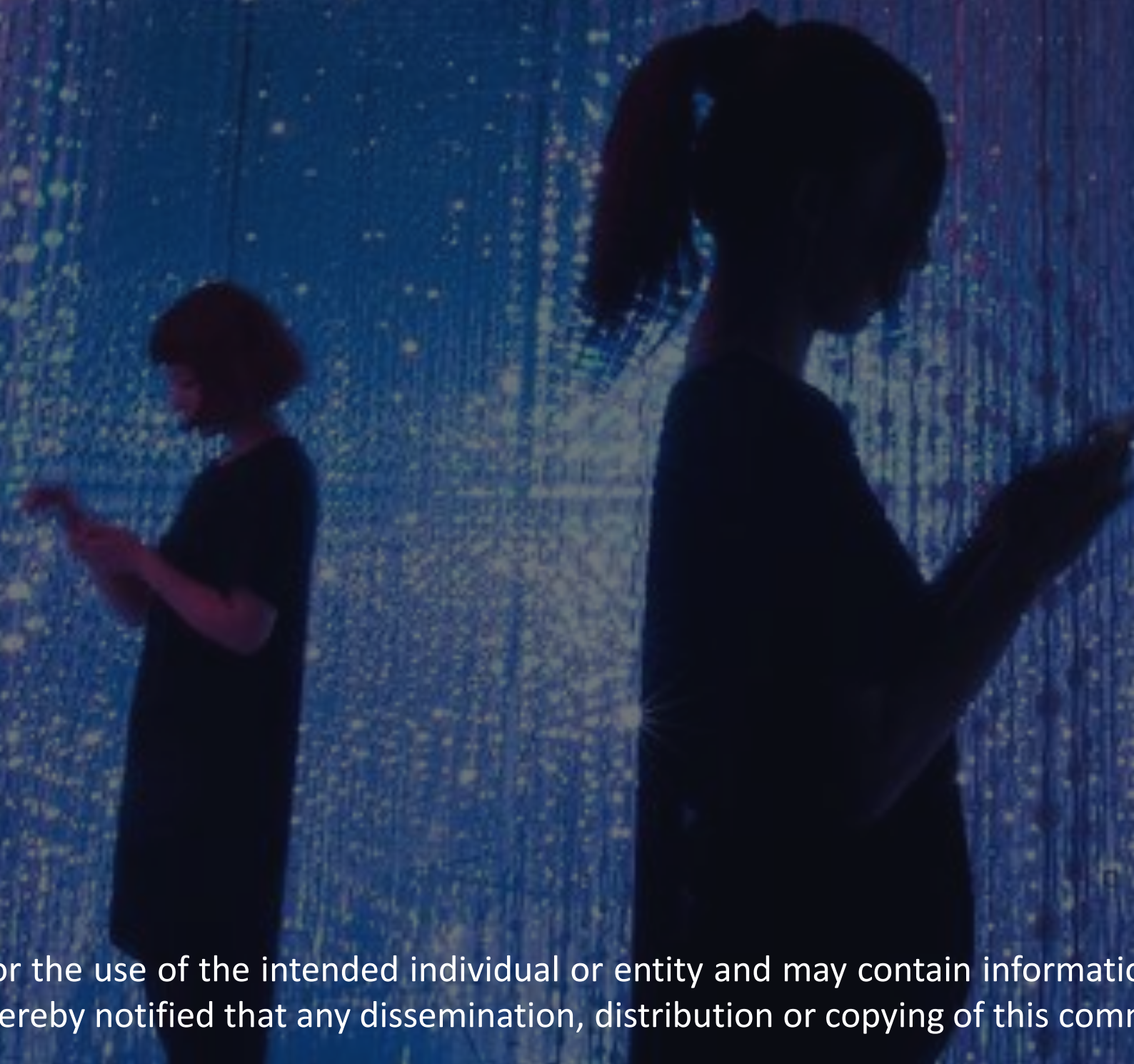


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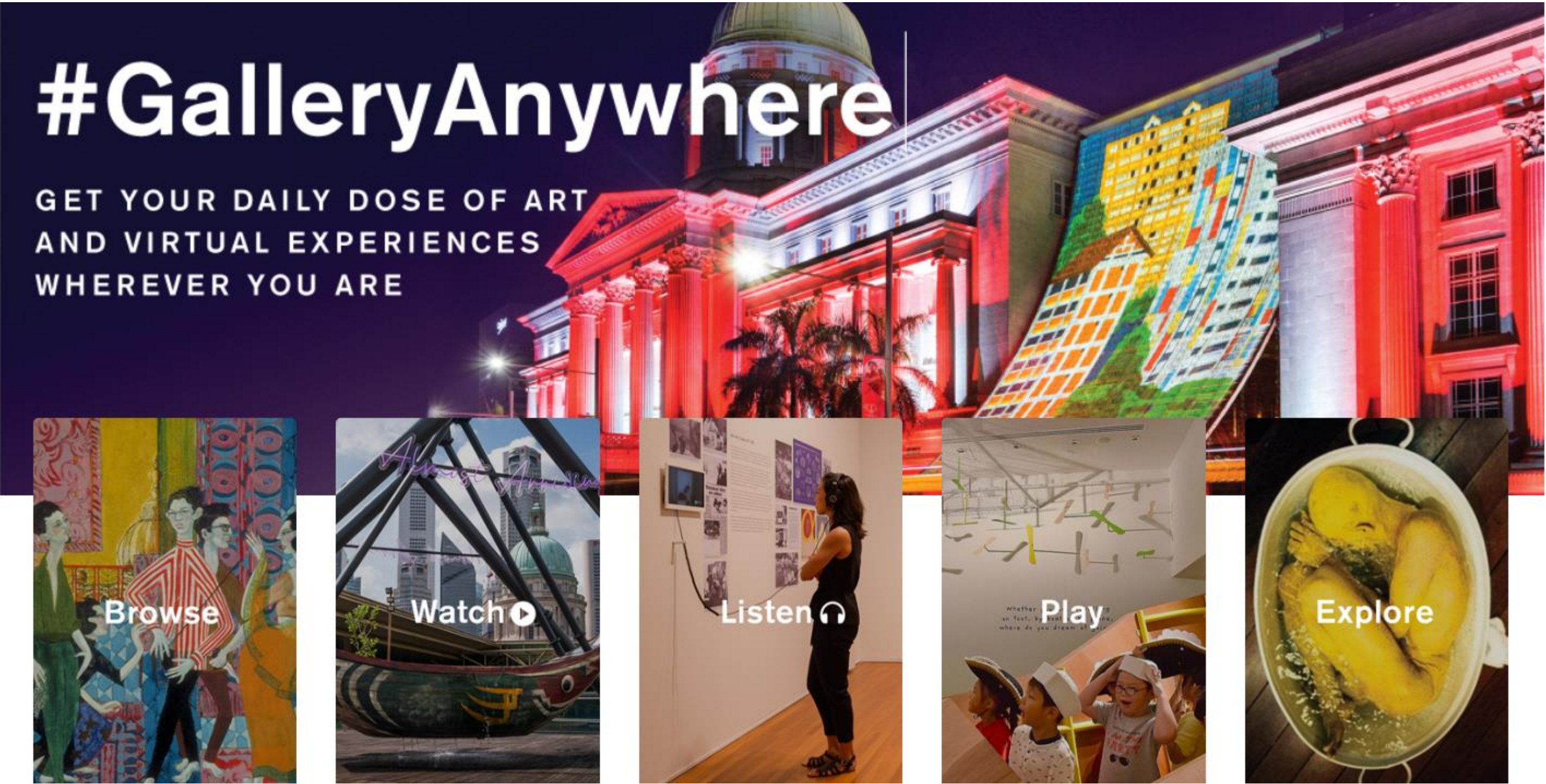




3 in 4 Singaporeans go digital in arts consumption

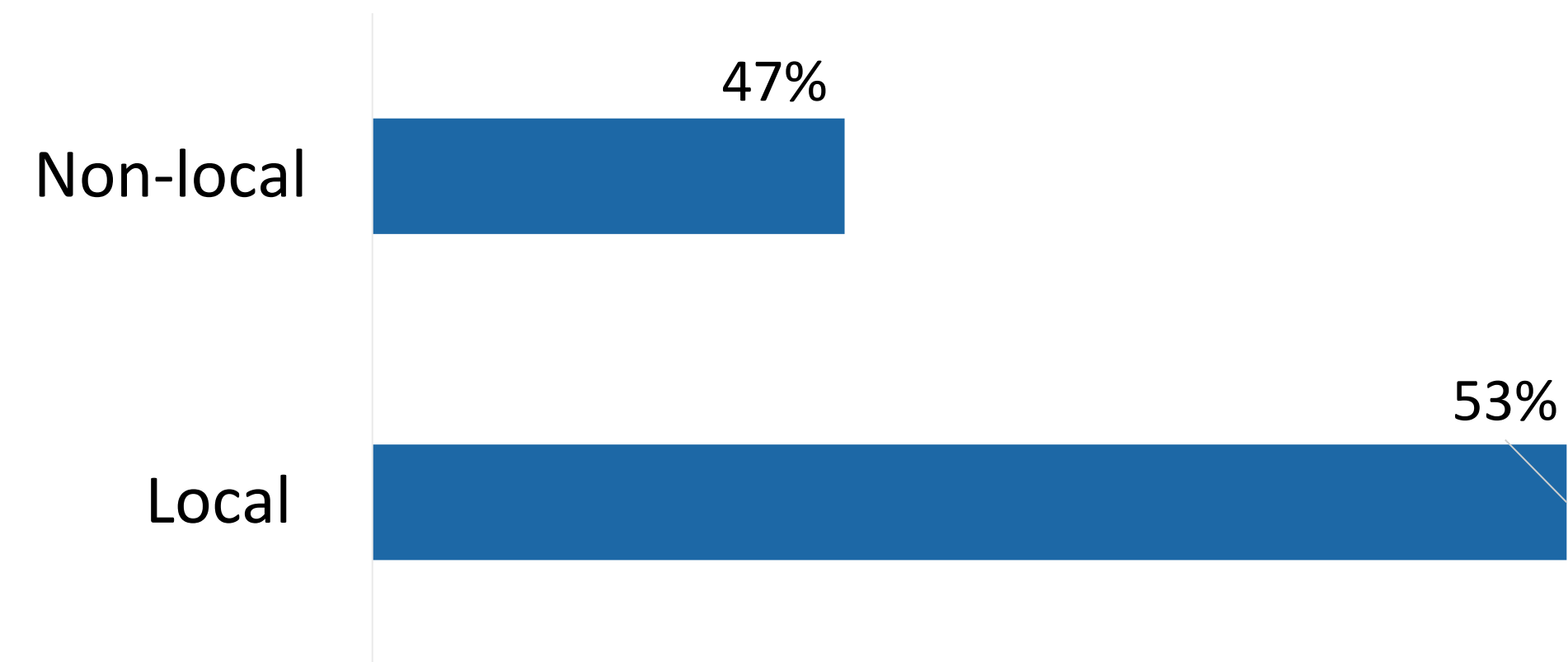
Stuck at Home? These 12 Famous Museums Offer Virtual Tours You Can Take on Your Couch (Video)

Experience the best museums from London to Seoul in the comfort of your own home.

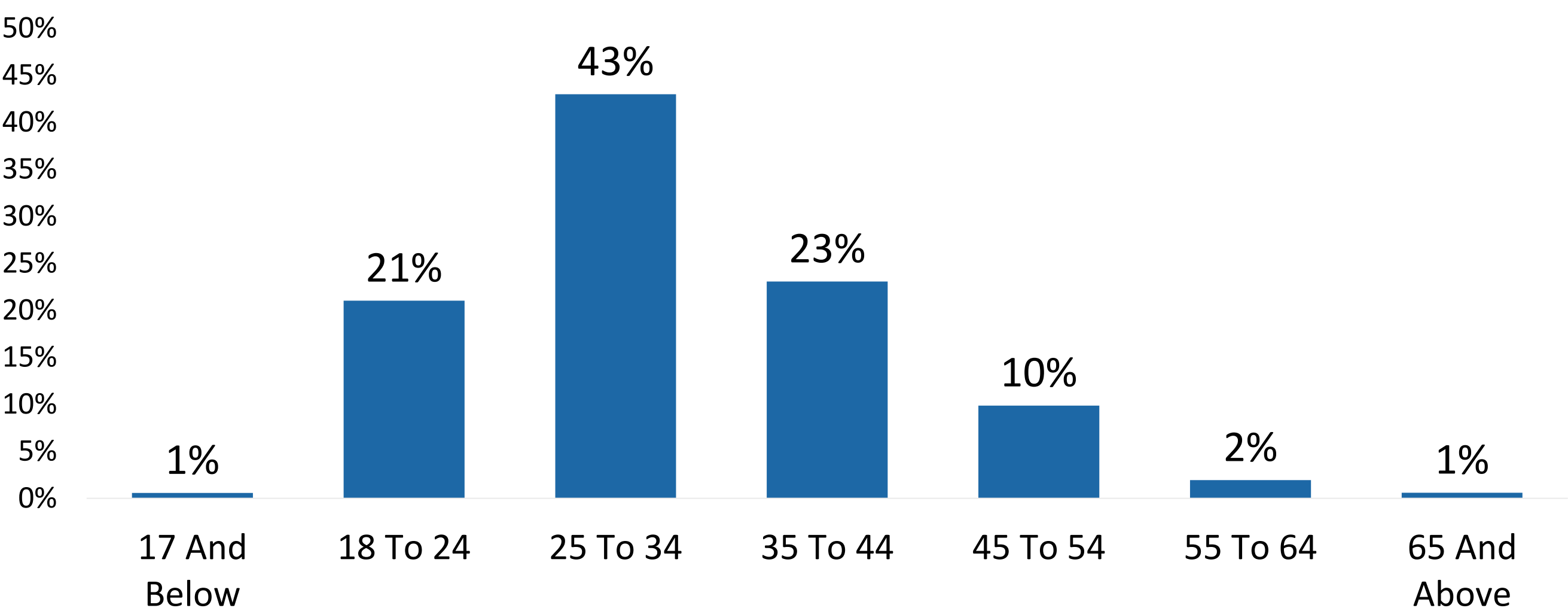


PRE-COVID STATS

MUSEUMS VISITORS NATIONALITY
(2019) *SISTIC Patron Data*



VISITORS AGE (2019) *SISTIC Patron Data*



PREFERRED SALES CHANNELS
(% OF AGE GROUP)

