

# THE ESPLANADE CO LTD

ANNUAL REPORT FY2017/2018



esplanade  
theatres on the bay  
singapore

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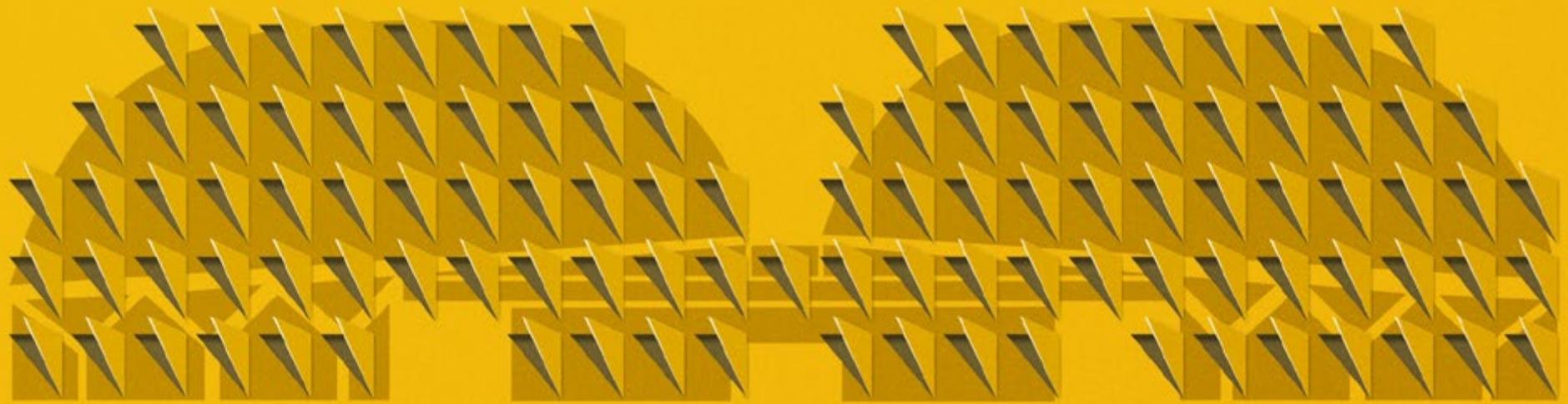
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# CORPORATE OVERVIEW

## 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

Visit [www.esplanade.com/organisationchart](http://www.esplanade.com/organisationchart) for more information.

## CORPORATE INFORMATION

### BOARD OF DIRECTORS

Mr Lee Tzu Yang  
*(Chairman)*

Mr Benson Puah Tuan Soon  
*(Chief Executive Officer until  
31 Jul 2018)*

Mrs Rosa Daniel  
Dr Jennifer Lee Gek Choo  
Mrs Christine Ong  
Mr Kenny Powar  
Mr Ramlee Bin Buang  
Ms Saw Phaik Hwa  
Dr Patricia Tan Shu Ming  
Mrs Mildred Tan-Sim Beng Mei  
Mrs Valarie Wilson  
Mr Yap Chee Meng  
Mr Andre Yeap

### NOMINATING COMMITTEE

Mr Lee Tzu Yang (Chairman)  
Mrs Rosa Daniel  
Mr Kenny Powar  
Dr Patricia Tan Shu Ming

### AUDIT COMMITTEE

Mr Yap Chee Meng (Chairman)  
Ms Saw Phaik Hwa  
Dr Patricia Tan Shu Ming  
Mrs Valarie Wilson  
Mr Andre Yeap

### REMUNERATION COMMITTEE

Mrs Mildred Tan-Sim Beng Mei  
*(Chairman)*  
  
Dr Jennifer Lee Gek Choo  
Mrs Christine Ong  
Mr Ramlee Bin Buang

### REGISTERED ADDRESS

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

### CHARITY STATUS

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

### IPC STATUS

Effective Period:  
1 Apr 2017 to 31 Mar 2020

### EXTERNAL AUDITORS

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

### INTERNAL AUDITORS

Deloitte & Touche Enterprise  
Risk Services Pte Ltd

### PANEL OF LEGAL ADVISORS

Rajah & Tann LLP  
RHTLawTaylor Wessing LLP

### COMPANY SECRETARY

Mr See Tho Keng Leong

### PRINCIPAL BANKERS

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

## BOARD OF DIRECTORS

Appointments as at latest practicable date

### MR LEE TZU YANG

Age 64.

Appointed to the Board on 24 Nov 2003.

Date of last re-appointment: 24 Nov 2017.

Chairman – Public Service Commission;  
Singapore University of Technology and Design.

Vice Chairman – Board of Visiting Justices and  
Board of Inspection.

Member – Legal Service Commission.

#### Qualifications

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

### MR BENSON PUAH TUAN SOON

*(until 31 Jul 2018)*

Age 61.

Appointed to the Board on 27 Aug 2002.

Date of last re-appointment: 24 Nov 2016.

Chief Executive Officer – The Esplanade Co Ltd  
*(appointed on 1 Jul 1998) – retired on 31 Jul 2018.*

Lead Independent Director – Ascendas Hospitality  
Fund Management Pte Ltd (AHFM) and Ascendas  
Hospitality Trust Management (AHTM) Pte Ltd  
(Chairman – Nominating Committee,  
Member – Audit and Risk Committee).

Director – Rakan Riang Pte Ltd  
*– resigned on 31 May 2018.*

Director – National Gallery Singapore  
(Chairman, Audit Committee, Member, EXCO  
and Nominating & Remuneration Committee)  
*– retired on 30 Jun 2017.*

#### Qualifications

Bachelor of Science (Honours), Hotel, Catering and  
Tourism Administration, University of Surrey, UK.

### MRS ROSA DANIEL

Age 54.

Appointed to the Board on 24 Nov 2012.

Date of last re-appointment: 24 Nov 2015.

DS (Culture) – MCCY.

Chief Executive Officer – National Arts Council.

#### Qualifications

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

## DR JENNIFER LEE GEK CHOO

Age 65.  
Appointed to the Board on 1 Jun 2014.  
Date of last re-appointment: 24 Nov 2015.

Chairman – Agency for Integrated Care.

Director – Ministry of Health Holdings and Parkway Trust Management Ltd.

Chairman – Advisory Board of the Lien Centre for Palliative Care. Corporate Advisor to Temasek International Advisors Pte Ltd.

### Qualifications

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

## MRS CHRISTINE ONG

Age 60.  
Appointed to the Board on 24 Nov 2010.  
Date of last re-appointment: 24 Nov 2015.

Founder & Leadership Coach – C Ong Associates Pte Ltd.

Chairperson – Arts House Limited.

Board Member – Community Foundation Singapore.

### Qualifications

Bachelor of Accountancy, University of Singapore.  
Certified Executive Coach with the International Coach Federation.

## MR KENNY POWAR

Age 47.  
Appointed to the Board on 24 Nov 2015.  
Date of last re-appointment: 24 Nov 2017.

Founder and Chief Executive Officer – Rebel Owl.

### Qualifications

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

## MR RAMLEE BIN BUANG

Age 61.  
Appointed to the Board on 12 Dec 2011.  
Date of last re-appointment: 24 Nov 2016.

Founder – UYKO Advisory, Life & Executive Coach.

Director – Breast Cancer Foundation, Centre for Fathering Limited, Far East Orchard Limited, Halogen Foundation (Singapore), National Healthcare Group Pte Ltd and The Singapore Institute of Directors.

### Qualifications & Professional Bodies

Harvard Business School Advanced Management Program (2011) and Graduate Diploma in Marketing. Member – The Chartered Association of Certified Accountants (UK), CPA (Australia). Member – MIS and CIM (UK). Non-practicing member – Institute of Singapore Chartered Accountants. Associate Certified Coach (ICF) and Certified Co-Active Coach (CTI).

## MS SAW PHAIK HWA

Age 64.  
Appointed to the Board on 24 Nov 2007.  
Date of last re-appointment: 24 Nov 2015.

Chairman and Director – SISTIC.com Pte Ltd.

Independent Director and Member of Audit Committee – Globe Telecom Inc.

President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association.

Vice-President of Executive Committee – International Wu Style Tai Chi Chuan Federation.

Governor (Singapore & Malaysia) – Wu's Tai Chi Chuan Academy.

Board Member – Tan Tock Seng Hospital Community Fund.

### Qualifications

Bachelor of Science (Honours) in Biochemistry, University of Singapore; Advanced Management Program, University of Hawaii, USA.

## MRS MILDRED TAN-SIM BENG MEI

Age 59.  
Appointed to the Board on 24 Nov 2007.  
Date of last re-appointment: 24 Nov 2015.

Justice of the Peace – Prime Minister's Office.

Chairman – National Volunteer and Philanthropy Centre.

Board Member & AC Chair – Lee Kuan Yew Fund for Bilingualism (Ministry of Education).

Member – Charity Council.

Board Member – Gardens by the Bay.

### Qualifications & Professional Bodies

Bachelor of Arts (Honours), Middlesex University, UK; Master in Education, University of Sheffield, UK; Executive (HR) Programme, Cornell University, USA. Graduate Member – British Psychological Society.

## DR PATRICIA TAN SHU MING

Age 44.  
Appointed to the Board on 24 Nov 2015.  
Date of last re-appointment: 24 Nov 2017.

Director – COMO Foundation.

### 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.

## MRS VALARIE WILSON

Age 47.  
Appointed to the Board on 26 Feb 2016.  
Date of last re-appointment: 24 Nov 2017.

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

### Qualifications

Bachelor of Music Honours, King's College London; Associate of King's College; Associate of the Royal College of Music; Postgraduate Diploma in Education, National Institute of Education, Nanyang Technological University.

## MR YAP CHEE MENG

Age 63.  
Appointed to the Board on 24 Nov 2013.  
Date of last re-appointment: 24 Nov 2015.

Independent non-Executive Director – AXA Insurance Pte Ltd (Chairman), RHB Asset Management Group (Chairman), Keppel Land Limited, Pavilion Gas Pte Ltd, RHB Investment Bank Berhad, RHB Securities Singapore Pte Ltd and SATS Ltd.

### Qualifications & Professional Bodies

Fellow of the Institute of Singapore Chartered Accountants and Fellow of the Institute of Chartered Accountants in England & Wales.

## **MR ANDRE YEAP**

Age 56.

Appointed to the Board on 26 Feb 2014.

Date of last re-appointment: 24 Nov 2016.

Senior Partner, Dispute Resolution and Head,  
International Arbitration – Rajah & Tann Singapore LLP.

Member – Energy Market Authority.

Director – ASL Marine Holdings Ltd.

### **Qualifications & Professional Bodies**

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

## CHAIRMAN'S REVIEW

The financial year 2017/2018 was an exciting one for Esplanade – Theatres on the Bay.

Even as adaptation to technology and innovation is impacting and transforming lifestyles in Singapore, and a new generation of leaders is emerging in companies, organisations and within the government, at Esplanade we have been preparing ourselves to better serve our next generation of artists and audiences.

Our financial year began with a major announcement to build our own 550-seat theatre. When open in 2021, this new theatre will be a platform for emerging artists here and in the region, to bring the arts to more people along our busy waterfront. The Ministry of Culture, Community and Youth (MCCY) generously backed our fundraising efforts with the first \$10 million contribution. To raise the remaining \$20 million for the development, we launched several initiatives for companies, organisations and the public to participate, support and leave their mark on the new waterfront theatre.

We initiated *Backstage Pass with...* fundraising tours for avid supporters who were curious about that which goes on behind-the-scenes. These tours were well-received, and led by prominent Singapore artists Hossan Leong, Inch Chua, Rani Singam and Siti Khalijah, who have performed in our venues, as well as veteran Esplanade staff who are responsible for keeping our arts centre running like clockwork.





It was heartwarming to have Singapore music artists and groups whom we have worked with over the years, including Kit Chan, Eugenia Yip, the Singapore Youth Ensemble and the ITE Show Choir, come together to perform for our first-ever fundraising gala. More than 300 guests dined on the magnificent Esplanade Theatre stage, and witnessed the amazing talent.

During the gala we announced the magnanimous donation of \$10 million from Singtel towards the development of the theatre. This is the largest single donation that Esplanade has received since we opened in 2002. We have another \$10 million to raise, and we look forward to engaging you with more creative and innovative ways for contributions to our new theatre!

Multinational corporations have had a longer tradition of giving to the arts in Singapore, and we are heartened by more Singapore brands and companies coming forward to support the arts, as they see the value to the community and are able to link these to their branding and marketing efforts. We are grateful to have the continued support of homegrown companies such as Axe Oil, Bowen Enterprises, Capitol Optical, Lam Soon, LianBee-Jeco, On Cheong Jewellery, and more.

Our heartfelt thanks also go to Keppel Corporation for its renewed partnership with Esplanade to nurture a deeper appreciation of the arts among students in Singapore, by committing \$500,000 over three years to Keppel Nights. Since 2013, this partnership has provided some 20,000 students from more than 70 schools in the heartlands with access to arts and cultural shows presented by Esplanade. From 2018, Keppel Nights will expand its scope to include

Esplanade's sensory-friendly performances designed for audiences with special needs, including those on the autism spectrum.

Amidst a climate of economic uncertainty, we are most grateful to another 114 sponsors and donors who have generously contributed \$2.2 million to Esplanade in this financial year. We remain thankful to MCCY and the National Arts Council for their continued support and partnership. I must also mention Esplanade's community programmes which promote social cohesion and bonding, which would not have been possible without the unwavering support and contributions from the Tote Board family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

On behalf of the Board of Directors, I wish to convey our deepest appreciation to Benson Pua who stepped down as Chief Executive Officer of The Esplanade Co Ltd at end July 2018. Esplanade owes much of its success to his visionary leadership these past 20 years, from plans and a construction site to one of the world's busiest and leading arts centres. We also welcome Yvonne Tham as our new Chief Executive Officer, and look forward to working with her in the next stage of Esplanade.

Thank you to all for your support to Esplanade, and for making a difference to Singapore's arts scene and our people!

Lee Tzu Yang  
Chairman

## FROM THE CEO

What's your favourite memory of Esplanade?

As Esplanade turned 15 on 12 Oct 2017, we asked our artists and audiences to share with us their favourite Esplanade moments. From the video interviews with artists whom we've developed a relationship with through the years, to the social media comments, encouraged by a contest to win unique Esplanade experiences, the heartwarming stories poured in.

We called this year-long initiative our #mydurian campaign and promoted the use of the hashtag when posting anything Esplanade-related online. The campaign referred to "the Durian", the affectionate nickname that Singaporeans have given Esplanade and at the same time, the word "my" was a reminder and a declaration that Esplanade belongs to and exists to serve everyone.



More than anything, our #mydurian campaign demonstrated the trust and goodwill that so many in our community have towards Esplanade. It reminds us of how precious these intangible gifts are and the importance of safeguarding them.

One of my fondest and proudest memories of Esplanade is when we first introduced sensory-friendly performances as part of our interactive children's programme series *PLAYtime!* in 2016. Many people often perceive the theatre to be a space that needs to be quiet and full of "house rules", and therefore, not conducive for children with special needs. So, we modified the performances to accommodate individuals with sensory-processing difficulties. It was heartwarming to see families who

don't usually get the chance to experience the arts together, come to Esplanade with the knowledge that they can enjoy theatre in a safe environment.

This year, we jointly presented with Singapore Repertory Theatre (SRT), the first Relaxed Performance of the National Theatre's production of *The Curious Incident of the Dog in the Night-Time* in Esplanade's largest venue—the 2,000-seat Theatre. Well-known Singapore blogger *mrbrown* who was invited to attend the Relaxed Performance with his family mentioned in his social media posts that he felt this was a "great step in the direction of inclusion", that watching the performance with other kids and youths with autism made it an interesting experience that "teaches us all to be tolerant and accepting of other members of the audience who may not always be quiet and still".

#### ESPLANADE: THE WORLD'S WINDOW TO SINGAPORE & ASIAN STORIES

With Esplanade's new waterfront theatre to be opened in 2021, we have said that we will focus on creating even more made-in-Singapore works that will, hopefully, become the stories, music, movements or even traditional art forms, that the next generation of Singaporeans will hold dear. In the process, we will continue to develop local capabilities and talent, and tap on our regional and international networks to take some of these artists and works overseas.

Working closely with our artists, we helped develop 86 new works in FY2017/2018. We are proud that these included several groundbreaking works during our cultural festivals, which brought our communities together and showed Singapore's multicultural heritage.



For *Pesta Raya – Malay Festival of Arts*, we co-commissioned *Setan Jawa*, a cross-cultural collaboration that brought artists from Australia, Indonesia and Singapore together in a work that was well-received by the artistic community. During *Kalaa Utsavam – Indian Festival of Arts*, we partnered with Singapore arts group Apsaras Arts again to co-produce *Anjaneyam – Hanuman's Ramayana*, the company's second large-scale work for the Esplanade Theatre.

We had a record number of five commissions and co-commissions in *Huayi – Chinese Festival of Arts* this year, including *I came at last to the seas* by Singapore

arts group The Theatre Practice. The work was *Huayi's* first commission of a large-scale work for our Theatre.

To commemorate our 15th anniversary, we restaged one of the very first works that we commissioned for our *Opening Festival* in 2002, *Forbidden City: Portrait of An Empress* with our long-time collaborator Singapore Repertory Theatre.

The story shared by one of our #mydurian social media contest winners, Ms Koh YJ, is a fitting reminder about Esplanade's responsibility as a cultural institution and the ability of the arts to impact lives. Now 26 and a young working professional, Ms Koh has been attending performances at Esplanade since she was 15 in 2006. Her first #mydurian moment was a performance of *Forbidden City: Portrait of An Empress*. She said, "I remember being in awe of both the grand theatre and Kit Chan's strong vocals. After that visit, I wanted to return to Esplanade again, and again—and I did." Since then, she has attended countless other dance, music and theatre performances in all of Esplanade's other venues, as evident from the photograph she shared with us which showed all the ticket stubs she's kept through the years.

Esplanade has been given the invaluable privilege of bringing the arts to the lives of our patrons like Ms Koh and we remain committed to doing more for our community through the arts.

#### THE MANY OTHER STORIES OF ESPLANADE

In FY2017/2018, Esplanade continued to bring the joy of arts to the underserved community including



children, youth, seniors, migrant workers and people with special needs. With the support of our Voluntary Welfare Organisation partners and a shared belief in the transformative power of the arts, we brought 588 meaningful arts experiences—which ranged from performances at Esplanade to long-term arts-based projects—to 15,837 beneficiaries.

One such long-term arts-based flagship project was the *Sing Out Loud!* project, organised in partnership with the Alzheimer's Disease Association (ADA), that involved seniors with dementia at the New Horizon Centre (Toa Payoh). This project demonstrated the healing and restorative power of music, that benefitted not only the participants but their caregivers as well.

Theresa Lee, Deputy Chief Executive Officer of ADA, recalled seeing tears of joy and pride from these family caregivers when participants performed for them during the *Sing Out Loud!* session. Ms Lee shared with us that one granddaughter confided that at home, her grandmother had been humming the songs she learned, and communicating more with the family, especially during dinner time. "*Sing Out Loud!* has enabled families living with dementia to strengthen existing relationships and build new ones," said Ms Lee.

Not to be forgotten too are our countless patrons who have opened their hearts to the arts and to Esplanade over the years. Not just the 1.9 million patrons who came in FY2017/2018, but the 28 million who have enjoyed performances at Esplanade since we opened in 2002. We hope that they too will share memorable stories of their Esplanade experiences with their friends and family.

## NEXT CHAPTER OF ESPLANADE STORIES

It has been a great honour for me to be entrusted, over the past 20 years, to serve and lead a national institution that has the ability to make a positive difference to the people of Singapore. To everyone who has supported my team and I as we sought to serve our community through the arts, I express my deepest gratitude. I trust that you will continue to give your unstinting support to Yvonne Tham and the team as they build your future Esplanade stories in the next chapter of growth.

My heartfelt thanks go to our Chairman, Mr Lee Tzu Yang and Board of Directors for their insight, passion and dedication. I would also like to thank my precious Esplanade family who form the backbone of the Company for their continued belief, support and hard work and who have been my family for the past 20 years.

The road ahead for Esplanade and Singapore's arts scene is an exciting one to be filled with many more beautiful #mydurian stories.

The best is yet to be!