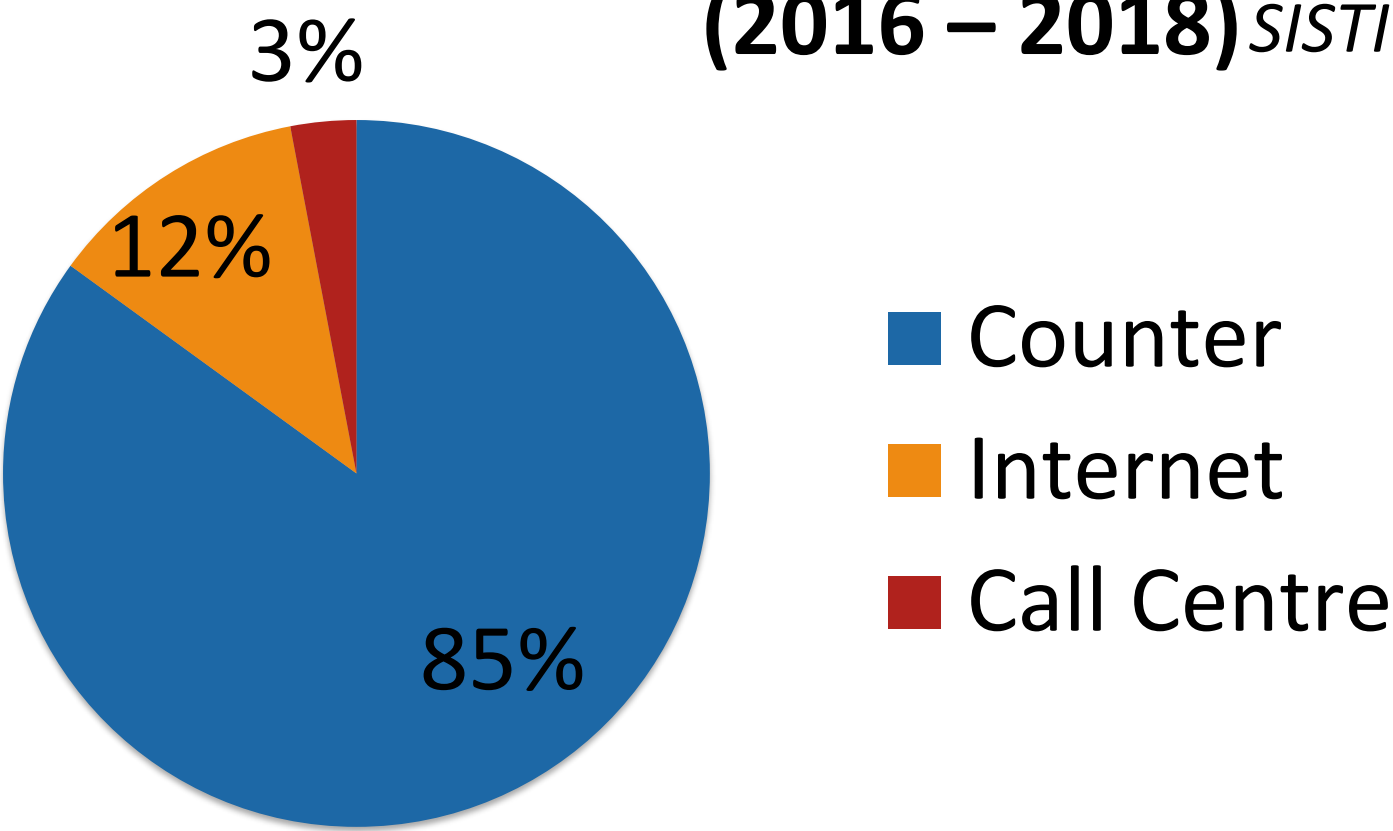
SISTIC Annual Patron Survey 2019



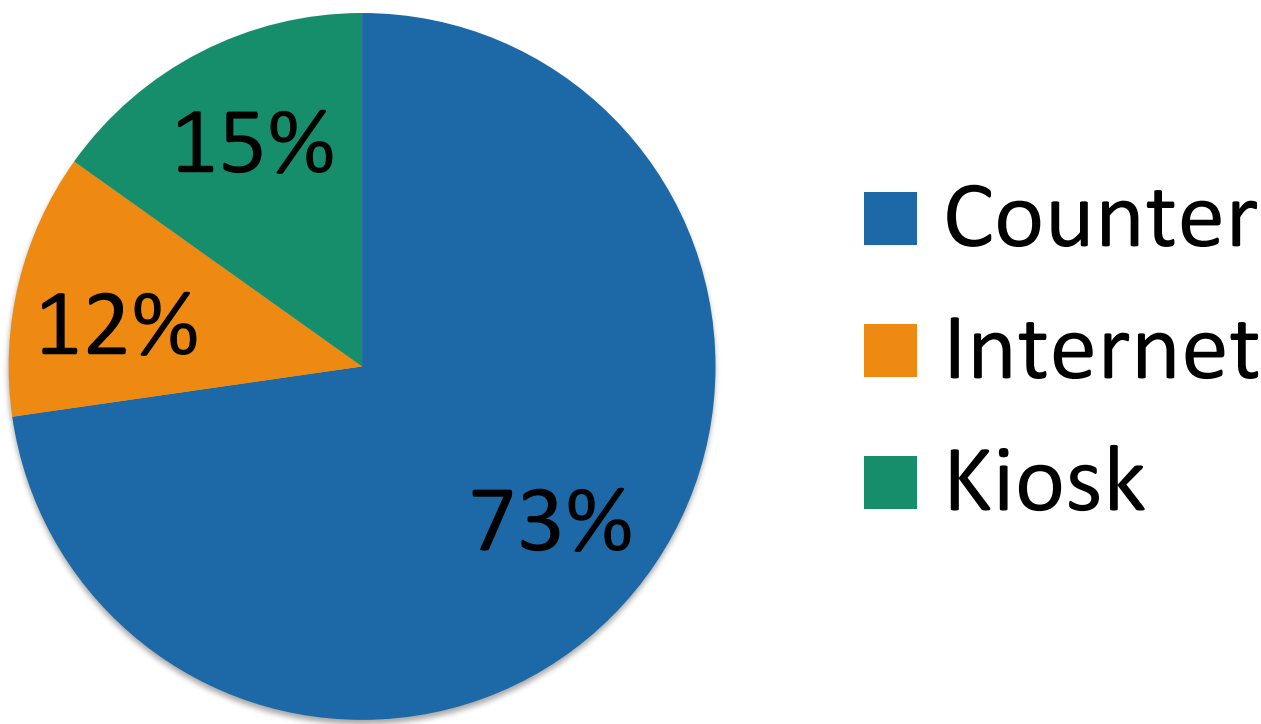
Desktop	Mobile Browser	Mobile App	AA	Hotline	Kiosk
<18: 48.8%	<18: 25.0%	<18: 12.5%	<18: 4.2%	<18: 0%	<18: 8.3%
18-24: 65.3%	18-24: 17.1%	18-24: 11.2%	18-24: 4.4%	18-24: 0.2%	18-24: 1.6%
25-34: 56.5%	25-34: 22.5%	25-34: 18.0%	25-34: 2.0%	25-34: 0.2%	25-34: 0.6%
35-44: 46.6%	35-44: 26.3%	35-44: 23.9%	35-44: 1.7%	35-44: 0.5%	35-44: 0.8%
45-54: 51.4%	45-54: 23.4%	45-54: 19.2%	45-54: 3.9%	45-54: 1.0%	45-54: 0.7%
55-64: 58.3%	55-64: 17.0%	55-64: 14.6%	55-64: 6.3%	55-64: 1.5%	55-64: 1.5%
65+: 45.8%	65+: 16.7%	65+: 14.6%	65+: 8.3%	65+: 8.3%	65+: 4.3%

PRE-COVID STATS

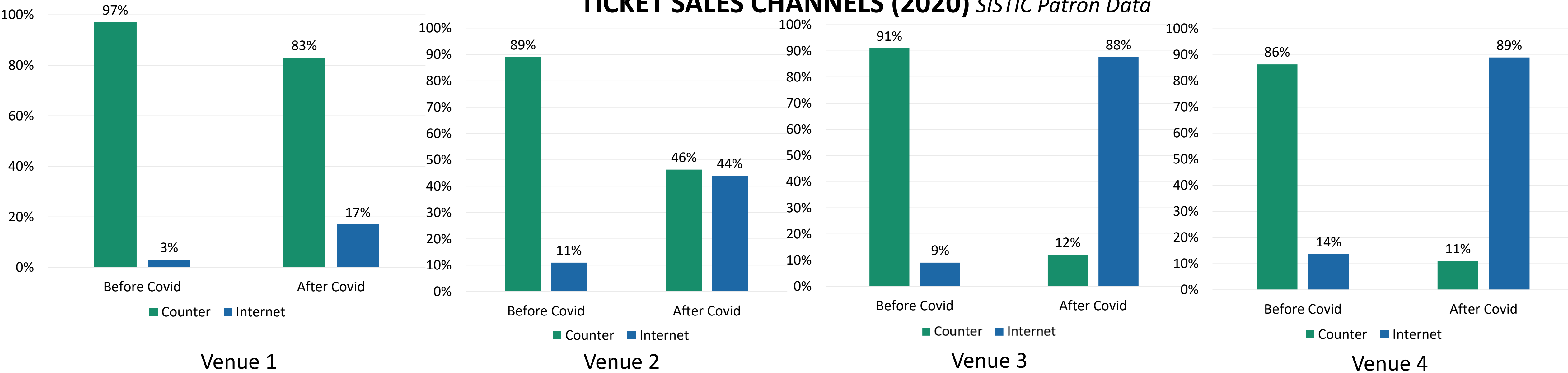
TICKET SALES CHANNELS
(2016 – 2018) *SISTIC Patron Data*



TICKET SALES CHANNELS
(2019) *SISTIC Patron Data*



TICKET SALES CHANNELS (2020) *SISTIC Patron Data*



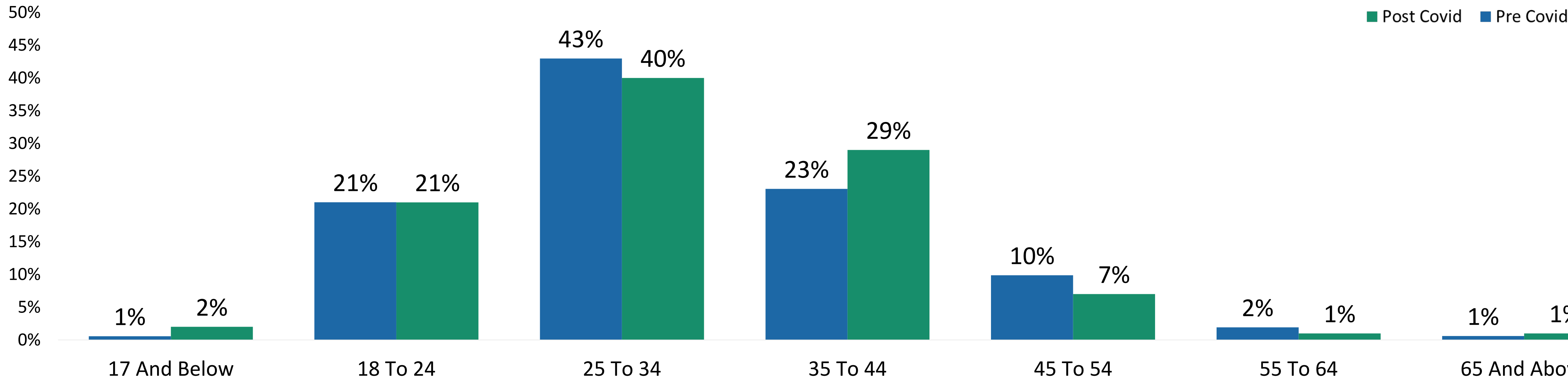
POST-COVID STATS

MUSEUMS VISITORS NATIONALITY (Pre and Post COVID)

SISTIC Patron Data



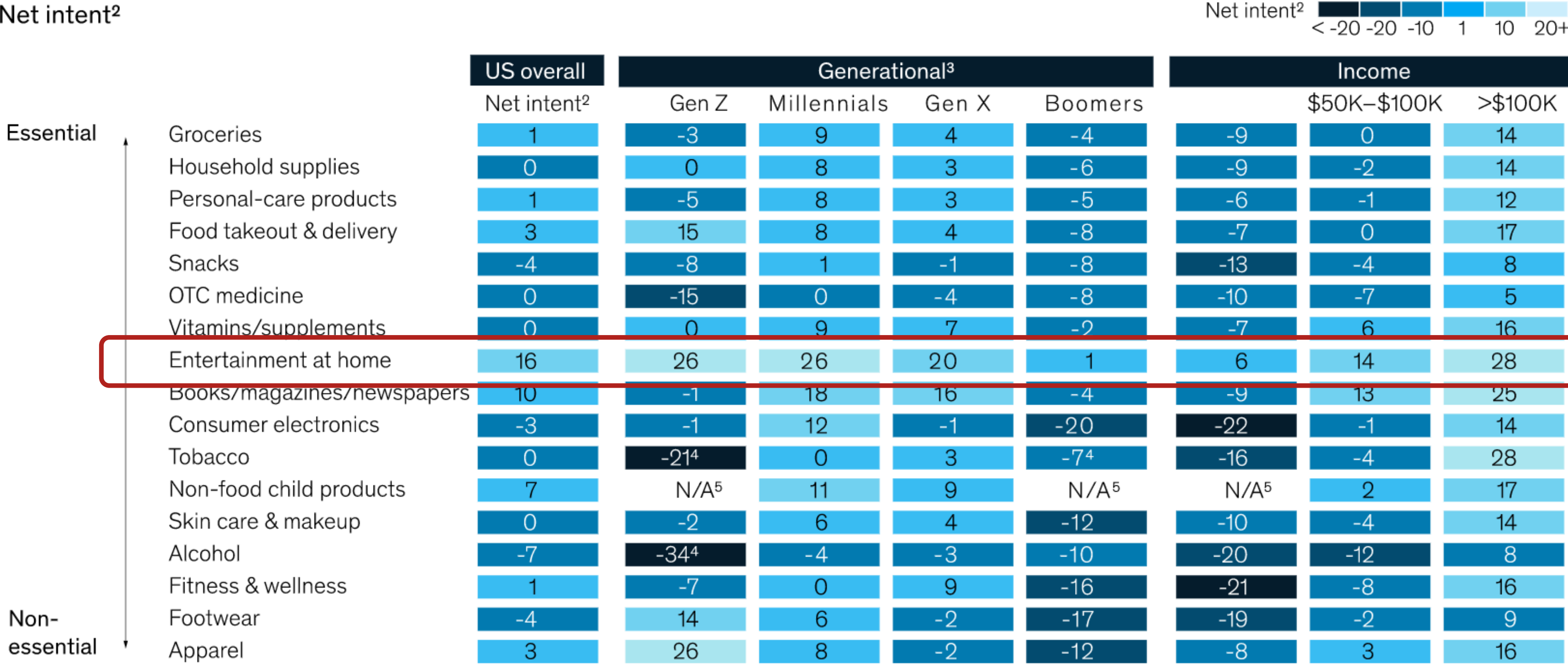
VISITORS AGE (Pre and Post COVID) SISTIC Patron Data



POST-COVID STATS

Online shopping intent for nonessential categories is strongest for millennials and high-income earners.

Expected change in online shopping per category over the next 2 weeks¹



McKinsey & Company
US Consumer Pulse Survey

¹Q: And where do you expect you'll buy these categories? Tell us if you will shop in the following places more, about the same, or less in the next 2 weeks. Please note, if you don't buy in one of these places today and won't in next 2 weeks, please select "N/A." (Did not ask this question for categories not shown.)

²Net intent is calculated by subtracting the % of respondents stating they expect to decrease online shopping frequency from the % of respondents stating they expect to increase online shopping frequency.

³Generational data refers to the weighted average of McKinsey & Company COVID-19 US Consumer Pulse Survey 6/15–6/21/2020, n = 2,006, and 6/1–6/7/2020, n = 1,966.

⁴Low sample (75–100).

⁵Insufficient sample (<75).