Benson Puah Tuan Soon  
Chief Executive Officer  
July 1998 – July 2018

2017  
2018

YEAR IN REVIEW

# FY2017/2018 AT A GLANCE

ESPLANADE IS A PERFORMING  
ARTS CENTRE FOR EVERYONE

## 3,555

ACTIVITIES TOOK PLACE AT  
ESPLANADE IN FY2017/2018.



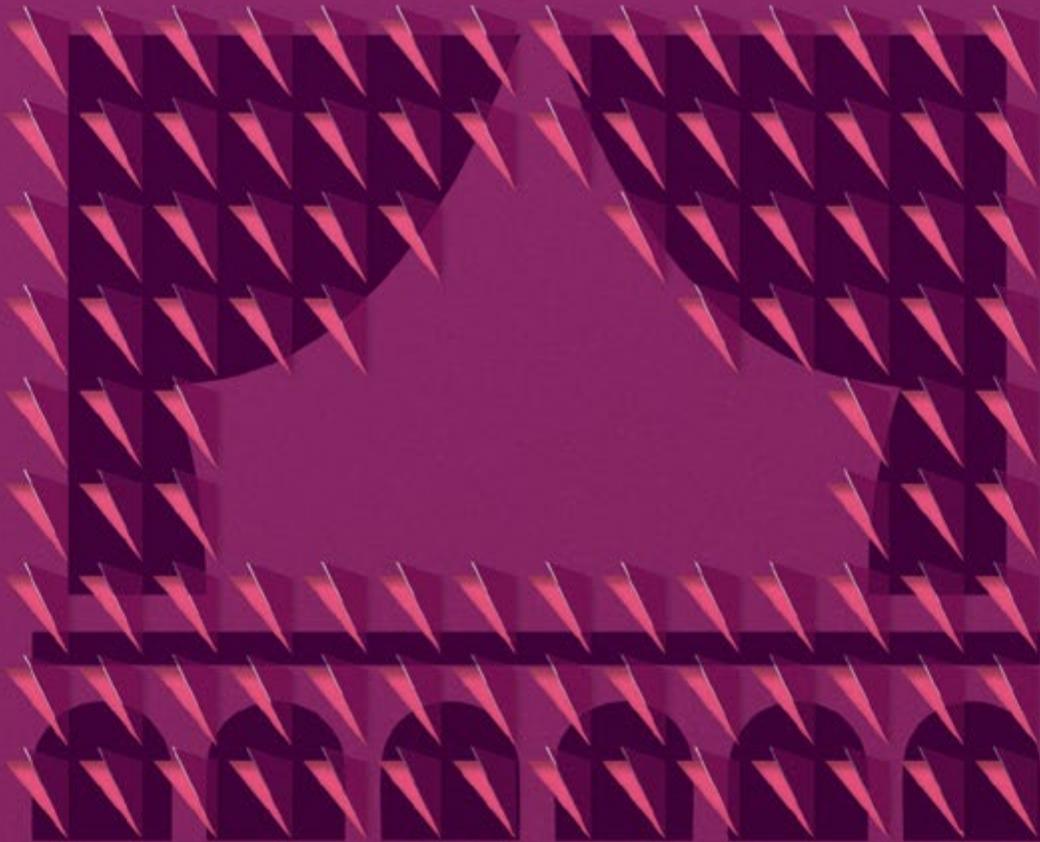
### 917

TICKETED



### 2,638

NON-TICKETED



## 378,511

TICKETED

# 1,941,637

PEOPLE ATTENDED OUR ACTIVITIES AT THE CENTRE.



## 1,563,126

NON-TICKETED

WE BELIEVE THAT EVERYONE  
SHOULD BE ABLE TO EXPERIENCE  
THE JOY OF THE ARTS, INCLUDING  
CHILDREN, YOUTHS, SENIORS,  
MIGRANT WORKERS  
AND INDIVIDUALS WITH  
SPECIAL NEEDS.



COMMUNITY ENGAGEMENT/  
VWO-CENTRIC

## 588

ACTIVITIES

# 15,837

PARTICIPANTS

ESPLANADE HELPS TO  
**DEVELOP SINGAPORE'S  
ARTS SCENE** BY WORKING  
IN CLOSE PARTNERSHIP WITH  
ARTISTS AND ARTS GROUPS.  
WE WERE INVOLVED IN

**86** NEW WORKS  
OR INITIATIVES

To build capabilities for the  
industry, we conducted



**274** TRAINEES TO RECEIVE  
NATIONAL CERTIFICATION

**96** INDIVIDUALS ON  
TRAINING ATTACHMENTS



OUR **INTERNATIONAL TIES**  
POSITION SINGAPORE AS AN ARTS AND  
CULTURAL LEADER. WE RECEIVED

**39** INVITATIONS TO PARTICIPATE  
IN INTERNATIONAL  
CONFERENCES/SEMINARS

**29** GROUPS OF OVERSEAS VISITORS

## PROGRAMMES FOR THE YOUNG



THE ARTS PLAY AN IMPORTANT ROLE IN  
**DEVELOPING OUR YOUNG.** ESPLANADE  
PRESENTS AGE—APPROPRIATE PROGRAMMES FOR  
YOUNG AUDIENCES THROUGH THE YEAR.

WE OWE MUCH OF WHAT WE  
CAN DO AT ESPLANADE TO

**114**



DONORS AND SPONSORS WHO  
GAVE \$1,000 AND ABOVE

PAY	THE ESPLANADE CO LTD	FY 17 / 18
DOLLARS	TWO MILLION TWO HUNDRED AND SIX THOUSAND EIGHT HUNDRED AND SEVENTY-THREE ONLY	
<b>\$2,206,873</b>		
DONATION AND SPONSORSHIP		

WHO HELPED US FULFIL ESPLANADE'S VISION AND MISSION.

**12,410**  
STUDENTS FROM

**114**



SCHOOLS ATTENDED OUR PLAYTIME!  
PRODUCTIONS FOR **TWO TO  
SIX YEAR OLDS**

**10,498**  
STUDENTS FROM

**117**



SCHOOLS ATTENDED OUR FEED YOUR IMAGINATION  
(F.Y.I.) PERFORMANCES FOR **PRIMARY AND  
SECONDARY SCHOOL STUDENTS**

THESE ARE IN ADDITION TO STUDENTS ATTENDING  
ESPLANADE'S OTHER PROGRAMMES THROUGH THE YEAR.



**GUIDED TOURS**

**12,212**  
TOUR PARTICIPANTS FROM

**374**  
GUIDED TOURS OF ESPLANADE

**ARTISTS AND CREW**  
WE WORKED WITH THROUGH OUR PROGRAMMES



TOTAL  
**33,935**



**HUMAN RESOURCES**  
OUR STAFF

FULL-TIME **266**  
CONTRACT **13**



**MEDIA ACTIVITIES**  
**\$16.18 MILLION**

TOTAL MEDIA ADVERTISING VALUE OF ESPLANADE COVERAGE

OVERALL MEDIA ACTIVITIES

**407 ACTIVITIES (795 MEDIA)**

375 ACTIVITIES (735 MEDIA)

LOCAL MEDIA ACTIVITIES

32 ACTIVITIES (60 MEDIA)

INTERNATIONAL MEDIA ACTIVITIES

OVERALL MEDIA CLIPS  
**4,600 CLIPS**

4,194 CLIPS

PRINT & ONLINE (LOCAL)

246 CLIPS

PRINT & ONLINE (INTERNATIONAL)

121 CLIPS

RADIO

39 CLIPS

TELEVISION

**115,757**  
**SOCIAL MEDIA FOLLOWERS**  
(AS OF 31 MAR 2018)



## THE COMMUNITY PERSPECTIVE

Esplanade's contribution to the community is perhaps the most important reason for our existence. Esplanade's non-ticketed programmes, cultural festivals, and children and education programmes bring the arts to a wide range of audiences. As a charity dedicated to serving the community, our outreach efforts allow us to share the joy of the arts with those who might not otherwise have such opportunities.

## CELEBRATING OUR DIVERSE CULTURES AND COMMUNITIES

Esplanade's cultural festivals and programme series bridge different cultures and bring about more intercultural bonding around the Singapore identity, connecting diverse communities with Singapore's multicultural heritage.



At *Pesta Raya – Malay Festival of Arts*, we sought to include elements that reached out to audiences from other cultural backgrounds and demographics over and above the festival's core communities. *Setan Jawa* was a cross-cultural collaboration that brought together a 20-piece Indonesian gamelan ensemble and members of a Western orchestra, the Metropolitan Festival Orchestra of Singapore, to conjure a bewitching live score for a new film

of the same title. This lavish black-and-white work of suspenseful cinema is directed by revered Indonesian filmmaker, Garin Nugroho, and its soundtrack jointly written by award-winning Australian composer-conductor Iain Grandage and renowned Indonesian composer Rahayu Supanggah. *Setan Jawa* was well-received by the artistic community, with many regarding it as a groundbreaking work.



Our festivals served as platforms to premiere new works by Singapore artists and arts companies. A highlight of this year's *Kalaa Utsavam – Indian Festival of Arts* was *Anjaneyam – Hanuman's Ramayana* by Apsaras Arts. This was the company's second co-production with Esplanade. This image depicts Hanuman (Monkey, in white) in Ravana's court where they try to set fire on his tail.



A record number of five commissions and co-commissions featured in *Huayi – Chinese Festival of Arts* this year, including the festival's first commission for the 2,000-seat Esplanade Theatre with The Theatre Practice. *I came at last to the seas* saw Singapore artists Joanna Dong and Sugie Phua performing alongside artists from Hong Kong, Taiwan and China.



Our genre-centric festivals captured the essence of cross-cultural exposure and understanding. *A Tapestry of Sacred Music* was made entirely non-ticketed for the first time, to enable a wider audience to access these rare forms of art. We saw some attendees, who might have come because they were devotees to a particular faith, stay on for performances by groups from other faiths including this performance of *Guan Jiang Shou* (Taoist Processional Dances). Parents also brought their children to the festival, cultivating in them a spirit of openness, curiosity and acceptance. The performances at this festival celebrate what we all experience as humans, bringing to the fore our commonality as opposed to our differences.

This year saw the premiere run of *Gemadah – Traditional Malay Music Festival*, a day-long series of activities and performances that celebrate the rich tapestry of traditional Malay music as part of our *Pentas Malay* arts series. This festival was the result of working with the arts community to grow an awareness for traditional Malay music, and it showcased icons of Singapore's traditional Malay music scene and brought their music to a wider audience.