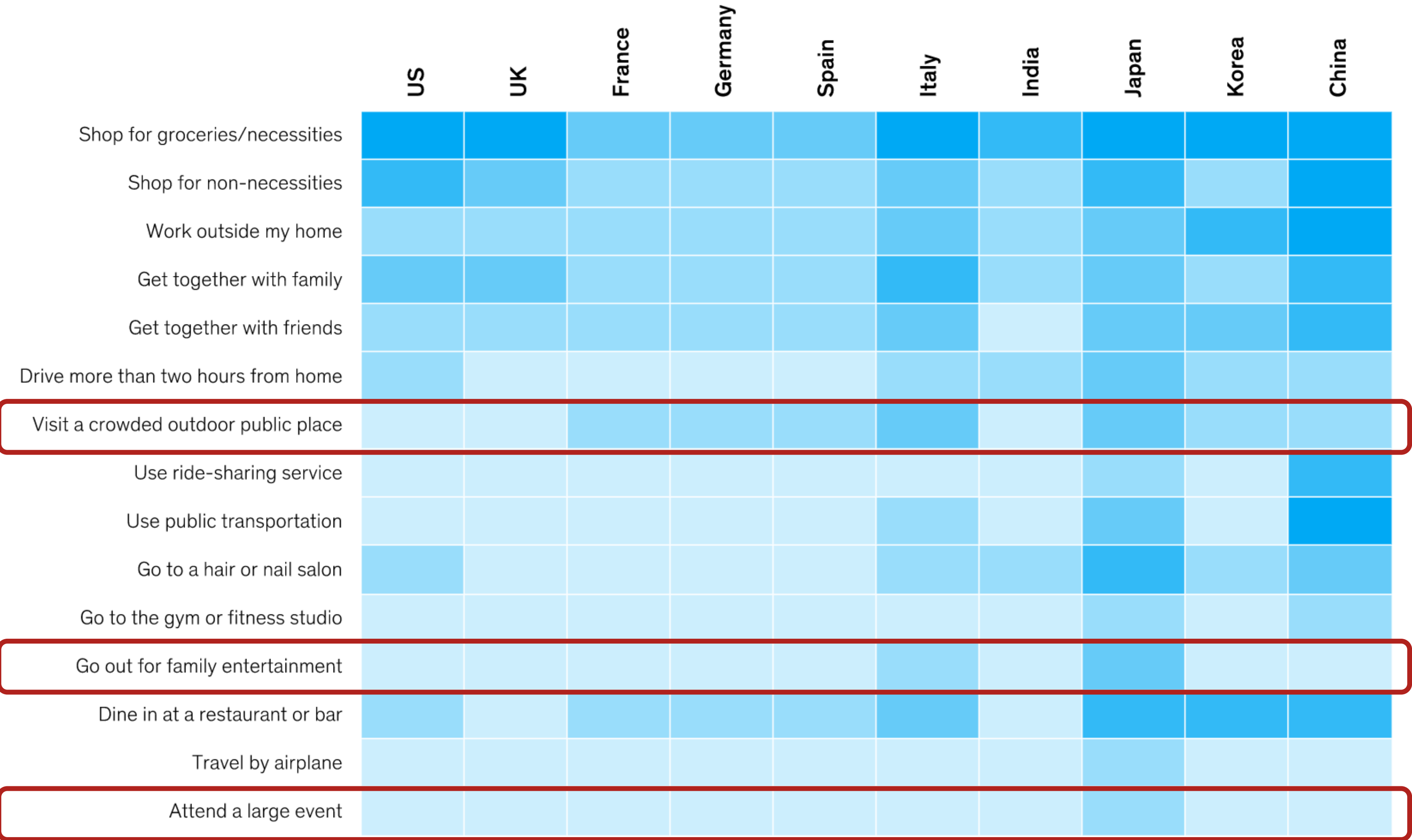
Source: McKinsey & Company COVID-19 US Consumer Pulse Survey 6/15–6/21/2020, n = 2,006, sampled and weighted to match the US general population 18+ years

POST-COVID STATS

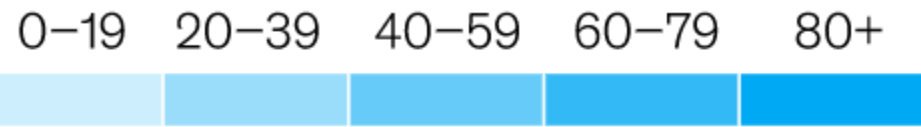
Intent to pursue out-of-home activities varies by category and country.

Intended engagement with activities outside home for the next two weeks¹

% of respondents²



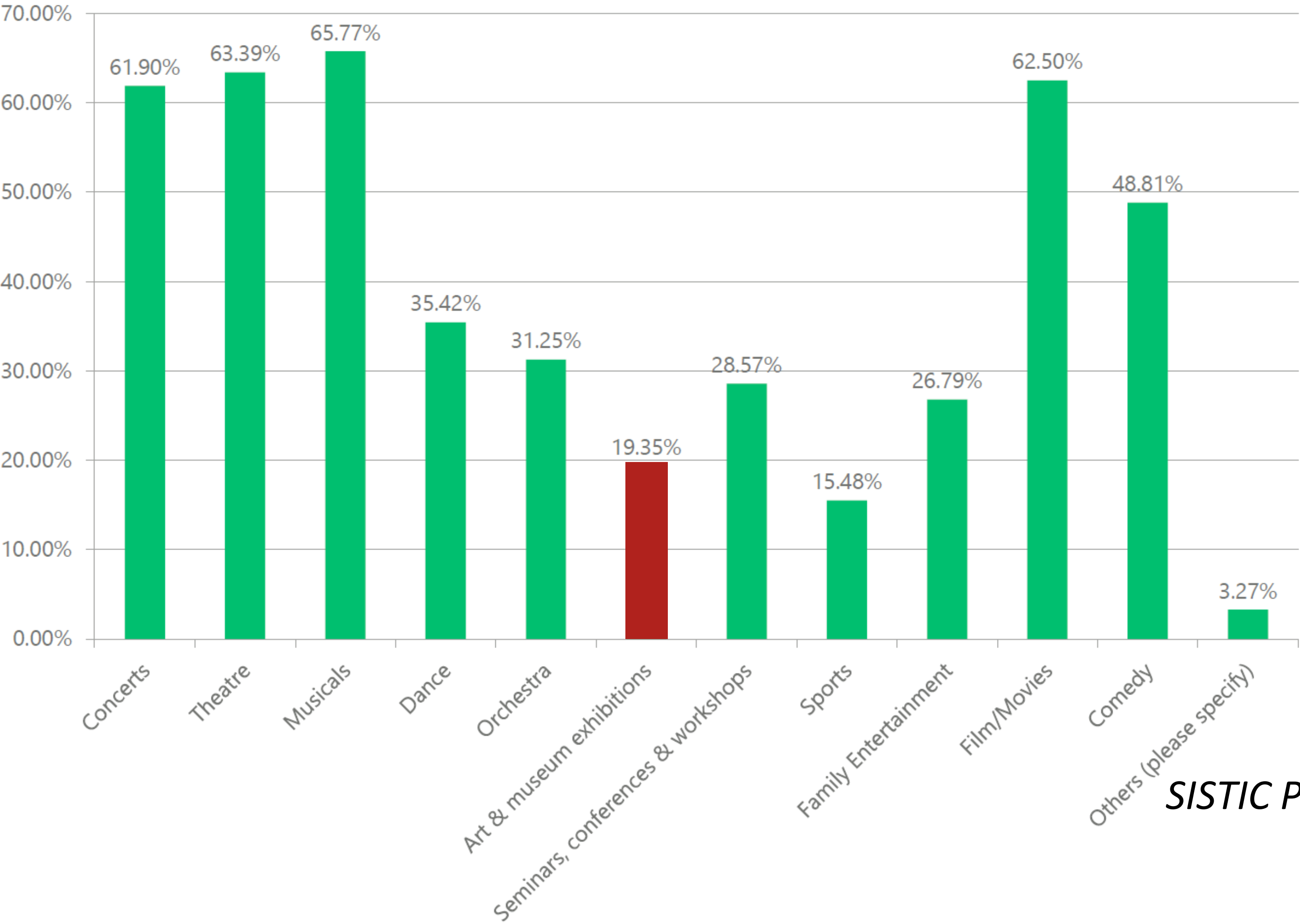
McKinsey & Company Survey



¹For which of the following activities do you intend to leave your home to do in the next two weeks?
²Part represents percent of respondents who intend to leave their home to do this activity during the next two weeks.
Source: McKinsey & Company COVID-19 Consumer Pulse surveys, conducted globally between June 15 and June 21, 2020

POST-COVID STATS

Which type(s) of events are you most likely to watch via live stream? Tick those that apply.

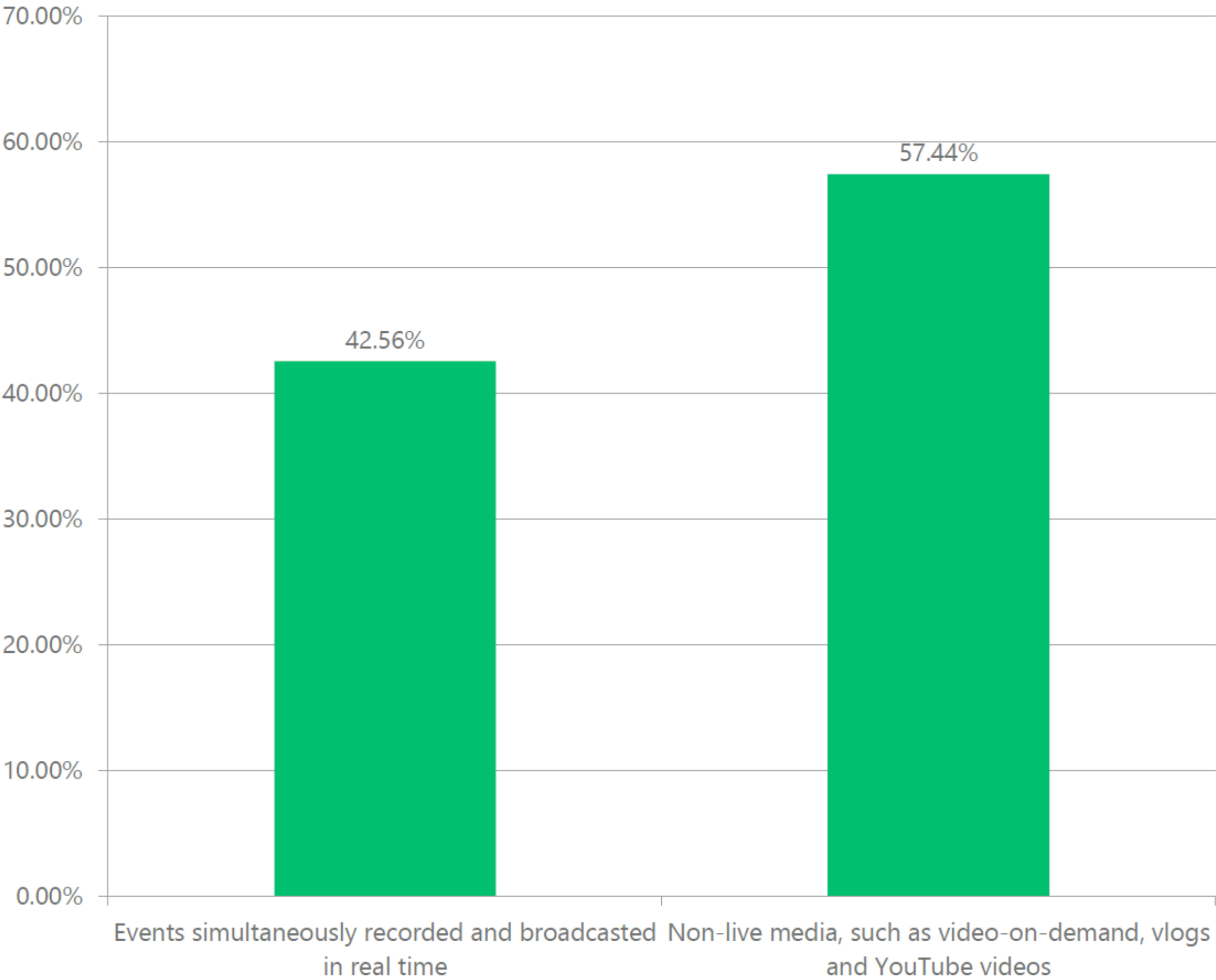


Answer Choices	Responses	
Concerts	61.90%	208
Theatre	63.39%	213
Musicals	65.77%	221
Dance	35.42%	119
Orchestra	31.25%	105
Art & museum exhibitions	19.35%	65
Seminars, conferences & workshops	28.57%	96
Sports	15.48%	52
Family Entertainment	26.79%	90
Film/Movies	62.50%	210
Comedy	48.81%	164
Others – Magic shows, opera, news, gaming events	3.27%	11
	Answered	336

SISTIC Poll on Live Streaming and Virtual Events – Apr 2020

POST-COVID STATS

What type of content do you generally prefer to watch online?



Answer Choices	Responses	
Events simultaneously recorded and broadcasted in real time	42.56%	143
Non-live media, such as video-on-demand, vlogs and YouTube videos	57.44%	193
	Answered	336

SISTIC Poll on Live Streaming and Virtual Events – Apr 2020

DIGITAL ENGAGEMENTS

IMPORTANCE OF DIGITAL ENGAGEMENTS

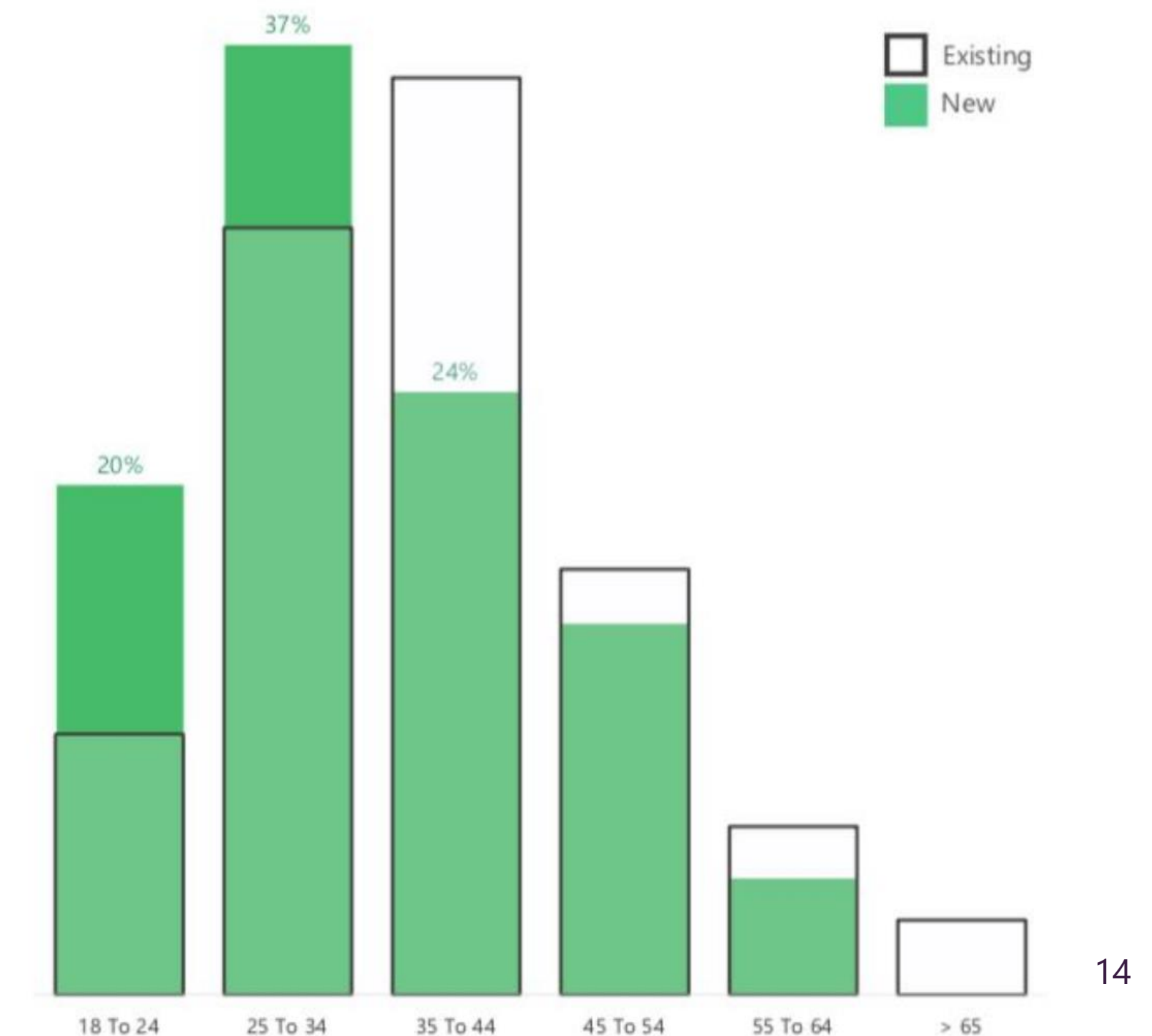
Digital Consumer Survey (by NHB) in May 2020

- 43.5% are new audiences, reached via NHB's digital offering
- 87.4% agreed digital offering made them more interested to visit our Museums
- 79.9% agreed that the digital offerings uplifted their spirits

Our own findings from SISTIC Live, our new Live Streaming service

- 39% are new audiences who have never attended our physical events
- Most of the new audiences were younger segments

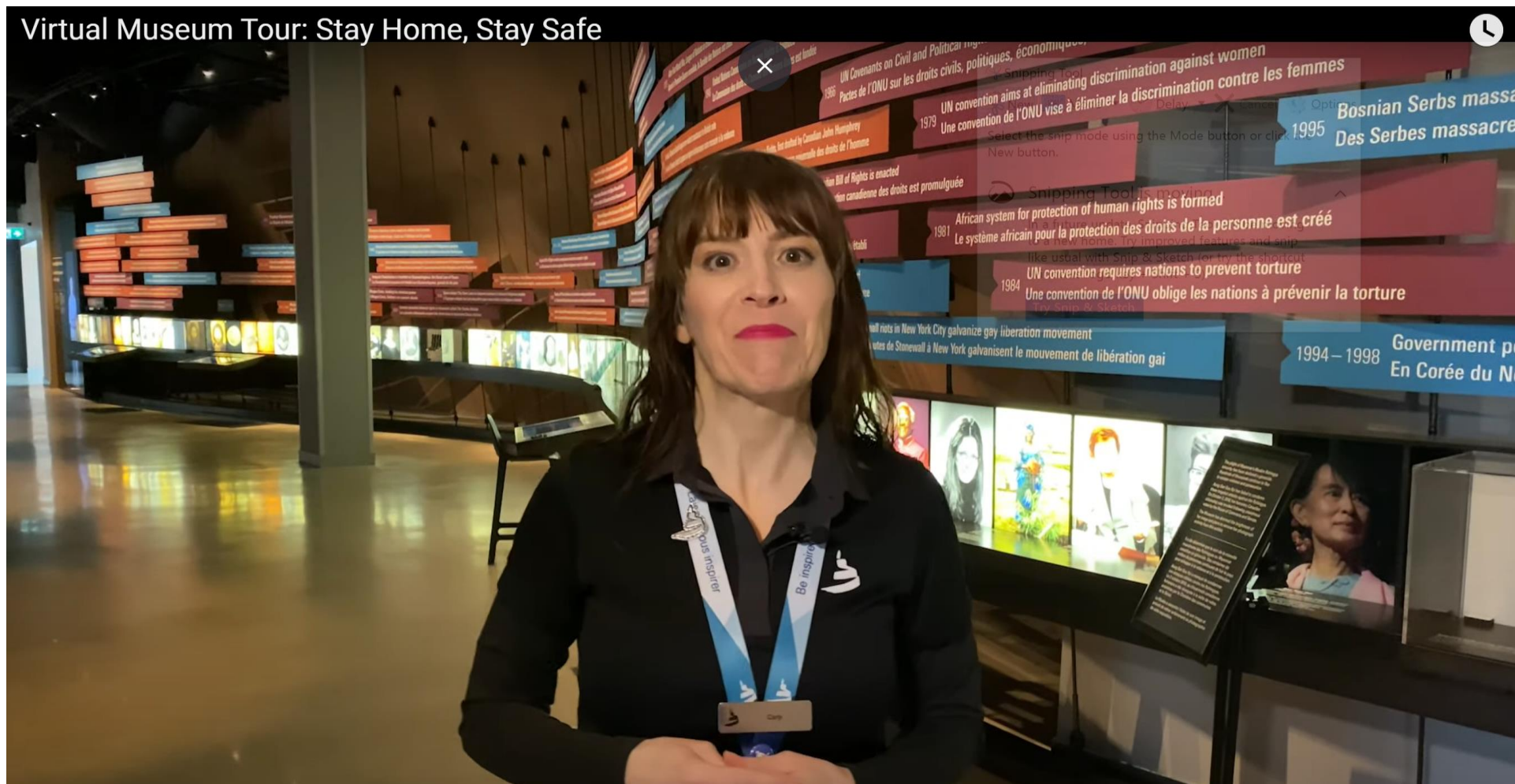
Our own stats shows similarity between museums patrons and our patrons for other arts & culture performances



DIGITAL ENGAGEMENTS



Interactive Virtual Tours – Palace Museum



Guided Virtual Tours – Canadian Museum of Human Rights



Virtual Tour – Live Guided Tours

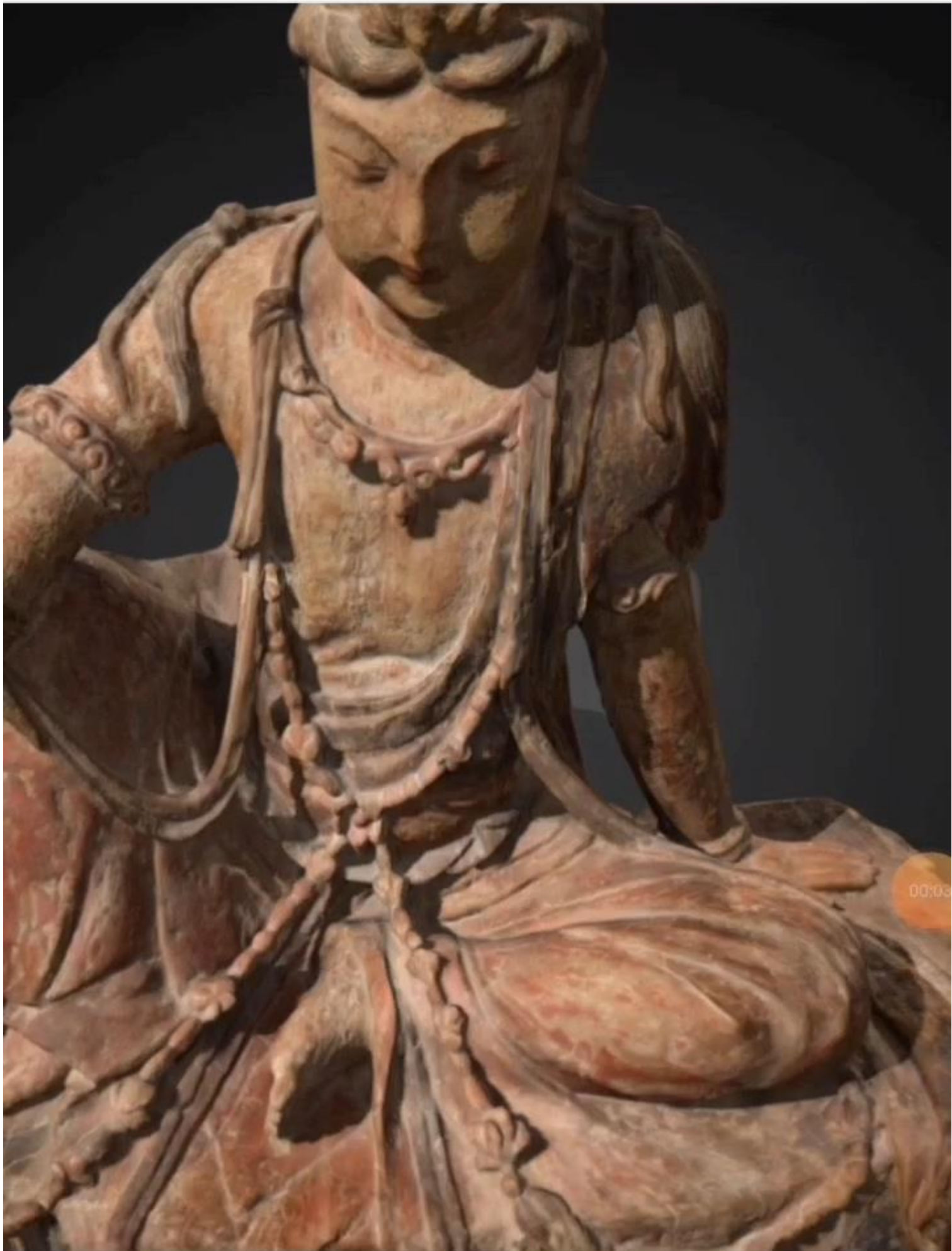
DIGITAL ENGAGEMENTS



Gamifications – DIY Landscape Painting, Suzhou Museum



Marketing Campaign – Nelson Atkins Museum of the Arts



12th C CE Water-Moon Guanyin
3D Model

3D Art Exploration - Artsmia

DIGITAL ENGAGEMENTS

MoMA Design Store

New

For the Home

Office

Tech

Accessories

Prints & Artists

Books

Kids

Only at MoMA

Holiday

Gifts

Sale

Price

7.00 - 27461.01

Color

Red

Blue

Black

Brown

White

Orange

Yellow

Purple


Green

Gray

ink


Help us improve by sharing your feedback.

Multi



Alessi Michael Graves 9093 Kettle

\$S272



Poketle Pocket-Size Tumbler

\$S21

Ecommerce – MoMA Design Store

Search



BALMUDA



Goody's HEADACHE POWDERS

while they last

VICKS

VAPORUB

ANTISEPTIC

MOUTH-WASH AND GARGLE

TRIAL SIZE 25¢ value 10¢

Caleb Bradham

and the Invention of Pepsi-Cola*

In 1898 Lunsford Richardson opened the L. Richardson Drug Company, shown here in 1899, and began to sell his Vick's Family Remedies wholesale to druggists throughout the state. Image courtesy of the Greenville Historical Museum Archives.

In 1898 Lunsford Richardson opened the L. Richardson Drug Company, shown here in 1899, and began to sell his Vick's Family Remedies wholesale to druggists throughout the state. Image courtesy of the Greenville Historical Museum Archives.

No matter what happens, we won't part with the jar of Vicks. My son's puppy was slow crossing a railroad track and a fast train cut off his tail. We rubbed Vicks on him and it grew another tail. The miracle, however, was performed when the little boy next door, who had always wanted a puppy, rubbed Vicks on the part of the tail that had been cut off and grew himself a dog!

Inventive Spirit: Pain Relief

When was aspirin invented? The father of modern medicine, Hippocrates, working between 460 and 377 BC, left records of pain-relief treatments that included the use of powders made from the bark and leaves of the willow tree to help heal headaches, body pains, and fevers. In 1828 scientists discovered a pain-relieving compound called salicin in willow plants. Salicylic acid was tough on stomachs. In 1853 Charles Gerhardt neutralized the acid but did not pursue marketing his new find. Several years later, Felix Hoffmann, an employee of German company Bayer, found Gerhardt's formula, marketed it, and sold it. Aspirin was patented March 6, 1889, and sold as a powder. Tablets came along in 1915.

Why headache powders? It was very common for druggists in the early 1900s to buy

new materials and make their own prescriptions. Pills were harder for the local druggist to make, so pain-relief powders developed as a regional heritage.

BC Headache Powder: Pharmacists Germain Bernard and Commodore Council created their headache powder in 1908 at the Five Points Drug Company in Durham.

Stanback Headache Powder: Thomas Stanback, of Salisbury, created his headache powder in 1911, as a young pharmacist in a Thomsville drugstore. He moved to Spencer to work at the Rowan Drug Store while his pharmacist vacationed. There he gave samples of his new headache power containing aspirin to rail-riders, who carried it up and down the Southern line. Stanback persuaded his younger brother Fred to try selling the powders to cross stores. Thomas prepared the product by night, and Fred sold it by day. Thomas used a flour sifter, then a sifter with a hand crank to speed production. The brothers began renting a building in Spencer in 1927 and sold their powders from Richmond, Virginia, to Columbus, Georgia. In 1932 a saw Italian-made folding machine was purchased, and production moved to Salisbury. Full-scale national

advertising began.

Goody's Headache Powder: Winston-Salem pharmacist Martin "Goody" Goodman created his headache powder in 1932. A Thad Lewellen Sr. bought the formula and trademark a few years later. His marketing strategy based on sampling introduced Goody's Headache Powder to the Southeast and beyond. Samples were handed out to factory workers at shift changes. This promotional method created a dedicated following. Demand soon outstripped production. In 1941 a modern production facility and an increased sales force furthered boosted Goody's.

Bromo-Seltzer: Isaac Edward Emerson, a native of Chapel Hill and 1879 graduate of the University of North Carolina at Chapel Hill, moved to Maryland in 1881. In 1888, working behind the prescription counter of a modest drugstore, he created a remedy for headaches and indigestion. His background in chemistry and pharmacy led to the granular effervescent salt he named Bromo-Seltzer and packaged in cobalt blue glass bottles.

—Suzanne Newborn

Caleb Bradham (1867-1934) invented Pepsi-Cola in his New Bern drugstore. Image courtesy of the North Carolina Museum of History.

Caleb Bradham (1867-1934) invented Pepsi-Cola in his New Bern drugstore. Image courtesy of the North Carolina Museum of History.

Over the years, Pepsi-Cola has been sold in bottles of different designs and colors. (Left to right) These bottles date from approximately 1934 (clear with red and white logo), 1890 (umber), 1940 (clear with red, white, and blue logo), 1925 (green), and 1900 (umber). Caleb Bradham estimated that he mixed about 7,988 gallons of Pepsi syrup in 1903. In 1907 about 104,029 gallons were mixed for sale through franchisees. Image courtesy of the North Carolina Museum of History.

Over the years, Pepsi-Cola has been sold in bottles of different designs and colors. (Left to right) These bottles date from approximately 1934 (clear with red and white logo), 1890 (umber), 1940 (clear with red, white, and blue logo), 1925 (green), and 1900 (umber). Caleb Bradham estimated that he mixed about 7,988 gallons of Pepsi syrup in 1903. In 1907 about 104,029 gallons were mixed for sale through franchisees. Image courtesy of the North Carolina Museum of History.

Part 1: Observe Carefully

Describe the artifact in as many ways as you can.

Part 2: Make Hypotheses

Hypothesis #1 What might the artifact be used for?

What evidence supports your hypothesis?

Supplementary Home Packs – North Carolina, Museum of History

DIGITAL ENGAGEMENTS – SISTIC ENGAGEMENTS

#StageOnScreen – Local Arts & Culture Content

Home / Explore / Festival

Presenting #StageOnScreen For All Live Entertainment Fans

Bringing to you beloved shows to watch from the safety and comfort of your home.

A video hub of all your favourite live entertainment shows - bringing the stage to you on screen. Ranging from concerts, orchestra, to full theatre recordings, relive the magic of these great works again!

As we await the day that we reunite at the stage, grab a seat at home and enjoy these great events in the comfort of your home.

Check back on this page every Friday for the latest uploads and upcoming online releases!

In support of Part of

#WatchFromHome – External Content

Home / Explore / Article

#WatchFromHome? Here's your guide to free entertainment online

SISTIC

Apr 22, 2020 11:21PM

There is nothing like experiencing a concert or a play live in the theatre. But hey, with great content, you can still enjoy it in the next best possible way too - from home!