## ENGAGING STUDENTS AND THE YOUNG THROUGH THE ARTS

To cultivate a passion for lifelong arts engagement—especially among the young—Esplanade continued to actively create opportunities for students to access the arts and attend our performances through open rehearsals, student concession tickets, school booking specials and the Keppel Nights (launched in 2013) and *Adopt a School* (launched in 2017) initiatives. Under the latter two platforms, show tickets for students are sponsored by Keppel Corporation and a donor respectively.

Students from Jurongville Secondary School at the Esplanade Theatre foyer watching a Keppel Nights performance of *The Curious Incident of the Dog in the Night-Time*. This year, [Keppel Corporation](#) renewed the programme with Esplanade from 2018 up till 2020, with a sponsorship of \$500,000, to mark Keppel's 50th Anniversary in 2018.





We believe that an appreciation of the arts should start at a young age, and as such, have invested significantly in nurturing not just the next generation of audiences, but also developing capacities in the industry to create works for young audiences. Esplanade continued to create and present new works for young audiences in *Octoburst!* – *A Children's Festival* and our *PLAYtime!* series of theatre productions. Featured here are the performances *Bunny Finds the Right Stuff* (left) and *The Dog Who Goes Woof Woof* (right). To keep *PLAYtime!* fresh and tap into a larger creative pool, we worked with new directors, explored new art forms such as puppetry, and refined our devising, workshopping and rehearsal process.



We also helped these artists, and the Esplanade team, to strengthen their understanding of audiences with special needs, so as to better reach out to them through sensory-friendly performances. During *Octoburst!*, we invited Singapore practitioners to masterclasses by international performers to build up local expertise in developing children's programmes. We also provided a platform for them to create works for children as part of the festival's free programmes.

## BRINGING THE ARTS TO MORE

Communities in need are a key area of focus for Esplanade's community engagement efforts and we hope to bring them transformative and meaningful experiences through the arts.

Our flagship project *Theatre for Dreams* was a two-month interdisciplinary theatre project at the Singapore Boys' Home. Facilitated by Singapore drama educator and applied theatre practitioner Oniatta Effendi, this project sought to encourage at-risk youths to articulate their dreams through drama and reflect on the possible actions needed to achieve their personal goals.

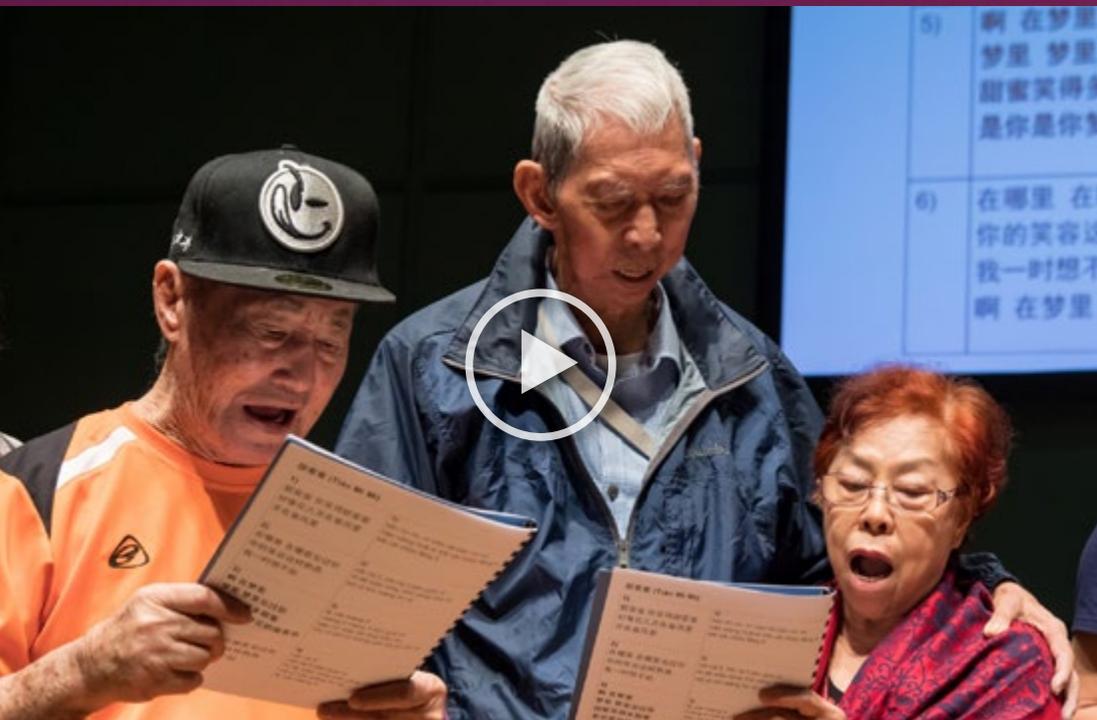
THE PROGRAMME WAS APPROACHED FROM A DIFFERENT LIGHT. THE YOUTH'S DREAM WAS THE OBJECTIVE AND THIS WAS EXPLORED VIA THE USE OF DRAMA WHICH ALLOWED THE YOUTHS TO DISCOVER NEW WAYS TO EXPRESS THEMSELVES. THE PROGRAMME ENDED WITH A SHOWCASE FOR THE YOUTHS AND THEIR CAREGIVERS WHICH LEFT AN IMPACT. IT TOUCHED BOTH PARENTS AND YOUTHS POSITIVELY AND BUILT A BETTER BOND BETWEEN THEM.

— HISHAMUDDIN ABDUL RAHMAN,  
SENIOR YOUTH GUIDANCE OFFICER, SINGAPORE BOYS' HOME



*Songwriting for Hope*, a programme for troubled teenagers was run for the second time at the Singapore Girls' Home. Through the reflective songwriting process, this project helped troubled teenage girls write songs to express their feelings and increase their self-esteem.





In partnership with the [Alzheimer's Disease Association](#) for the second time, *Sing Out Loud!* reached out to seniors with dementia at the New Horizon Centre (Toa Payoh). This project demonstrated the healing and restorative power of music, that benefited not only the participants, but also their care-givers.



Besides flagship projects, Esplanade also organised 122 community workshops and offsite performances that were thematically linked to festivals taking place at the centre. Lantern-making workshops were organised in conjunction with *Moonfest – A Mid-Autumn Celebration*, and these engaged over 370 young and senior beneficiaries from 20 social service organisations. To promote inter-generational bonding, some workshops included child participants assisting elderly participants.



We also brought the highly acclaimed Hubei Provincial Peking Opera Theatre to the Bukit Batok Home for the Aged and Ling Kwang Home for Senior Citizens, where the troupe performed for 330 seniors with mobility challenges.

“ THIS INTER-GENERATIONAL SESSION HELPED OUR CHILDREN TO BE MORE PATIENT AND CARING WITH THE ELDERLY. THEY MANAGED TO OVERCOME THEIR SHYNESS AND FELT COMFORTABLE WHEN THEY REALISED THAT THE SENIORS WERE FRIENDLY PEOPLE WHO NEEDED HELP. ”

— ANNA LIN AND DIANA LOW,  
STUDENT CARE TEACHERS,  
FEI YUE STUDENT CARE CENTRE (CHOA CHU KANG)



Another outreach initiative, *When Music Meets Life*, saw us bringing performing artists at Esplanade to hospitals and hospices that focus on patients with palliative care needs. They performed for over 900 patients from the various hospitals, including Changi General Hospital, Khoo Teck Puat Hospital, Yishun Community Hospital, St Andrew's Community Hospital, St Luke's Community Hospital, Bright Vision Hospital, Kwong Wai Shiu Hospital, and Assisi Hospice.



Recognising that it takes a community of different people to come together and help Esplanade in its engagement efforts in a variety of roles, we launched the Esplanade Volunteer Programme this year. The 175 volunteers that comprised mostly tertiary youths clocked a total of 1,710 volunteering hours during the year.

“ VOLUNTEERING IS A WAY THAT I CAN GIVE BACK. I FEEL HAPPY WHEN I'M ABLE TO CREATE A BETTER EXPERIENCE FOR PEOPLE. ESPLANADE HAS BROUGHT US SO MANY FABULOUS ARTS PROGRAMMES. I AM JUST SO EXCITED TO SHARE THESE WITH PEOPLE WHO WILL LIKE THESE EXPERIENCES TOO. ”

— HUANG WEI, ESPLANADE VOLUNTEER



SPOTLIGHT

# LOH CHIN HUA

*The CEO of Keppel Corporation explains the evolution of the Keppel Nights initiative and its efforts.*

On 29 Mar 2018, the award-winning production of *The Curious Incident of the Dog in the Night-Time* by the UK's National Theatre began an 11-day run at Esplanade Theatre. This marked the Singapore debut of this stage adaptation of author Mark Haddon's bestselling novel. It is about a boy who is brilliant at math but struggles with aspects of everyday life.

On the last day of its run, the play's matinee staging was tweaked to make it a Relaxed Performance. Such performances are designed for those who benefit from a more relaxed theatre environment, such as people on the autism spectrum, those with sensory and communication difficulties or a learning disability. Typically, this means

sound and lighting cues are modified to be less startling, and audience members can leave the theatre to take a break in a designated quiet area if they wish.

Esplanade had begun introducing such sensory-friendly performances for children with special needs in 2016, through shows staged at the Esplanade Recital Studio. *The Curious Incident of the Dog in the Night-Time* marked a new milestone—that matinee show was the first time a Relaxed Performance had been staged in the 2,000-seat Esplanade Theatre. In the audience that afternoon were over 15 students from Teck Whye Secondary School, who attended the show with their families and caregivers with support from the Keppel Nights initiative.

Reaching out to students with special needs is the most recent example of how this initiative has evolved in scope since its inception a decade ago. Launched in 2008 by Singaporean multi-business company Keppel Corporation, in partnership with the National Arts Council and the Arts & Culture Development Office, Keppel Nights began as a sustained ticket subsidy programme that aimed to nurture an audience for the arts. It was an innovative initiative, and benefited over 15,000 audience members.

In 2013, the programme was refreshed to focus on a more specific segment—students from heartland

schools. “To build lifelong arts engagement, we wanted to reach out specifically to the young and expose them to diverse art forms,” says Loh Chin Hua, Keppel Corporation CEO. This iteration of the initiative has enabled 20,000 students from more than 70 heartland schools to access arts and cultural shows presented by Esplanade.