We've put together a handy, comprehensive list of recordings, live-streams and virtual tours to get you started on your daily dose of live entertainment on-demand. Meanwhile, we also have a dedicated hub of online videos from past SISTIC events at [#StageOnScreen!](#)

Arts& Culture Donation

Home / Explore / Article

Help our local arts groups tide over COVID-19 - here's how you can contribute

With the unprecedented closure of all entertainment outlets, live performances have come to a standstill with a

SISTIC Live – Virtual Event Monetisation

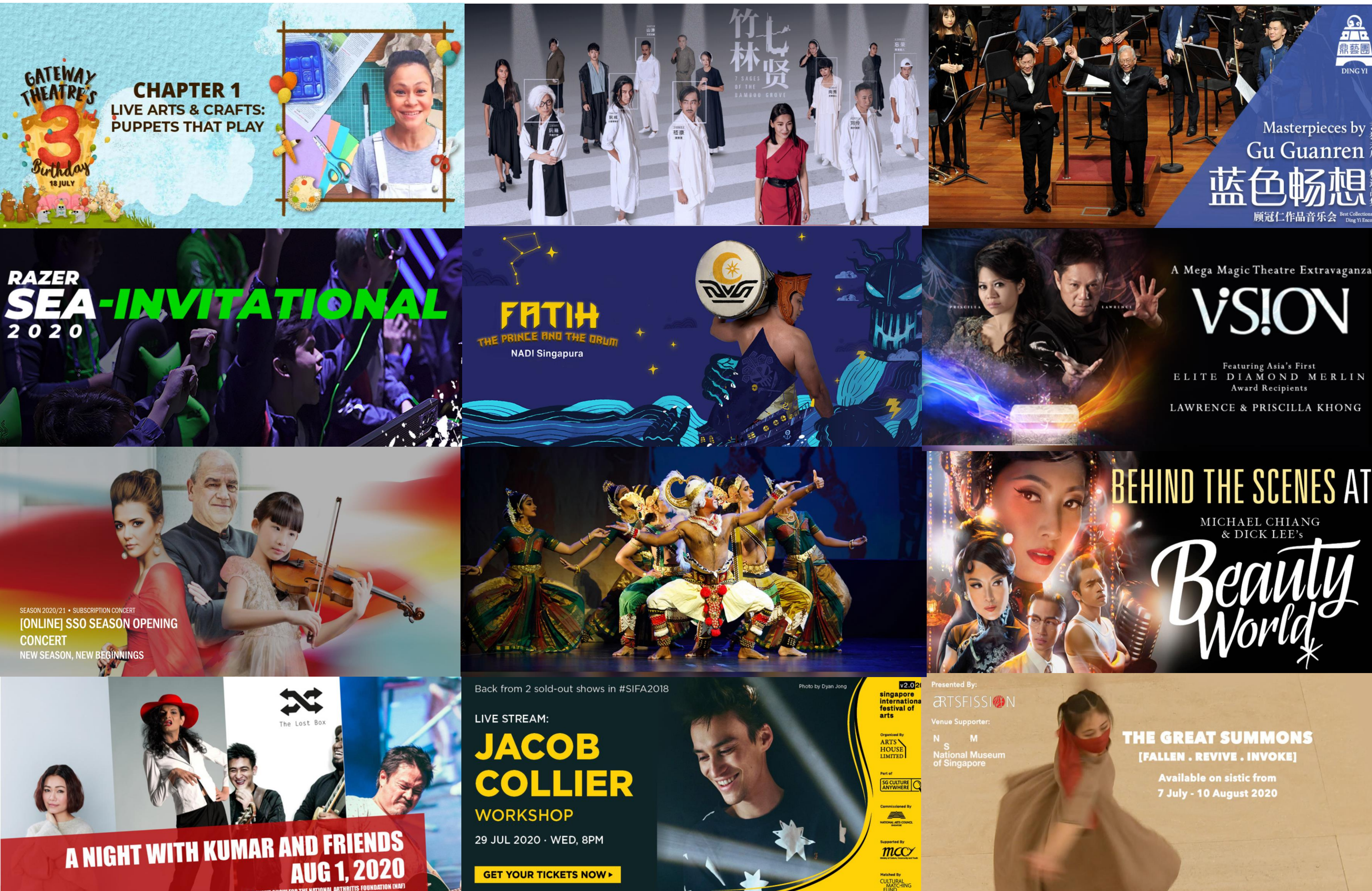
Home / Explore / Festival

SISTIC Live - Our New Streaming Platform

SISTIC Live allows you to stream past and present productions on any internet enabled device, enjoying unparalleled access to live entertainment from the comfort of your own homes. Easily purchase tickets to upcoming streamed events on SISTIC's website via a seamless and secure booking experience and contactless payment.

Find out more about SISTIC LIVE through these [FAQs](#).

DIGITAL ENGAGEMENTS – SISTIC LIVE



Supported >30 events on SISTIC Live since May 2020

20 events on Zoom, Google Meet

Sold ~20000 tickets

Viewers across Singapore, Malaysia, India, USA and UK

Supported

- Live Streaming
- Scheduled broadcast
- Pre-recorded video upload

Monetised via

- Pay to view
- Pay as you wish
- Donations

SAFE OPENING

MUSEUMS SAFE OPENING

Research by IMPACTS Research & Development

- Public is comfortable visiting Museums but not using interactive exhibits and features

Data consolidated for about ~160 museums worldwide that are Opened or Opening Soon
(From avoid-crowds.com)

- 148 has stated some form of safety measures (E.g. social distancing, mandatory masks, reduced capacity, timed entry, hand sanitisation stations etc)
- 139 has online ticketing as an option (68 has only online option)

SAFE EXPERIENCE

1

DATE & TIME

Which date and time would you like? You may choose from the dates highlighted.

APRIL 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
<div> <div> <input type="radio"/> 10:00 AM Selling Fast </div> <div> <input type="radio"/> 11:30 AM Unavailable </div> </div> <div> <div> <input type="radio"/> 01:00 PM </div> <div> <input type="radio"/> 02:30 PM </div> </div> <div> <div> <input type="radio"/> 04:00 PM </div> <div> <input type="radio"/> 05:30 PM </div> </div>						
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Timeslot reservations

M

O

EXHIBITION

James Tissot's ambiguous modernity

23 June - 13 September 2020

Buy a ticket

Events

General public

Waiting time

5 min

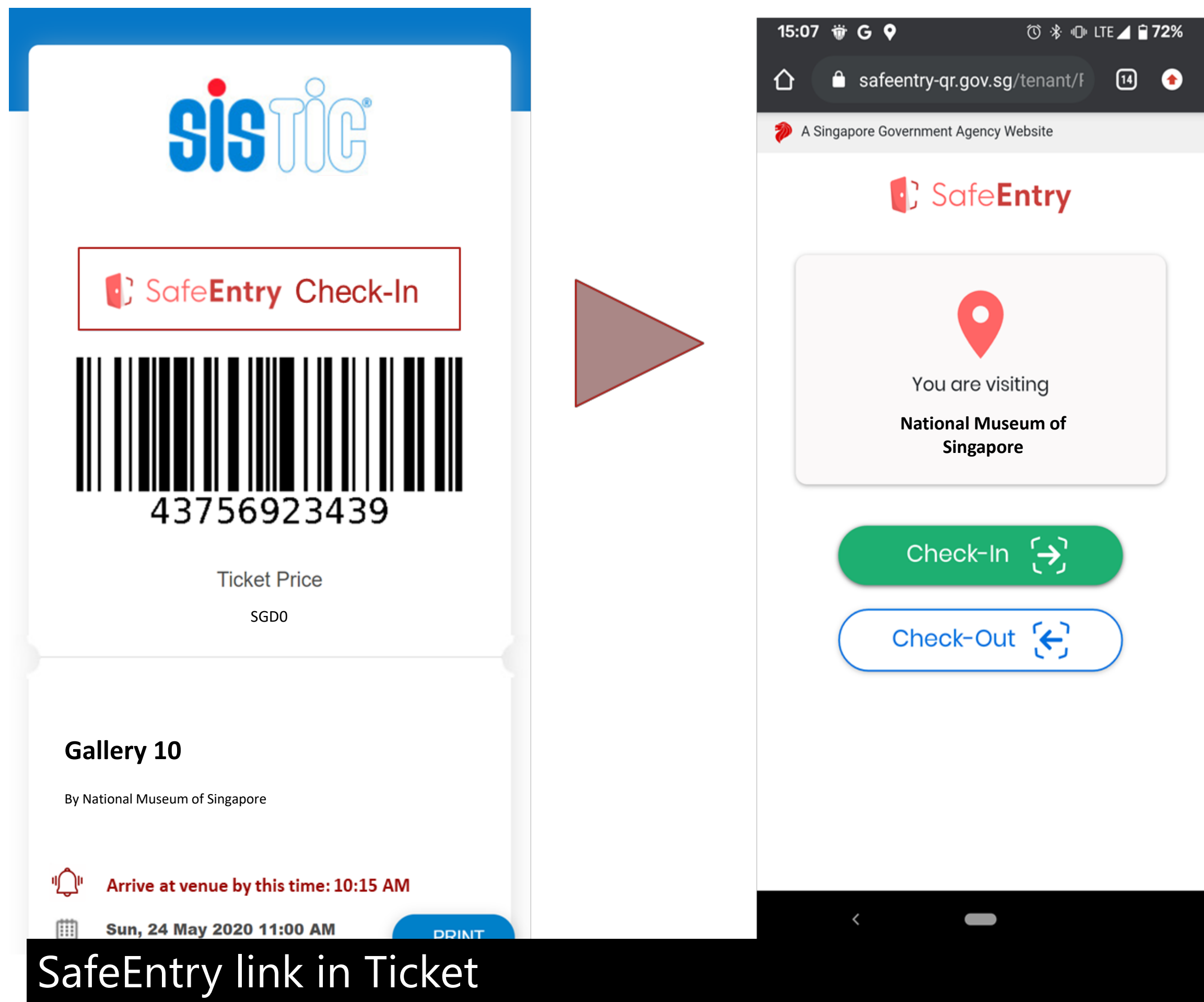
Priority access

Waiting time

5 min

Queue Time on Website & Ticket

SAFE EXPERIENCE

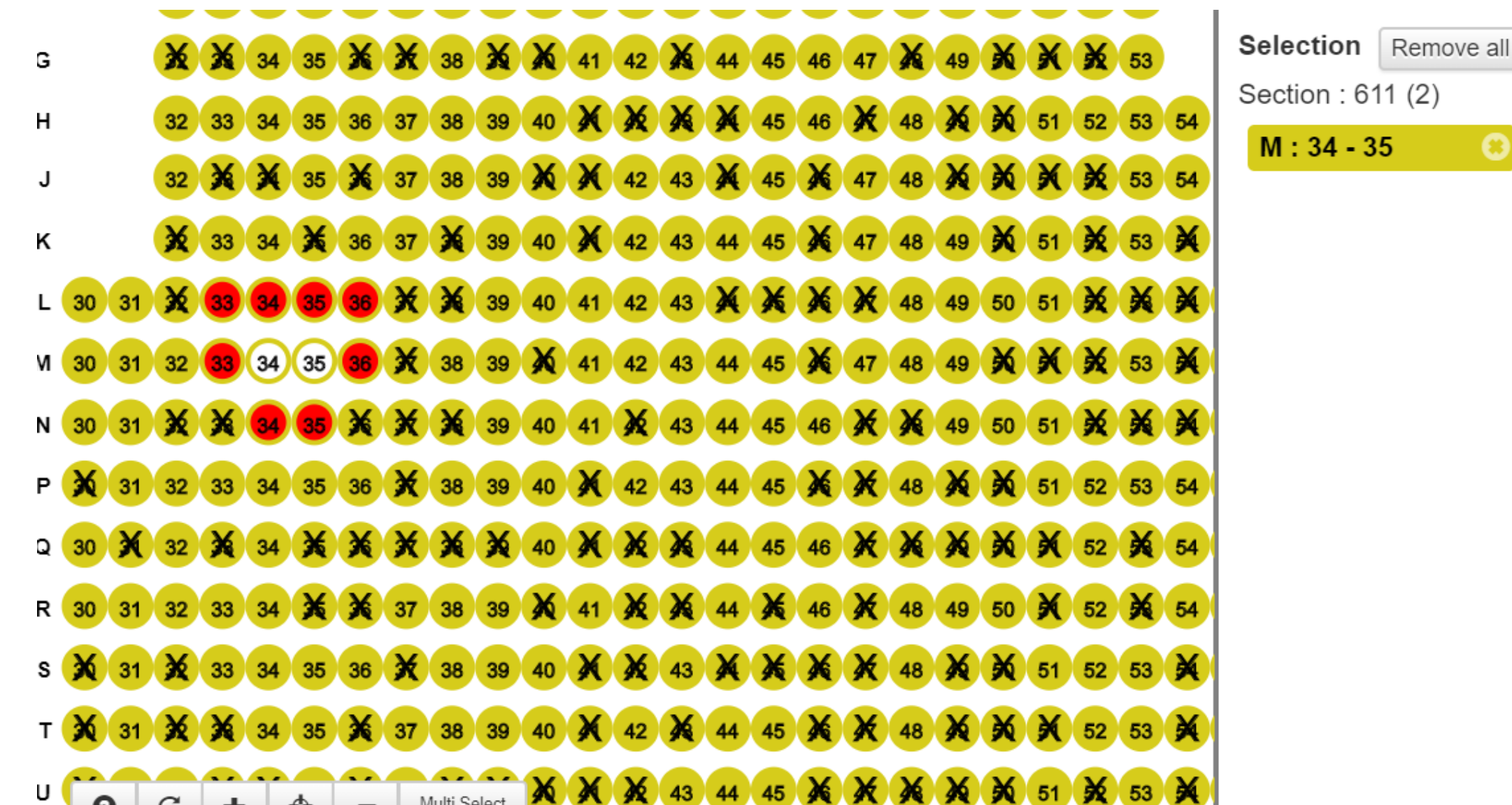




SAFE EXPERIENCE

Auto Blocking of Seats for Social Distancing

- System will auto-assign the seats based on best-available, in first-come-first-serve
- System will auto-bubble wrap the seats with safe distancing in place (auto block off seats in front, behind, left and right) – distance can be adjusted per venue. E.g. SIS might have a 1 seat buffer and NST might have a 2 seat buffer setup
- Seats will be sold and held back with SDM-hold codes that are tied to patron account.
- This option will balance social distancing measures with revenue optimisation
- Seats Selection with bubble wrap is possible from consumers' front, but there may be gaps and will not maximise revenue.



A photograph of a museum gallery featuring Buddhist art. On the left, a wall panel is titled "BUDDHISM: A RELIGION FROM THE WEST" and includes a large, intricate golden mandala. To the right, a large, colorful mural depicts several Buddhist figures in traditional robes. In the center, a dark display case contains small, illuminated objects. The floor is dark and reflective. Overlaid in the center is the text "DATA & PARTNERSHIPS" in a bold, white, sans-serif font.


DATA & PARTNERSHIPS



1,500 events



Patron/Survey
Data



Sold over
60
different
genres of
events



DATA



And our data isn't just
ticketing
And these
started since
years ago

20



Marketing
Campaign Data



Admission
Data



Brought entertainment to
over 300,000 customers



3.6 million tickets issued

How much do they spend?

8%
% of income spent



In 2019, Singaporeans consumed
Over 3,000,000 Tickets

What are they buying?

Top Products:

1 in 5 visited
ArtScience
Museum



\$100

Very unlikely
to buy
merchandise



Median ticket price

\$58

When do they buy?