“Our partnership with Esplanade has been fruitful,” says Chin Hua. “We have received positive feedback from school principals and teachers on the programme. Many have shared with us how their students have benefited through exposure to world-class performances. Students have also shared with us how they appreciated the opportunity to attend world-class performances at the Esplanade. It is very heartening.”

In 2018, Keppel Corporation renewed Keppel Nights with Esplanade from 2018 to 2020, with a sponsorship of \$500,000, to mark their 50th anniversary. In the next phase of this renewed partnership, the initiative will also support workshops for students that will further engage their interest in the arts. “We hope that Keppel Nights will continue to promote better appreciation of the arts and culture, and further ignite creativity among our youths,” says Chin Hua. “We are pleased to have found a partner in Esplanade – Theatres on the Bay, who shares our aspiration to make the arts accessible for everyone.”

“WE ARE PLEASED TO HAVE FOUND A PARTNER IN ESPLANADE – THEATRES ON THE BAY, WHO SHARES OUR ASPIRATION TO MAKE THE ARTS ACCESSIBLE FOR EVERYONE.”



Theresa Lee (left) with ADA beneficiaries.

SPOTLIGHT  
**THERESA LEE**

*The Deputy Chief Executive Officer of the Alzheimer's Disease Association (ADA) believes in the healing power of music.*

Among its many services, voluntary welfare organisation (VWO) ADA runs day care centres for people with dementia. Staff at these centres have often observed that music and singing are among the most engaging activities for the people in their care. So, when Esplanade approached the ADA to help pilot a singing programme for people with dementia, "our immediate response was 'Yes'", says ADA Deputy Chief Executive Officer Theresa Lee (far left). "The objectives of the *Sing Out Loud!* programme resonated with us, particularly the goals of stimulating social interaction and fostering emotional, mental and physical well-being through the process of memory and emotional recall."

*Sing Out Loud!* launched in 2015 as a programme for the elderly beneficiaries of VWOs, and a version for seniors with dementia was developed in 2016. The impact of engaging them in song was clear, even during the pilot stage. Theresa recalls how one senior, who was more reserved, had started out by only observing the other participants during the *Sing Out Loud!* sessions. "One day, he suddenly burst out singing, joining the rest of the group in the song."

Perhaps the song was a favourite of his, or somehow triggered a memory recall, Theresa muses. "People with dementia experience increasing difficulty with spoken communication, but research has shown that they can be actively involved in vocal expression through singing, especially with well-known and familiar songs," she notes. "*Sing Out Loud!* opened up many new experiences for our clients and helped to promote their well-being through reminiscence and singing."

As part of their collaboration for the pilot, the ADA linked Esplanade up with Alzheimer's Society UK, which has an 11-year-old singing programme that shares similar objectives with *Sing Out Loud!*. The Society was able to share valuable insights in programme structure, song choice, and ways to communicate and interact with persons with dementia.

The ADA also helped to conduct impact measurement for the *Sing Out Loud!* pilot using Dementia Care Mapping, an observational tool, and found that the mood and engagement levels of the participants peaked when they

sang, dance or moved together in unison, and when they engaged in conversation with other participants.

These observations are particularly encouraging, as difficulties in communication and managing changes in mood and behaviour are some of the greatest challenges faced by both people with dementia, and their caregivers. "Providing people with dementia with opportunities to engage in creative activity and expression can play an important role in maintaining and enhancing communication, and in reinforcing personhood, identity and inclusion," Theresa believes. "The arts provide a non-pharmacological approach that helps to alleviate anxiety and confusion for people with dementia, allowing them to have a sense of well-being, dignity and respect."

For the family members of the *Sing Out Loud!* participants, watching their loved ones come alive through music was also a moving experience. Theresa recalls seeing tears of joy and pride from these family caregivers when participants performed for them during a *Sing Out Loud!* session. One granddaughter confided that at home, her grandmother had been humming the songs she learned, and communicating more with the family, especially during dinner time. Mrs Tea who attended *Sing Out Loud!* with her husband Mr Tea, who has dementia. She said singing together at home has helped him to forget his frustrations and reduce her stress as well. "*Sing Out Loud!* has enabled families living with dementia to strengthen existing relationships and build new ones," says Theresa.

|| **SING OUT LOUD!** HAS ENABLED FAMILIES LIVING WITH DEMENTIA TO STRENGTHEN EXISTING RELATIONSHIPS AND BUILD NEW ONES. NOT ONLY WERE OUR CLIENTS IMPACTED BY THIS PROJECT, BUT SO WERE THE FAMILY CAREGIVERS. AT THE LAST SESSION OF THE SHOWCASE, WHERE OUR CLIENTS PERFORMED AT ESPLANADE BEFORE AN AUDIENCE OF FAMILY MEMBERS AND FRIENDS, I COULD SEE TEARS OF JOY AND PRIDE FROM THE FAMILY MEMBERS. ||

# THE NATIONAL PERSPECTIVE

Esplanade plays an important role in developing quality productions by Singapore artists and companies. We also set the benchmark for venue management and technical theatre, and constantly develop capabilities to meet industry needs.



*Cut Kafka!* by T.H.E Dance Company x Nine Years Theatre.  
An Esplanade Commission for Huayi – Chinese Festival of Arts 2018

## A NEW VENUE

This year saw the launch of the Esplanade Annexe Studio, a venue guided by two main principles—supporting the development of new work, and reaching new, younger audiences.



In May 2017, the Esplanade Annexe Studio was introduced to the public with an *Annexe Open House* weekend that featured live band performances, spoken word recitals, improv comedy and turntablism workshops. Esplanade Mall tenants were also engaged to conduct lifestyle-themed workshops on floral arrangement, coffee tasting, caricature drawing and parent-child massage.





The setup of the venue gave us an opportunity to present the almost pitch-dark performance *Without Sight* as part of our monthly free performance series *Red Dot August*. The show raised more awareness of the needs of those in the visually impaired community.

As society matures, it is important that our cultural programmes continually renew themselves to connect with younger audiences. This year, *Moonfest* also utilised the newly opened Esplanade Annexe Studio to create an “Instagrammable” *Moonfest Tea Room*, where patrons could enjoy talks and performances while sipping tea.



Esplanade  
Presents

baybeats

*Baybeats* brought music audiences to our waterfront, where they enjoyed a diverse range of indie-alternative music. For the first time, the work of Singapore's budding photographers, writers and video journalists were also exhibited at the main stages. The audience embraced a new "in-the-round" layout at the Esplanade Annexe Studio, getting up close and personal with the artists, and moving freely around the space and along with the music.



The development and creation of music was also supported by the venue through partnerships with four homegrown bands launching new material—sub:shaman, Apex Project, Typewriter and Amateur Takes Control (pictured).



In December 2017, Esplanade partnered with Never Pte Ltd, producers of the raucous party series, EATMEOPTART, to celebrate its 12th anniversary. The partnership added value to the party, as the capabilities of the venue enabled the producers to add live performances by up-and-coming Singapore bands Sobs and Supersect to the event's signature line-up of indie, electro and punk rock DJ sets.



“ ESPLANADE — A PLACE AND PLATFORM WHERE PASSION, INSPIRATION AND TALENT HAVE A VOICE TO AUDIENCES AND THE WORLD. ”

— ANNIE PEK,  
FOUNDER AND DIRECTOR, SINGAPORE STREET FESTIVAL LTD

## SUPPORTING SINGAPORE ARTISTS, ARTS GROUPS AND PRESENTERS

Esplanade continued to partner with Singapore artists and arts companies, providing a platform for their presentations, journeying with them in their development and collaborating with them to present works which we are proud to have on our stages.

.....

The legendary Rahimah Rahim celebrated her life and art at her first headliner concert at the Esplanade Concert Hall. *Rahimah Rahim, My Life, My Art* was presented by Singapore Street Festival Ltd.

Orchestra of the Music Makers (OMM), a volunteer orchestra comprising classically trained musicians from all parts of society, celebrated their 10th anniversary with *OMM10: Discover*. Led by Music Director Chan Tze Law, OMM revisited highlights from its earliest years in a journey of (re)discovery in the season opener which featured long-time OMM musicians.



Esplanade also continued to partner with established arts companies on programmes that have become a mainstay of our annual calendar. Our maiden collaboration with independent promoter Figure8 Agency enabled them to present renowned world music artist Tinariwen (below). *Ding Yi Music Company* commemorated 10 years of Chinese chamber

music-making with the *Ding Yi Chinese Chamber Music Festival*. For the first time, T.H.E Dance Company's M1 CONTACT Contemporary Dance Festival introduced a non-ticketed educational platform, *Dance at Dusk* at the Esplanade Outdoor Theatre, which explained contemporary dance alongside presentations of the form.



## THE NEXT STAGE FOR ESPLANADE

To enable Esplanade to achieve our goals for the next phase of growth, a new purpose-built semi-flexible mid-sized waterfront theatre (artist impression below) is much needed, as our current venues are already fully utilised. To be completed in 2021, this new theatre will be able to seat at least 550 people, and will be situated prominently along our busy waterfront. In December 2017, we appointed a

multidisciplinary team of consultants to develop and construct the waterfront theatre. The team is led by established Singapore architectural firm, architects61 and comprises one of the world's leading theatre, acoustics and digital design consultancy firms, Charcoalblue (UK, USA and Australia). The team was selected after a stringent and rigorous two-stage open tender process which began in August 2017.

The multidisciplinary team for the development and construction of Esplanade's new waterfront theatre comprises the following consultants:

- **Lead Architect:** [architects61](#)
- **Theatre Planner:** Charcoalblue (UK, USA and Australia)
- **Mechanical & Electrical (M&E) Consultant:** J Roger Preston (S) Pte Ltd
- **Civil & Structural (C&S) Consultant:** Meinhardt Pte Ltd
- **Fire Safety Engineer:** SHEVS IFT Consultants Pte Ltd
- **Façade:** HCCH Consulting Pte Ltd
- **Landscape:** COEN Design International Pte Ltd
- **Lighting:** Lighting Planners Associates (S) Pte Ltd
- **Signage & Wayfinding:** Acacia Design Consultant Pte Ltd
- **Greenmark:** Building System & Diagnostics Pte Ltd
- **Design for Safety:** DfSP Consultants Pte Ltd
- **Interior Design:** architects61 + Charcoalblue LLP

Other consultants working together with the multidisciplinary team include:

- **Project Manager:** SIPM Consultants Pte Ltd
- **Quantity Surveyor:** Rider Levett Bucknall LLP

Construction is targeted to begin in 2019 and the venue is slated to begin operating in 2021.

In February 2018, we completed the concept design phase of the new waterfront theatre, where we determined the structure of the theatre and its key spaces. Auditorium size, stage size configuration, front-of-house and back-of-house facilities and access, connectivity to the main building, and the key profiles and form of the theatre building, have all been carefully considered. The new waterfront theatre will be able to achieve semi-flexible auditorium/stage configurations, giving us more flexibility in programming and presenting a greater diversity of leading artists and productions for local and regional audiences.

With the new 550-seat waterfront theatre, Esplanade will be able to:

- Develop and present a wider range of quality arts programmes for schools that inspire and challenge the young; develop in future generations empathy, curiosity and creativity; and provide them with new perspectives on different cultures and our society.
- Allow Singapore's promising community, youth and traditional arts groups, especially in theatre and dance, to take that next step to reach a wider audience.
- Work closely with both Singapore and regional artists to create new works, and take these artists and works beyond Singapore.
- Present a greater diversity of leading artists and productions that inspire, given that a majority of works produced today for major arts festivals are for a medium-sized space.



## SHARING KNOWLEDGE

This year, Esplanade hosted more than 80 local trainees, giving them first-hand experience of working in a busy arts centre. We also hosted 38 overseas trainees and management trainees from overseas arts centres, and 54 visitors from local organisations and institutions to visits and tours. In addition, Esplanade played host to 35 delegates from the Shanghai Performing Arts Association over three days (above). This is a yearly collaboration with the Shanghai Performing Arts Association and this is the sixth batch of participants who attended the Theatre Managers' Training Programme.



## DEVELOPING CAPABILITIES TO MEET INDUSTRY NEEDS

In response to continued industry needs, we are committed to capacity building in technical theatre, through the Singapore Workforce Skills Qualifications (WSQ) framework. Besides running modular training programmes in technical theatre, we also conduct a year-long fully sponsored technical theatre training programme for trainees. To date, 92 Esplanade trainees have obtained the WSQ Higher Certificate in Technical Theatre through this latter programme, with sponsorship from SkillsFuture Singapore.

As we transitioned from our partnership with SkillsFuture Singapore, we also fostered a new relationship with the National Arts Council (NAC) in technical theatre training. Our year-long training programme was reviewed and offered to 10 selected trainees sponsored by the NAC. These trainees started the programme on 1 Jun 2017 and graduated on 31 May 2018. They were the ninth batch of trainees who were trained in different aspects of technical theatre.

## WSQ PROGRAMME FOR FY2017/2018

Programme	No. of Trainees/ Participants	No. of Statement of Attainment (SOA) certificates issued by SkillsFuture Singapore
WSQ Technical Theatre Training Programme 2017	10	140
WSQ Demonstrate Knowledge of Production and Technical Theatre Practice	35	35
WSQ Perform Basic Stage Operations	15	15
WSQ Contribute to Health and Safety in the Workplace	17	17
WSQ Erect, Maintain & Dismantle Working Platforms & Accessing Equipment	18	18
WSQ Working Safely at Height	18	18
WSQ Perform Elementary Stagecraft	12	12
WSQ Demonstrate Understanding of Basic Sound Operations	17	17
WSQ Demonstrate Understanding of Basic Lighting Operations	22	22

Our casuals are a valuable resource to complement the full-time team. When they are recruited, we provide certification training to ensure that they receive the necessary foundation in terms of the skills and knowledge necessary for working in the centre. Such training gives our casuals the confidence to work effectively at their respective jobs.



## NEW CASUALS TRAINED THIS YEAR:

Ushers	27
Artist Liaison Officers	13
Casuals in Wardrobe	6
Casuals in Box Office / Retail	4
Gallery Assistants	4
PIP's PLAYbox Sitters	4
Community Workshop Assistants	3
Dressers	2

SPOTLIGHT  
**FILIPPO PESCE**

*The Associate of architects61 reveals the workings behind the upcoming waterfront theatre.*

Dutch architect and philosopher Rem Koolhaas' 1995 essay, *Singapore Songlines: Portrait of a Potemkin Metropolis... or 30 Years of Tabula Rasa*, is a seminal critique of Singapore's urban development, often invoked in discussions of whether cultural authenticity has been sacrificed in the pursuit of a modern skyline. Architect Filippo Pesce first started learning about Singapore's urban evolution through this essay, and it piqued his curiosity about this Southeast Asian city-state.

Born in Milan, he had worked in Venice, Rome and Seville after completing his studies. These European cities were filled with buildings that were hundreds, if not thousands, of years old; the weight of history was omnipresent. In the Koolhaas essay, Filippo discovered another paradigm,



“a laboratory of urban experiments in rapid transformation, where architects could experiment with complex geometries and spaces and see them built in a short time”, he says. “I felt attracted to the possibility of creating, and by that forward-looking energy and vision.”

He started reading more about Singapore, and successfully applied for a position with architects61 in 2010. The homegrown firm is responsible for many developments along Marina Bay and now leads a multidisciplinary team of consultants in the development and construction of Esplanade’s waterfront theatre, which is slated to open in 2021. The venue will be able to seat at least 550 people, allowing arts groups to scale up works previously presented in small studios, and create content suitable for major regional and international festivals. For this project, Filippo is leading the design-phase discussions and coordination with other consultants, and also serves as the Superintending Officer Representative administering the construction contract.

“For an architect to plan a theatre is often a once in a lifetime opportunity, and undoubtedly an even rarer one if it is in Marina Bay,” he says. “I am excited about the chance to start a new journey in the surprisingly dense, brilliantly complex and immensely fascinating world of the theatre.” Of course, the venue’s highly visible location also comes with high expectations. “The new theatre will likely become one of the focal points of the bay, and we have a responsibility to pay due respect to such an outstanding spot.”

A performance venue also involves a certain degree of technical complexity, and this project involves a large pool of Singapore and overseas consultants in both the design and construction phases. A few mid-sized venues have served as useful points of reference, Filippo reveals. These include Venice’s Teatro La Fenice, which has an oleodynamic system for the stage and orchestra pit that provides more flexibility. In Singapore, the Sands Theatre in Marina Bay Sands has a single purchase counterweight manual rigging system that has been adopted for the design of Esplanade’s waterfront theatre. Victoria Theatre’s combination of structure and form has also served as “a deep source of inspiration”, he says. “I can anticipate that the audience layout will be quite different from the usual set-up. The waterfront theatre will offer flexibility of seating and stage arrangements, through a system of removable platforms, which will enable different layout configurations and different types of performances.”

As for what it will look like, well, he’s not about to spoil the surprise this far in advance. But one thing is for sure—the new theatre will be in conversation with not just the existing Esplanade venues, but also the buildings that line the bay. Filippo describes the much-anticipated venue as one that will have a modest presence, but also a distinct silhouette. “It will add another note to the melody of the bay.”

“THE NEW THEATRE WILL LIKELY BECOME ONE OF THE FOCAL POINTS OF THE BAY, AND WE HAVE A RESPONSIBILITY TO PAY DUE RESPECT TO SUCH AN OUTSTANDING SPOT.”

SPOTLIGHT  
**KOFLOW**

*The turntablist explains why he wanted to showcase Singapore's street culture in his Esplanade Concert Hall performance.*

KoFlow has a very succinct tip for spotting the difference between a DJ and a turntablist. "If their hands are not doing anything, and music is still playing, then they are DJs. For a turntablist, if their hands are not moving, most likely the music is not playing. A turntablist uses the turntable as a musical instrument, as opposed to a playback machine."

A turntablist, in other words, is an artist creating something original through his manipulation of sounds and samples. Having started out in his early years as a club DJ, KoFlow—whose real name is Wayne Liu—knows how to make you dance. But make no mistake—he has always seen himself as a turntablist. "As a kid, I wanted



to play the piano and the guitar, but my family couldn't afford that. The turntable became my outlet for making music."

It was skateboarding that led him to the turntable. As a teenager hanging out in skate parks, he connected with the 1990s hip hop that was always pumping from the speakers, and grew intrigued by the funk, soul and jazz that the genre often sampled. "Skateboarders always get chased by cops, and one day when that happened to us, we ran to a friend's house and saw him scratching on a turntable." That got him interested in trying it out for himself. He was soon poring over video tapes of turntable tricks and DJ battles. "My goal was to get onto the DMC stage, and I trained really hard," he says, referring to the prestigious annual DJ competition.

In 2003, his dream came true when he became the Singapore DMC champion and a World DMC finalist. But he wasn't very happy with his performance. "Everyone's skill level was way higher." That only drove him to push himself more as an artist. Today, he's known as a prolific turntablist, producer and educator, who has worked with the likes of Ghostface Killah, Raekwon of the Wu-Tang Clan, Nas, and Kanye West.

In 2017, KoFlow became the first Asian hip hop artist to perform a solo show in the Esplanade Concert Hall. He had made his Esplanade debut in *Baybeats* years earlier, and had a solo show at the Esplanade Recital Studio in 2010. When Esplanade broached the idea of a bigger show in the Concert Hall, he decided to go for it. "I didn't want it to be about just watching me play the turntable. I wanted to empower people to pursue their passion."

That goal helped the performance take shape. Titled *Flow – The Story of KoFlow*, it was structured around his life story, and also featured rapper Shigga Shay, percussionist Mohamed Noor, jazz pianist Tan Wei Xiang, singer and electronic artist Vandetta, breakdance crew Radikal Forze, and content creators Alice and Untitled Project. Some of these guests were longtime collaborators, some were people he had seen grow as artists over the years, and some were exemplars of Singapore's underground street culture. What they all had in common was the courage to stick to a path less taken.

"It felt really great. It was the performance of my life," says KoFlow. It was particularly special to showcase Singapore street culture to a larger audience. As a teenager, his immersion in this subculture had helped him realise that skateboarders could become professional athletes, B-boys could become choreographers and graffiti artists could become influential designers. "All these teenagers were creating a movement that became a multi-million dollar industry. That changed my perspective of what a career could be."

Singapore's underground street culture is definitely influenced by American street culture, but it does have its own flavour, he believes. "It's another side of the Singapore story. It's really diverse, and I love that. You can go to a rock gig and see hip hop guys there, and go to a hip hop gig and see punk rock guys there. It's fun like that. Musically, there are no barriers."