Event Day



15days

25% less likely to have
caught a concert

+5days

+7days



Age
Below 30

Size

31%

Mosaic Music Series

ArtScience
Museum

Marquee

Kodaline

Taeyeon



Contributes to 61%
Of Family
Entertainment
Ticket Sales

Dinoquest
Vivacity Bounce
Kurios
Aladdin
Changi Jewel

30 - 44



44%



Love international
comedians such as
Trevor Noah



45 and above

25%

Coffee Morning @ Esplanade

Yesterday
Once More

Adam Cheng

A Date With Friends 2019

Fei Yu Qing



Supports local
comedy acts

50%
more
likely to
watch an Arts
event

\$92

\$120

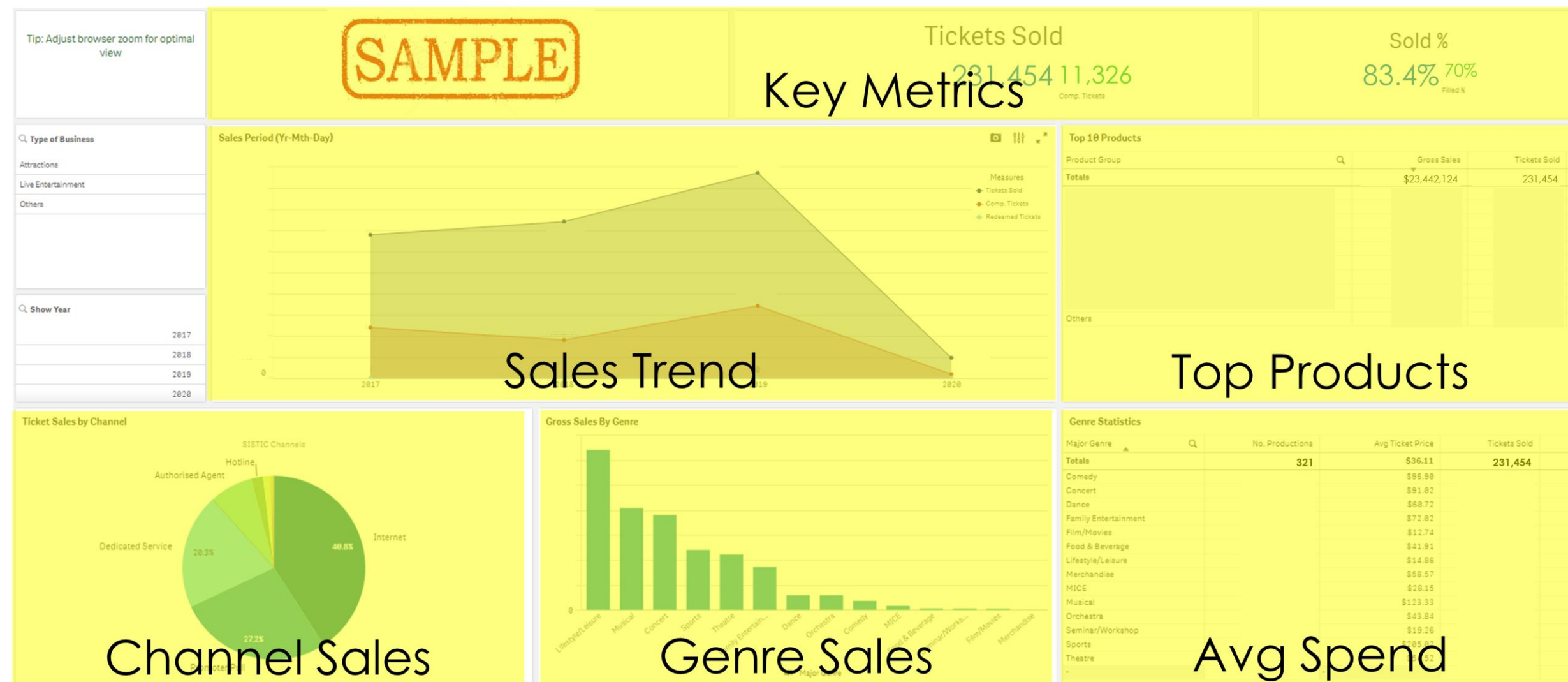
\$140

\$160

\$176

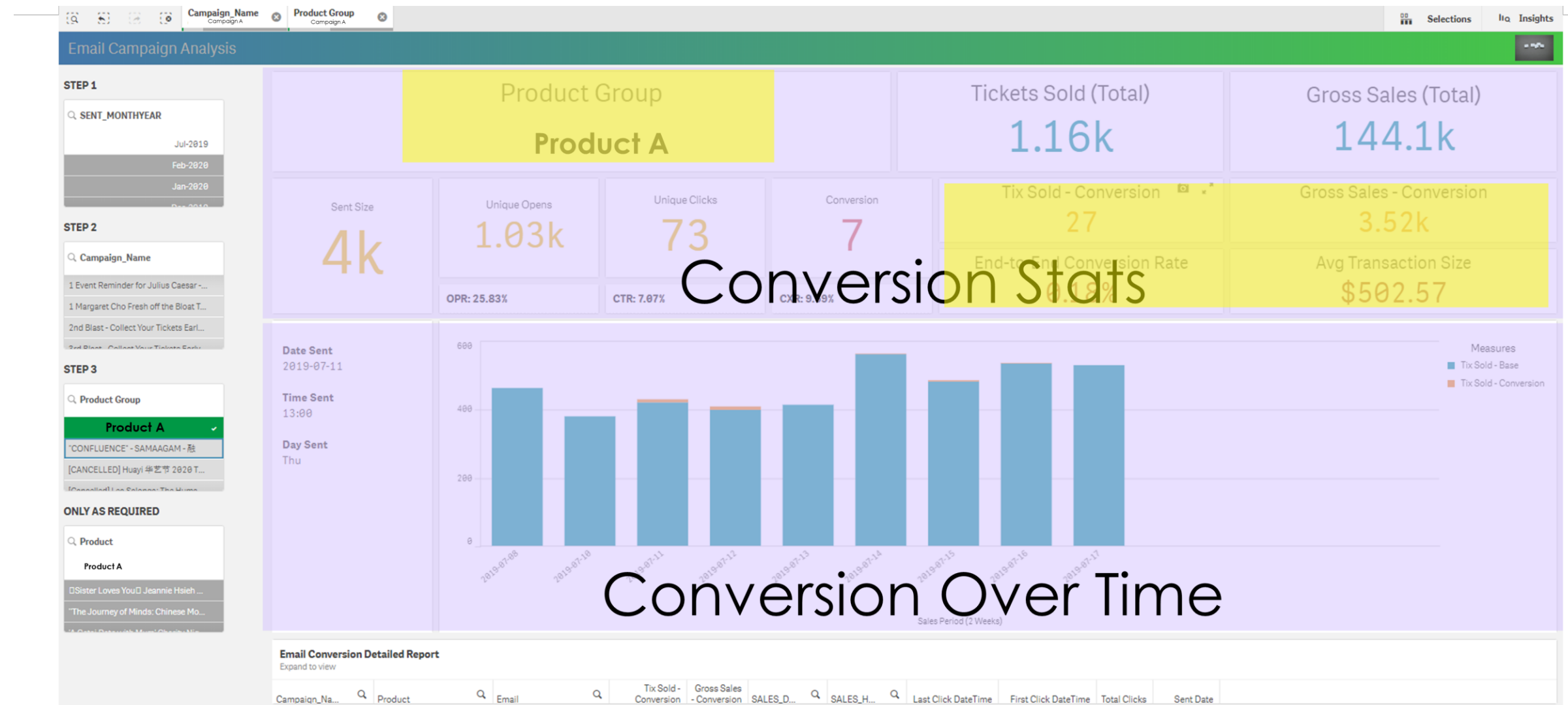
Data Capabilities

Business Intelligence & Data Analytics



Industry Dashboard

Providing a platform that provides self-service slicing, dicing and visualization of data

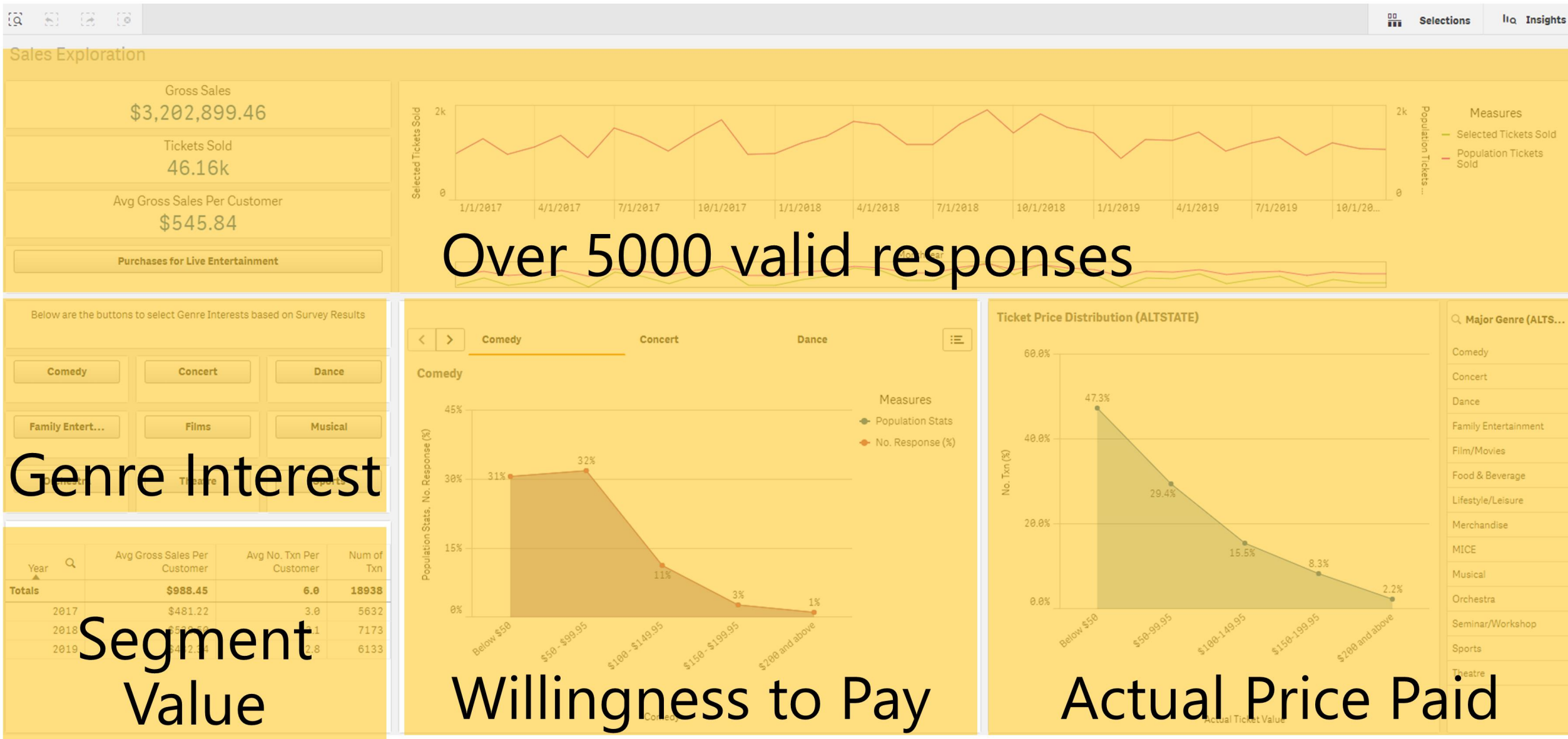


Marketing Analytics

Extending our view of the customer journey

Data Capabilities

Data Enrichment & Predictive Analytics



Genre					Affinity With					
	Orchestra	Musical	Theatre	Concert	Family Ent	Films	Sports	Festivals (Arts)	Comedy	Dance
High Affinity	Fest. (Arts) Dance	Orchestra Theatre	Films Fest. (Arts) Dance	Orchestra Sports	Sports Comedy	High	ly Ent ms	Films Dance	Films Sports	Orchestra Festivals (Arts)
Low Affinity	Family Ent Comedy	Sports	Concert Family Ent Sports	Theatre Family Ent	Orchestra	Low	sical	Concert	Orchestra	Concert

Orchestra	N.A.	84.9%	56.6%	84.3%	25.1%	32.3%	12.5%	37.3%	36.0%	32.3%
Musical	26.1%	N.A.	53.9%	76.5%	27.7%	26.8%	11.4%	28.0%	43.3%	22.3%
Theatre	26.8%	83.0%	N.A.	75.1%	27.5%	35.1%	12.2%	37.9%	48.3%	28.2%
Concert	23.2%	68.6%	43.7%	N.A.	26.9%	25.8%	14.3%	26.0%	42.1%	19.1%
Family Entertainment	18.7%	67.3%	43.3%	72.9%	N.A.	26.1%	18.0%	27.9%	53.2%	22.7%
Films	27.9%	75.0%	64.0%	80.6%	30.2%	N.A.	20.3%	51.7%	54.7%	25.4%
Sports	20.2%	59.9%	41.9%	83.9%	39.0%	38.1%	N.A.	28.7%	56.1%	20.1%
Festivals (Arts)	31.3%	76.5%	67.3%	79.3%	31.4%	50.4%	14.9%	N.A.	47.0%	33.3%
Comedy	18.4%	72.0%	52.2%	78.1%	36.5%	32.4%	17.7%	28.6%	N.A.	21.0%
Dance	36.2%	81.3%	66.8%	77.6%	34.1%	33.0%	13.9%	44.4%	45.9%	N.A.

Data Enrichment



Understanding the “Whys” behind customer actions

Genre Affinity Maps

Understanding the “Whys” behind customer actions



Data Capabilities

Data Services & Advanced Reports

Product Combination 	No. Products	No. of Patrons 
Totals	5529	1017302
Aladdin The Lion King	2	1141
The Lion King The Phantom Of The Opera	2	677
WINNER 2018 EVERYWHERE TOUR IN SINGAPORE IKON 2018 CONTINUE TOUR IN SINGAPORE	2	662
National Gallery Singapore - All Access Pass (General Admission and YAYOI KUSAMA: Life is the Heart of a Rainbow) National Gallery Singapore - Gallery Insider	2	600
SINGAPORE AIRSHOW 2018 – Adult and Child SINGAPORE AIRSHOW 2020 – Adult / Child	2	595
From Singapore to Singaporean: The Bicentennial Experience The Lion King	2	456
KOOZA The Lion King	2	431
KOOZA KURIOS CABINET OF CURIOSITIES	2	414



Product Grouping

Identify patrons who are interested in visiting museums and watching an arts program.

Products Bought 	Number of Accounts 	% of Accounts	Avg CLV Per Account	Avg Interval Between Purchases (Days)	Recency
Totals		100.0%	\$454	45	486
1		71.0%	\$139	11	545
2		14.1%	\$366	132	418
3		5.7%	\$590	148	339
4		2.9%	\$789	138	290
5		1.7%	\$997	126	252
6		1.1%	\$1,202	115	223
7		0.7%	\$1,368	104	205
8		0.5%	\$1,503	96	187
9		0.4%	\$1,823	88	173
10		0.3%	\$2,099	82	160
11		0.2%	\$2,010	75	155
12		0.2%	\$2,209	71	149
13		0.1%	\$2,273	67	132
14		0.1%	\$3,733	63	136
Others		0.8%	\$21,308	43	102

Creating Segments

Segment customers and measure each segment via business frameworks such as RFM.

<div>Year </div>	<div>Type of Patron </div>		
	Totals	New Patron	Repeat Patron
2017	100,000	50,000	50,000
2018	110,000	50,000	60,000
2019	120,000	55,000	65,000
2020	10,000	4,000	6,000

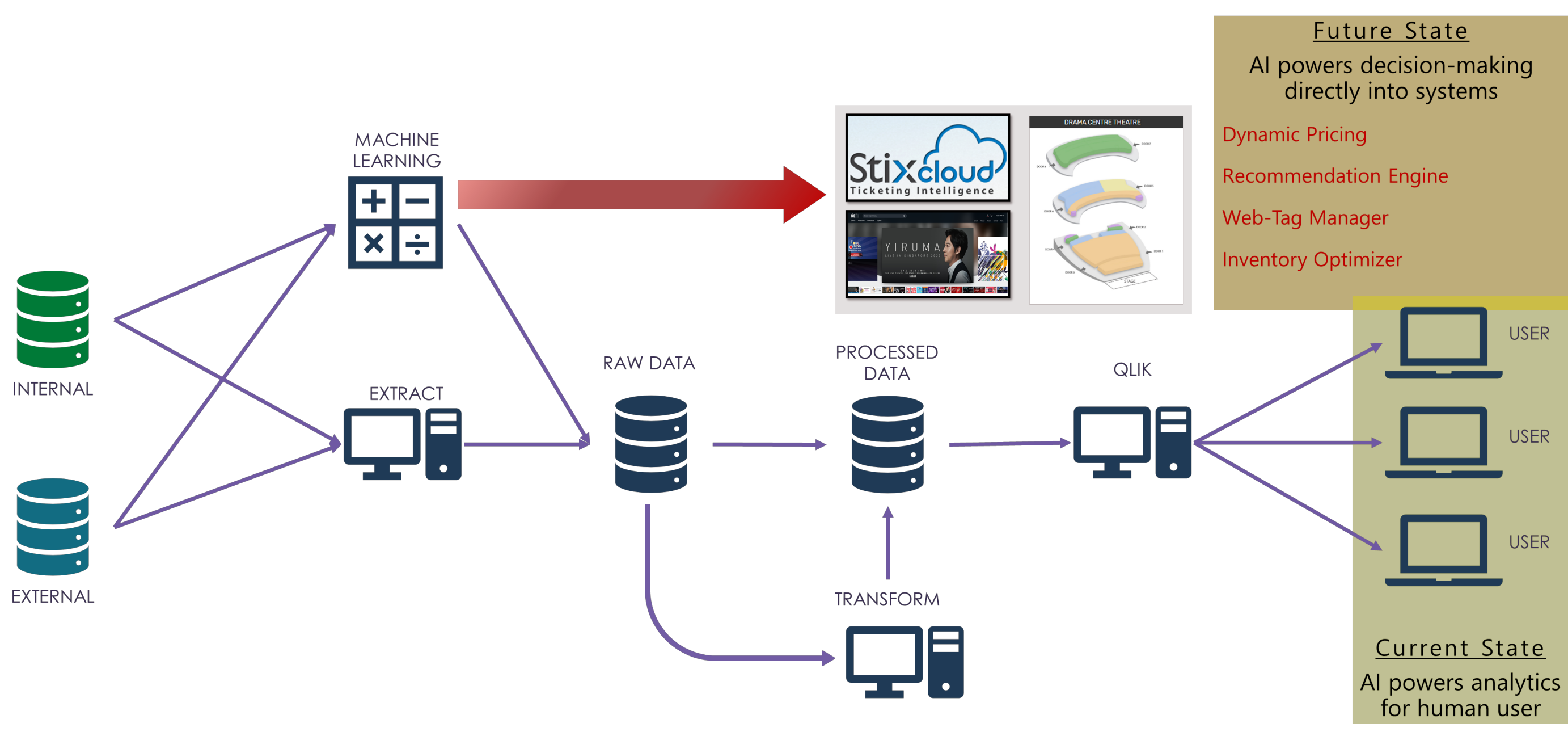
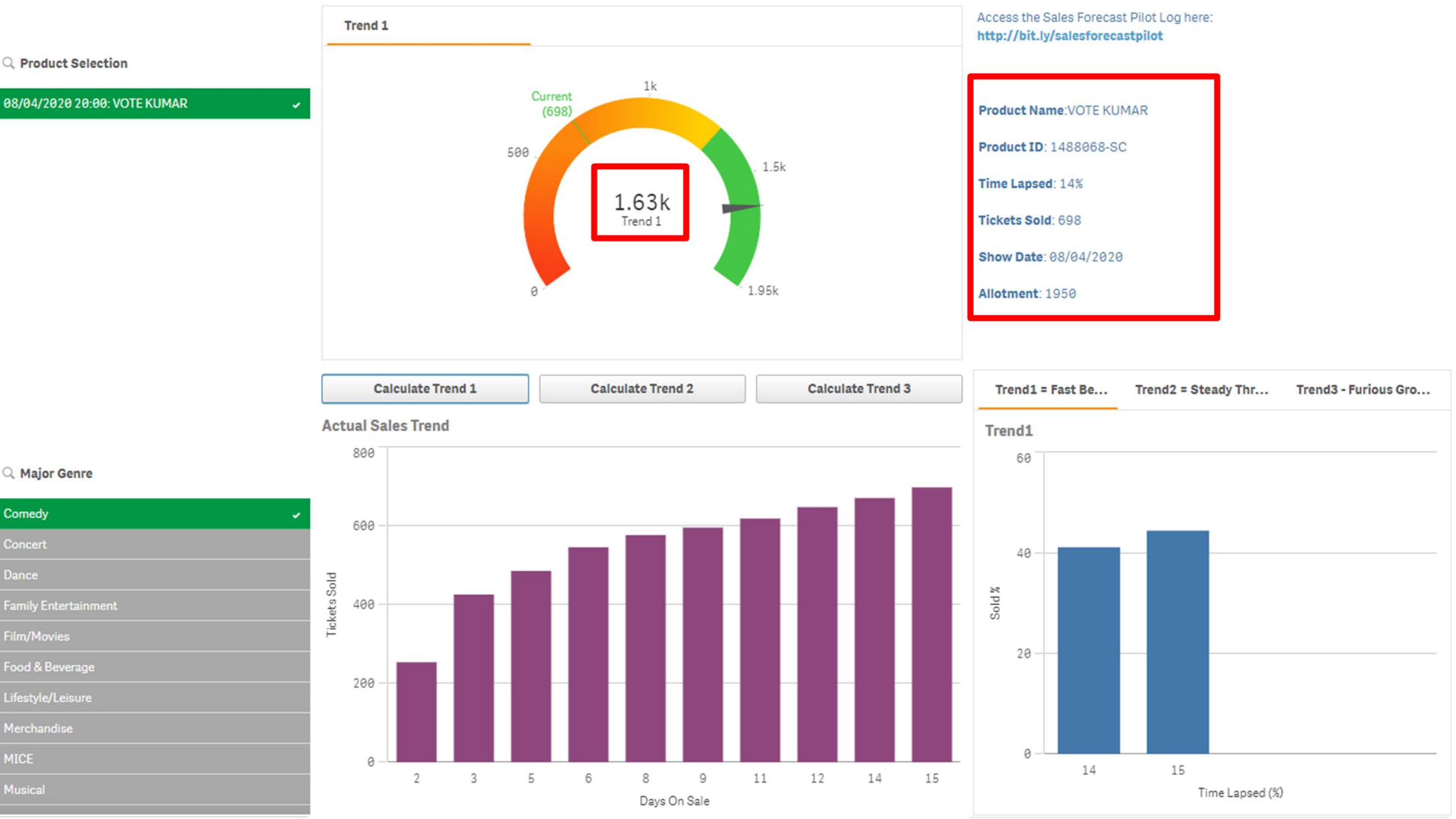
Customer Acquisition

Track the customer acquisition / retention across time.

Capabilities

Machine Learning

Sales Forecast



Machine Learning

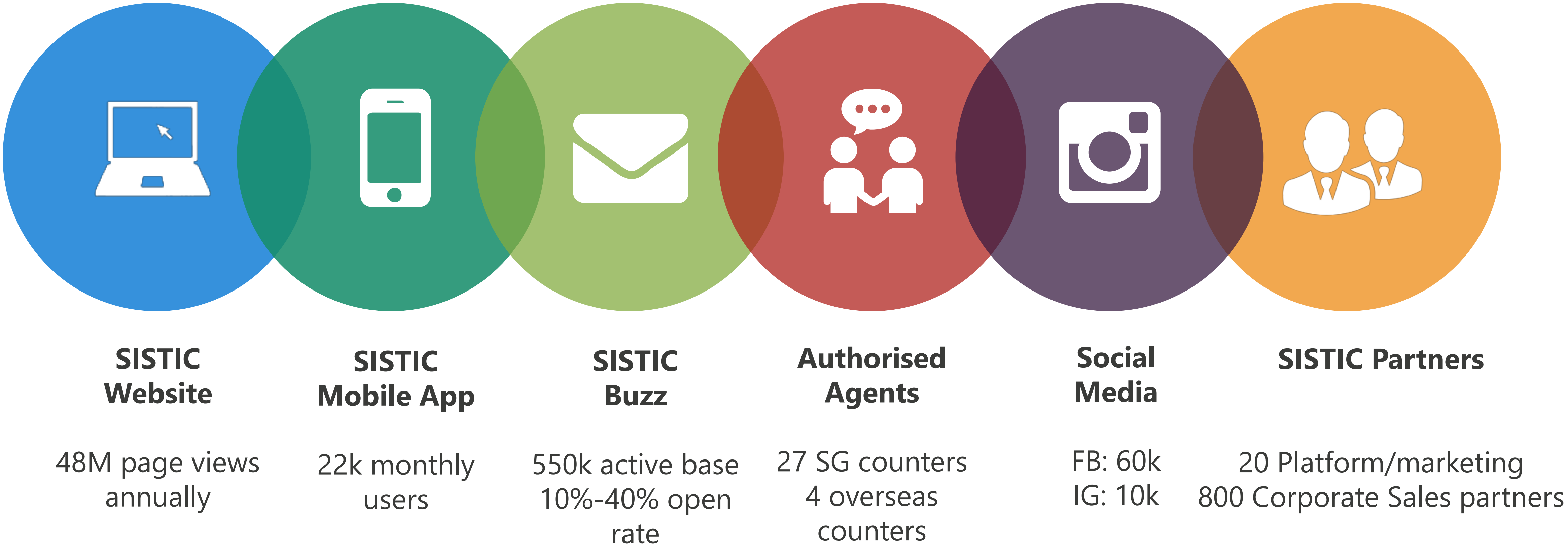
Knowledge and data are crystalized into Machine Learning models.

Sales forecast, Recommendation models etc

Decision Engineering

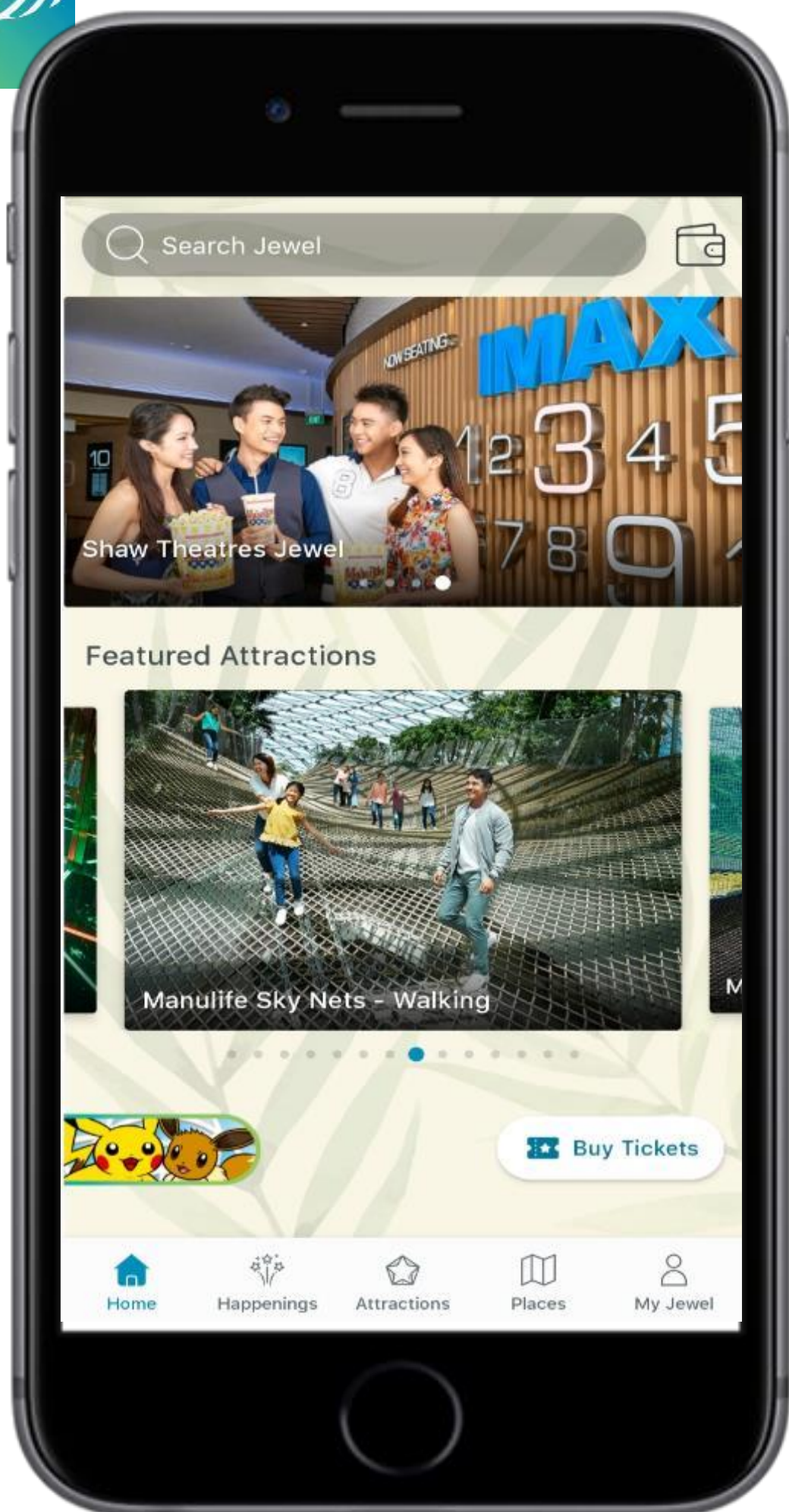
Integration of machine learning models into operations and product to provide smarter services and sales conversions