“ I DIDN'T WANT IT TO BE ABOUT JUST WATCHING ME PLAY THE TURNTABLE. I WANTED TO EMPOWER PEOPLE TO PURSUE THEIR PASSION. ”



SPOTLIGHT

# RAKA MAITRA

*The founder and artistic director of CHOWK reflects on the importance of leaving breathing space for fearless experimentation.*

“I’m very slow,” Raka Maitra says self-deprecatingly, laughing. “I always take my time to do things.” Trained in odissi, an Indian classical dance form, she remembers first wondering about exploring beyond this traditional performance art around 2000. The work of dancer Chandralekha and playwright and theatre director Ratan Thiyam—both iconoclasts who fused ancient forms with contemporary experimentations—had inspired her. “I found their work really interesting, and I wanted to do something different. I wasn’t very clear what that would be exactly, but I knew I wanted to try.”

Then living in Delhi, she soon came to realise that the city was not the most forgiving place for artistic experimentation, steeped as it was in classical traditions.

It was only in 2004, however, that she resolved to fully commit to experimental contemporary work. Her husband had relocated to Singapore for work a few years earlier, and she decided to join him in the city-state.

"Singapore is very interestingly placed," Raka explains. She loved how Southeast Asian artists like Indonesia's Sardono Waluyo Kusumo were developing contemporary forms from traditional dance, and wanted to learn from and work with these regional innovators. In Singapore, she also encountered artists like Lim Chin Huat, the co-founder and artistic co-director of contemporary dance company Ecnad. "In those days, the scene was very interesting. There was a lot of diversity, and everyone was trying something new. It felt like a place where you could experiment. That's what attracted me to Singapore."

For the next seven years, she worked on developing a new dance vocabulary. "That takes time," Raka says. "And I had to do it alone. It was only when I saw that the vocabulary was working and going somewhere that I started to teach other dancers and grow the ensemble." In 2007, the same year she founded dance company CHOWK, Raka became an Associate Artist at The Substation, and the centre's support enabled her to develop her work for the next five years.

In 2011, she kickstarted her working relationship with Esplanade with her first ensemble piece, *The Hungry Stones*. CHOWK's productions would subsequently be featured in Esplanade platforms like *Kalaa Utsavam – Indian Festival of Arts*, a cultural festival that celebrates traditional and contemporary Indian arts during Deepavali; *Raga*, a showcase of Indian performing arts in dance, music and theatre; and *da:ns festival*, a celebration of dance.

To date, the arts centre has commissioned two works from her: *The Second Sunrise* in 2016, inspired by Tamil poet Rudhramoorthy Cheran's poems about the 1981 burning of the Jaffna library in Sri Lanka during the country's civil war; and *from: The Platform* in 2017, which was inspired by experimental Austrian dramatist Peter Handke's *The Hour We Knew Nothing of Each Other*, a wordless play where actors engaged in absurd actions and movements. In her work, Raka transposed the concept to a railway platform, using movements based on everyday gestures to evoke snatches of stories.

When she is working in a more contemporary idiom, Raka says she likes to draw from literary sources. That instinct is flipped when the work leans more towards the classical tradition. "When I do classical, I hate storytelling. I find it boring. In those instances, it's the pure dance vocabulary I'm interested in." These rather contrarian instincts extend throughout her body of work. "Each new work I do is very different from what came before. I like that surprise element."

Having worked with Esplanade programmers and producers for quite a few years, she is thankful that they understand her need for spontaneity. "Sometimes festivals have certain themes that they want the work to fit into, but I can't work like that. It's about whatever excites me. Having worked with Rajes (Rajeswari Ramachandran, Producer) and Faith (Faith Tan, Head, Dance & Theatre), we have developed a level of trust, and I don't need to try and conform to a certain structure or expectation. Their support has enabled me to do the kind of work I want to do."

“THERE WAS A LOT OF DIVERSITY, AND EVERYONE WAS TRYING SOMETHING NEW. IT FELT LIKE A PLACE WHERE YOU COULD EXPERIMENT. THAT'S WHAT ATTRACTED ME TO SINGAPORE.”

# THE INTERNATIONAL PERSPECTIVE

Esplanade maintains close ties with artists, arts practitioners and arts centres from around the world. These international relationships allow us to participate in artistic partnerships and exchanges which contribute to the development of the global arts scene. Esplanade welcomed some of the world's best to our venues to excite audiences and inspire fellow artists. These efforts help to contribute to Esplanade's aspiration to be a leader in the performing arts in Asia.



*American Ballet Theatre: Swan Lake  
as part of Esplanade's da:ns series*



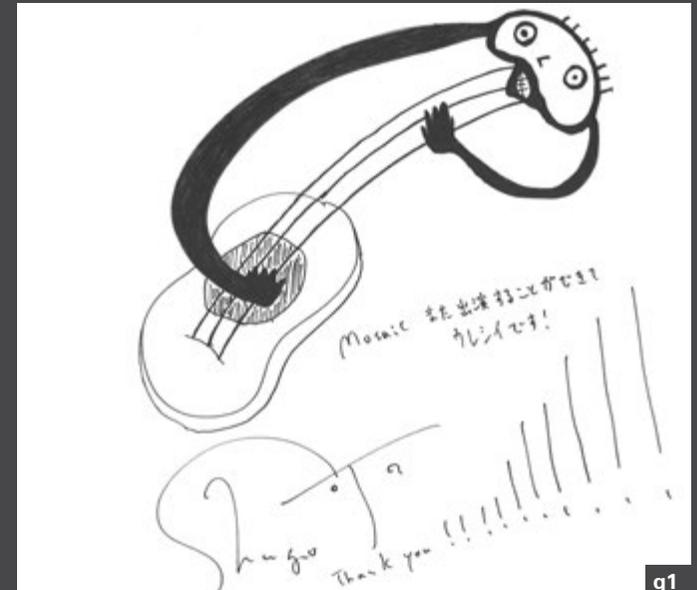
p1



p2



p3



q1



p4



p5

Dear all,  
Thank you so much for your great hospitality!  
We have enjoyed our stay in Singapore and  
it was a wonderful experience to perform here at  
Esplanade. Everybody has been very professional  
and helpful. And the audience was great!  
Hope to be able to come back one day!

q2

Audiences enjoyed performances by popular music artists from the region such as Rossa (picture 1), Dayang Nurfaizah, Crowd Lu (picture 2), Shugo Tokumaru (quote 1) and the Tokyo Ska Paradise Orchestra. Our *Mosaic Music Series* showcase of singer-songwriters included Feist (picture 3), Bernhoft and Sinne Eeg (quote 2) and the Jacob Christofferson Trio. Esplanade's annual screenings of *National Theatre Live!* performances, American Ballet Theatre's *Swan Lake* (picture 4) and the blockbuster theatrical productions, Yukio Ninagawa's *Macbeth* (picture 5) and Edward Lam Dance Theatre's *Why We Chat?*, were also well-received.



p1



p3

Esplanade also hosted some of the most virtuosic artists in their fields such as jazz prodigy Joey Alexander, The Estonian National Male Choir (picture 1), the Stuttgart Ballet (picture 2), finalists of the second triennial Singapore International Violin Competition, and top orchestras – the Hong Kong Philharmonic Orchestra directed by Jaap van Zweden with violinist Ning Feng, and Orchestre des Champs-Élysées under the baton of Philippe Herreweghe. During *da:ns festival*, we sought to introduce a new generation of dancemakers to our dance audiences who had grown familiar with international household names, and therefore put the spotlight on young female choreographers, such as Dada Masilo (picture 3), Rocio Molina and Eisa Jocson (quote).



p2

Dear Faith, Shiran  
& Esplanade team,  
Thank you for hosting & inviting Made Dance.  
And for commissioning Copony. I am so glad to  
it all panned out. Thank you for trusting us and  
supporting the fulfillment of the work.  
My deepest gratitude...  
It has been an intense and wonderful  
period. I wish you great continuation...  
Warmest,  
Eisa

q

## BRINGING ARTISTS BEYOND SINGAPORE

Esplanade continued to journey with Singapore artists at different stages of their career, offering them platforms to showcase their craft, celebrating milestones with them, and encouraging them to move beyond their comfort zone in creating new work.



Esplanade's *Mosaic Associate Artist* programme, now in its second year, supported album launches by pianist-organist-composer Chok Kerong (pictured) and progressive funk band The Steve McQueens, and brokered an opportunity for Bennett Bay to perform at Electric Picnic Music and Arts Festival in Ireland. Esplanade also facilitated an exchange between The Steve McQueens and Japanese experimental-soul band WONK that seeded cross-country friendships and connections.

Esplanade's programme series offered artists and arts companies the space to take artistic risks. For instance, under *Raga*, we supported the works of Raka Maitra, Neewin Hershall (pictured in the work *Rudram*) and Minal Merai as they pushed the boundaries of the Indian performing arts scene.



We also extended the *in::music* series outside of *Huayi – Chinese Festival of Arts* to nurture up-and-coming Chinese singer-songwriters in Singapore. For this series, we paired up artists to work together in a ticketed double-bill show to help them develop an audience base. Singapore artists Meiting and NEKO Highway, and Jin An and Chriz Tong (pictured) performed to supportive fans in a livehouse setting in the Esplanade Annexe Studio.

# Esplanade Presents

# 好IN乐

# MUSIC





To celebrate our 15th year, we brought back *Forbidden City: Portrait of an Empress* which was first commissioned for our *Opening Festival* in 2002. To restage this milestone in Singapore musical theatre, Singapore icon Kit Chan reprised the title role of Empress Dowager. This musical is fondly remembered by those who watched its previous runs, and we are happy to have brought it back with long standing partner, Singapore Repertory Theatre, for a new generation. Cheryl Tan, Kit Chan and Sheila Francisco, play the Empress Dowager at various parts of the performance.

## STAGING THE WORLD'S BEST

Our collaboration with Singapore Repertory Theatre continued with the first live theatre presentation of the award-winning work by the National Theatre, *The Curious Incident of the Dog in the Night-Time*. This powerful and engaging work inspired and challenged us to reconceive the world and step in the shoes of those around us with special needs. This also marked the first time a Relaxed Performance was presented in Esplanade's largest venue—the 2,000-seat Esplanade Theatre. Relaxed Performances feature adapted sound and lighting and minor script adjustments that are sensitive to the needs of those on the autism spectrum or who have sensory sensitivities.