OUR SALES AND MARKETING CHANNELS

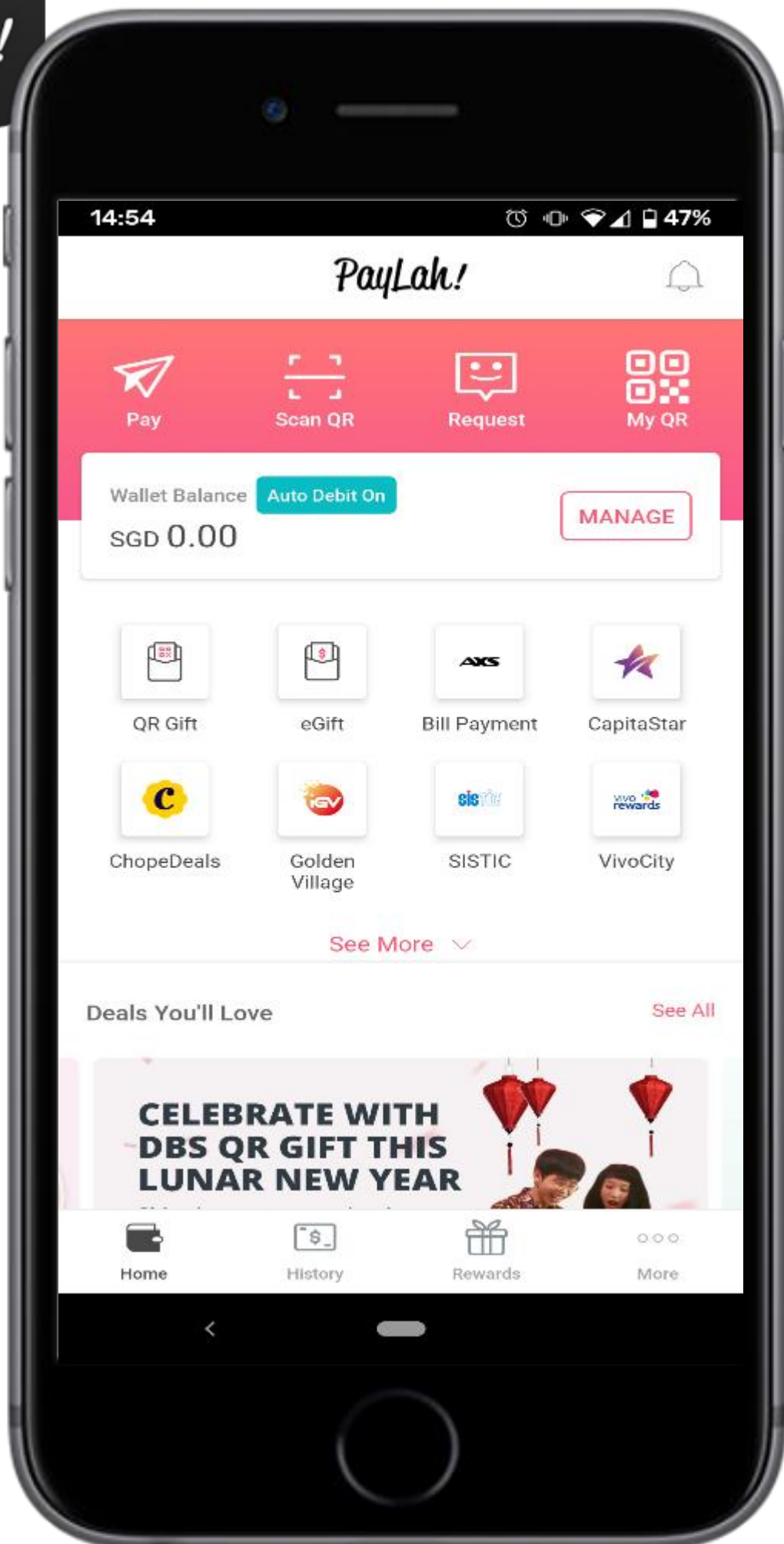


API PARTNERSHIP – Seamless Ticketing

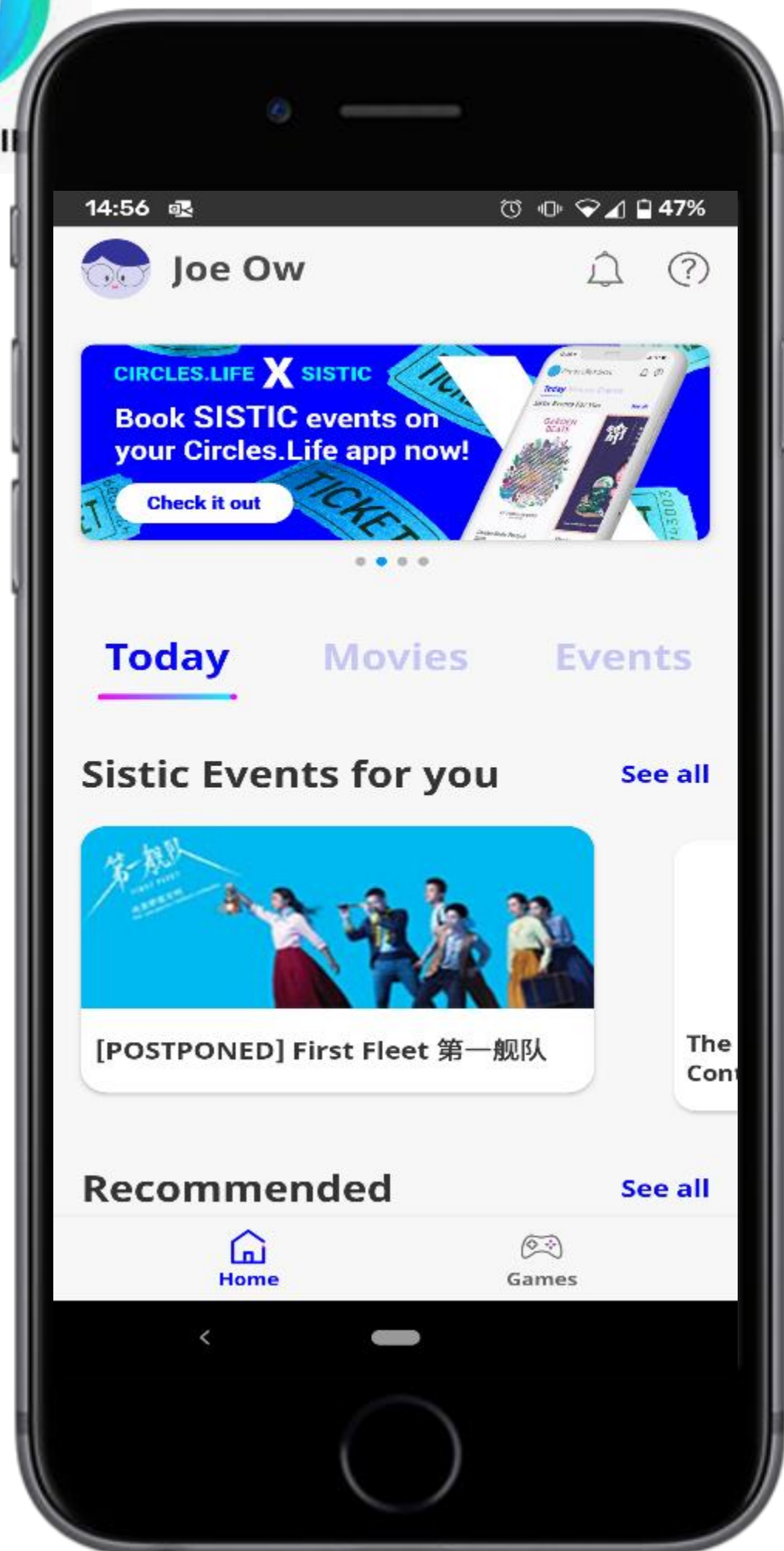
Seamless Ticketing – Ease of access to browse and purchase tickets via API Partners. More Digital channels



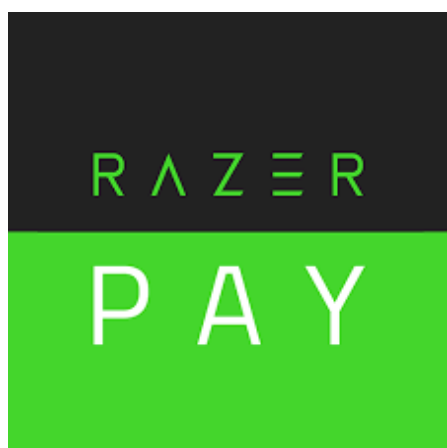
DBS PayLah current reach its about 1.7mil+



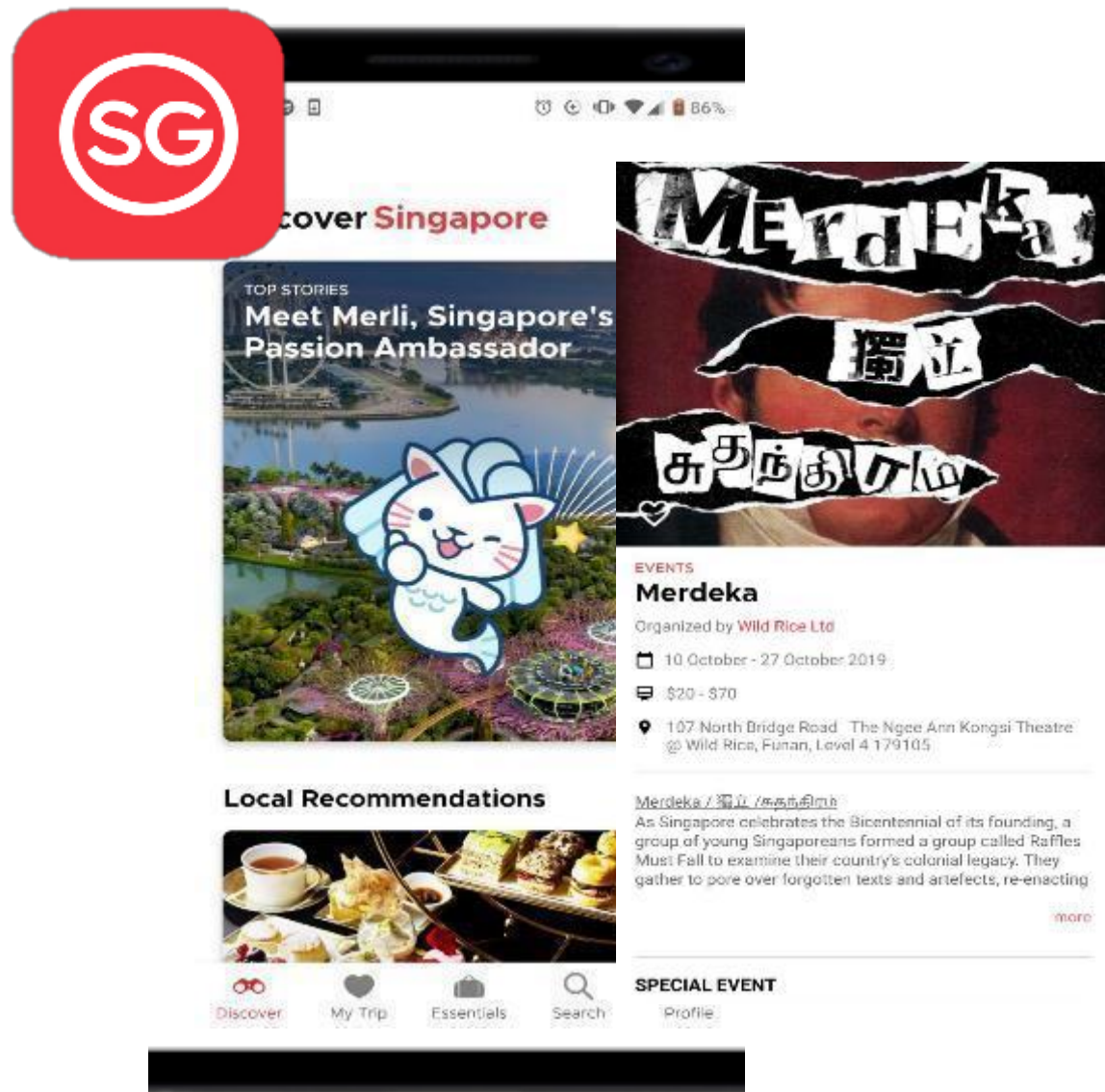
Circles – 2 million MAUs by end 2020.



Coming up in 2020



PARTNERSHIPS



Visit Singapore Pass (VSP)

It allows Visit Singapore (VS) app users to be admitted into venues via a single QR code known as the VS ID.

Tourism Information Hub (TIH)

Upload content into TIH, syndicate to travel agents



Partnering with BeMyGuest & Chan Brothers

- Integrating our inventory into BeMyGuest and Chan Brothers to distribute via their extensive travel agent networks in the region



Partnering with ActiveSG:

- Integrating with ActiveSG as a sales and marketing channel
- ActiveSG Wallet as a payment option in SISTIC platform



Cultural Concierge – is a single platform for Arts and Cultural content, ticketing and CRM capabilities.

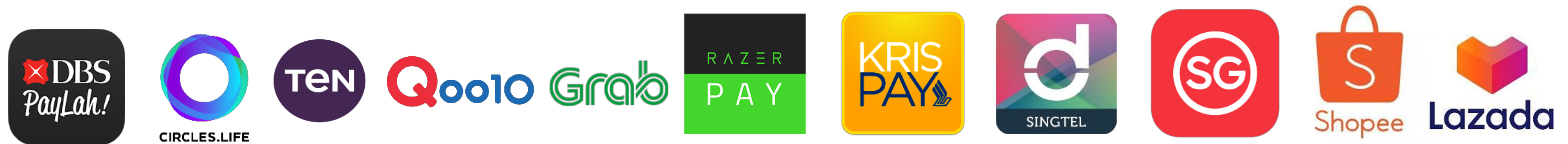
This platform would allow NAC to better understand patron profile and behaviour and push for more attendance of Arts/Cultural activities

SISTIC DISTRIBUTION NETWORK

- Partnering with more than 100 Travel Agents to sell more product offerings



- Extending to more upcoming API Partners



- Corporate Exclusives Program – more than 800 corporate partners



ABOUT SISTIC

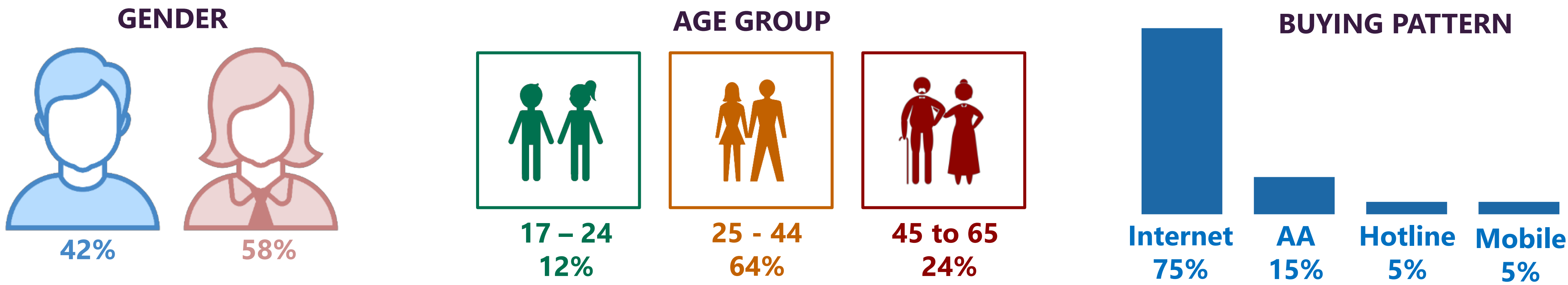
The background of the slide is a photograph of the Peranakan Museum building. The building is a multi-story structure with a light blue facade, white columns, and arched windows. In the foreground, there are two bronze statues: a large one of a man in a suit and a smaller one of a child. The sky is blue with some clouds. The text 'peranakan MUSEUM' is visible on the building's facade, with 'peranakan' in red and 'MUSEUM' in blue.

peranakan MUSEUM

QUICK SISTIC INTRODUCTION



Customer Profile



TICKETING SYSTEM - LOCAL CLIENTS



**National Museum
of Singapore**



**Asian Civilisation
Museum**



The Peranakan Museum



Jewel Changi Airport



**Lee Kong Chian
Natural History Museum**



**Marina Bay
Sands**



**Resorts World
Sentosa**



**Esplanade - Theatres
on the Bay**

TICKETING SYSTEM - REGIONAL CLIENTS

More than 10 years in Hong Kong and Macau



The Venetian, Macau



West Kowloon Cultural District, Hong Kong

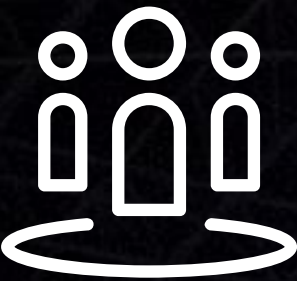


The Parisian, Macao



Broadway Galaxy, Macau

OUR KEY ASSETS



ESTABLISHED CLIENT BASE

In Arts and Entertainment.
We support 300 clients & 1300 events annually.



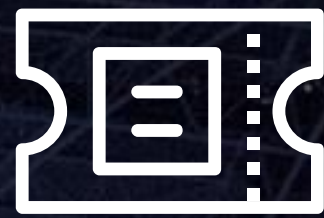
MARKETPLACE & PATRON BASE

550k reachable patron base
Sales of 6mil tickets annually
48mil page views annually



SALES CAPABILITIES

Extended our ecosystem. API partnerships with DBSPaylah, Circles.life, Qoo10, BeMyGuest
STB integration with VS app
Partner for NAC's Cultural concierge



OWN TECHNOLOGY

We could react nimbly to changing requirements and localisations needs
E.g. SISTIC live streaming, local payments integration. ActiveSG integration.



DATA & DATA SERVICES

10 years of event & ticketing data
2mil patron accounts.
Opportunity to synergise Arts, Entertainment MICE and Sports data.
To understand and drive behaviours of Singaporeans.

THANK YOU

For more enquiries, please reach out to your SISTIC Account Manager

Or contact:

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