Other international acts that complemented the offerings at the centre this year included French electronic duo AIR (left) and indie folk luminaries Fleet Foxes (below), both presented by Singapore presenter NOW/Live Pte Ltd.





SPOTLIGHT  
**BENNETT BAY**

*This Mosaic Associate Artist began a new chapter of his musical journey at Esplanade.*

He's only 23, but Bennett Bay is actually a pretty experienced performer. At the age of eight, he started playing the *suona*, or Chinese trumpet, after being introduced to the instrument by a primary school teacher. He eventually joined the Singapore Youth Chinese Orchestra, and won first prize in the National Chinese Music Competition's Suona Open Category when he was 15 years old.

By then, he had already begun to explore other genres. At the time, Bennett was a student in the School of the Arts, where he was exposed to diverse music genres. He joined his first band when a band his friends played in was in need of a bassist.

“I had never played the bass guitar before, but I wanted to try something different,” he explains. That instrument was technically easier to learn than the *suona*, but there were other challenges. “When you’re playing in a huge orchestra, you might play for 30 seconds then rest for five minutes. A band is smaller, and the bassist plays the whole time, so I had to learn how to fit in with the whole group.”

Being part of a band also led him to composing—first collaboratively, with fellow band members; then on his own, as he became keen to create his own sound. Bennett loves American post-rock band Explosions in the Sky and Icelandic avant-rock band Sigur Rós, “and I was trying to emulate that lush, ambient, emotional, provoking sound in my own way”.

Ask him to describe his style, and you get this endearingly unassuming answer: “Folky, with strings, horns, the glockenspiel...kind of post-rocky... but not really.” In his shows and on his two albums to date, *Compass* (2017) and *In Memory Of* (2018), he often performs with an ensemble of musicians. Back in 2015 when he was recording demos, however, it was just him and his guitar, and even this pared-down version of his sensibilities managed to impress Esplanade Programmer Christopher Rodrigo. “I was blown away. It was just one instrument, but there was so much depth in that track,” he remembers.

With Christopher’s help, Bennett made his Esplanade debut at the Esplanade Concourse in 2015, as part of the *Red Dot August* line-up. The following year, he became a *Mosaic Associate Artist*, which means Esplanade helps to nurture his artistic growth through different forms of support. In Bennett’s case, that means rehearsal space at the Esplanade Annexe Studio, collaboration opportunities with the likes of Singapore singer-songwriter Linying, and introductions to concert promoters. That exposure has in turn led to performances at Red Dot Design Museum’s MAAD Sounds!, SingJazz Club, and the Neon Lights Festival. In 2017, Bennett performed at Ireland’s Electric Picnic, a music festival that also featured acts like Mercury Prize-winners, The xx.

“I’m more focused now when it comes to the sound that I want, and more confident when I’m speaking about my music,” he says of the past two years as a *Mosaic Associate Artist*. Next up, he hopes to work on a trilogy of albums based on a planned six-month journey across Southeast Asia. Also on his wishlist is a chance to perform at music festival Iceland Airwaves. In the meantime, he continues to be inspired by the talents he finds at Esplanade. “Whenever I come here, I always discover new musicians.”

“ I'M MORE FOCUSED NOW  
WHEN IT COMES TO THE  
SOUND THAT I WANT, AND  
MORE CONFIDENT WHEN  
I'M SPEAKING ABOUT  
MY MUSIC. ”



THE ESPLANADE  
**EXPERIENCE**

Esplanade's engagement with our customers, donors, advocates and other stakeholders before, during and after their time at Esplanade (or what we call The Esplanade Experience) demonstrates the centre's approach to encouraging a long-term engagement with the arts.



## #MYDURIAN ESPLANADE IS 15

Fifteen years after we opened our doors on 12 Oct 2002, we celebrated our anniversary with *#mydurian*, a year-long series of programmes and activities bringing together people and stories that helped shape this Marina Bay landmark. The name of the hashtag was inspired by how Esplanade is fondly dubbed the Durian by Singaporeans, because the cladding spikes on our twin domes make us resemble the “king of fruits”.

From 12 to 31 Oct 2017, the number “15” was emblazoned on the centre’s domes every night. This, and other designs, were depicted using thousands of dome lights, in a series of special dome light-ups that rang in this milestone for Esplanade.

Taking participants behind the scenes of Esplanade, the *Backstage Pass with...* fundraising backstage tours were led by celebrated artists who have performed here numerous times, as well as senior Esplanade staff responsible for keeping the arts centre running like clockwork. The latter included Chief Executive Officer Benson Puah. Organised in collaboration with arts publication *The A List*, these weekly tours took place from October to December 2017, and featured well-loved actors Hossan Leong (pictured) and Siti Khalijah, indie music darling Inch Chua and one of Singapore's best-known jazz vocalists, Rani Singam.





On social media, for a year from October 2017, 15 advocates have been sharing or will share their stories of Esplanade, including how the arts has moved and inspired them, and their take on Esplanade's role in developing the arts in Singapore. These advocates include Cultural Medallion recipient Dick Lee (above), singers Joanna Dong (right), Kit Chan and Benjamin Kheng, actress Janice Koh, hip hop artist and actor Syarif, as well as DJ and TV personality Jay Nesh.





Members of the public were also encouraged to hashtag #mydurian when they shared photos taken at Esplanade and post about what they did at the centre on social media. All these stories and images form part of the journey that this arts centre has taken since day one, and are collected on the #mydurian page on Esplanade's website. In addition, a specially curated #mydurian experience is happening every month for a year, giving winners an opportunity to experience a surprising side of Esplanade. Prizes include lunch with Esplanade advocates such as musician Charlie Lim (above, on right), themed nights comprising dinner at one of Esplanade's restaurants and a pair of tickets to a show (right), a slumber party at the cosy children's space PIP's PLAYbox, and a turntable workshop with DJ KoFlow.





The tenants at Esplanade Mall were also part of the celebrations with a two-month birthday promotion featuring limited-edition items and \$15 meal deals over our birthday period.

## DELIVERING THE ESPLANADE EXPERIENCE – YES, WE CAN!

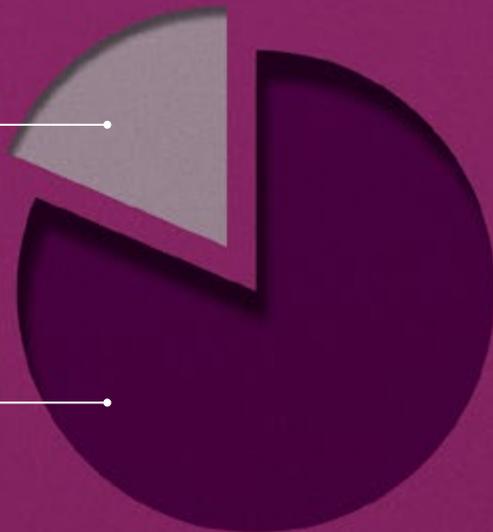
When we adopted our service commitment “Yes, we can!” in 2016, it gave us the opportunity to refresh our service culture and remind ourselves of what we stand for. As part of this ongoing journey, we trained full-time staff and casuals from various departments in The Esplanade Experience in FY2017/2018, so they could become familiar with Esplanade’s service commitment and embody its spirit of service. A total of 229 full-time staff, 234 front-of-house casuals and 99 technical production casuals were trained.





26  
SPONSORS  
(\$1.4M)

88  
DONORS  
(\$0.8M)



114 SPONSORS AND DONORS

## DOING MORE WITH THE SUPPORT OF OUR DONORS AND SPONSORS

As a registered charity and a not-for-profit organisation, much of what we do at Esplanade would not be possible without the generous support of our sponsors and donors. Sponsorship and donations are critical for Esplanade to continue serving the community through our programmes and activities. Since October 2017, donation boxes have been placed around the centre to encourage people to support Esplanade.



*Mural of Dreams* was a public fundraising initiative that ran from 17 Jun to 23 Jul 2017. It raised funds for our community engagement work, with the aim of bringing people together to create a sense of community and belonging. This was Esplanade's first public fundraising, and centred on a specially commissioned 16.35m by 4m wall mural that was created at the Esplanade Annexe Studio. Consisting of

135,000 mosaic tiles, *Mural of Dreams* was designed by Singapore collective Tell Your Children and realised by Singapore mosaic artist Nanette Zehnder. With the generous support of Kwan Im Thong Hood Cho Temple, corporates who adopted over 80 panels, and onsite donations by our patrons, *Mural of Dreams* raised \$329,000.





**Bid and own  
one of the 38 artworks.**

[www.esplanade.com/80by80](http://www.esplanade.com/80by80)

Auction ends on 19 Nov 2017.



*80by80* was a group exhibition that featured the works of 38 Singapore artists who have journeyed with Esplanade over our first 15 years. The exhibition took place at the Esplanade Tunnel from 13 Oct 2017 to 3 Jan 2018. The artists were invited to create a unique art work within a wooden frame measuring 80cm by 80cm which was then put up for online public auction to raise funds for Esplanade's free programmes, including our visual arts presentations and our efforts to do even more for our artists and audiences. This was Esplanade's first public auction, and it took place online from 19 Oct to 19 Nov 2017. The public auction raised \$40,000.



In Patek Philippe's 15th partnership with Esplanade, the brand celebrated the opening performance of *Swan Lake* by American Ballet Theatre (ABT) along with more than 100 guests on 15 Mar 2018. An exclusive "meet the artists" session was organised on stage after the performance, for the brand's special guests. As Esplanade Arts Benefactor, Patek Philippe also made possible a dance masterclass for School of the Arts (SOTA) students, conducted by ABT Dance Mistress Ms Nancy Raffa.

“ I AM GLAD THAT PATEK PHILLIPE HAS ALLOWED ME TO JOIN THIS MASTERCLASS WITH BALLET MISTRESS, MS NANCY RAFFA FROM THE AMERICAN BALLET THEATRE. SHE HAS GIVEN ME MANY CORRECTIONS, AND I WILL BE SURE TO APPLY THESE CORRECTIONS TO MY FUTURE DANCE CLASSES TO IMPROVE MY DANCE TECHNIQUE. THANK YOU SO MUCH FOR THIS OPPORTUNITY. ”

— MS VIVIAN LEOW YOU CHU,  
DANCE STUDENT FROM SOTA



We welcome this year a new corporate sponsor, Allen & Overy LLP, a law firm that has the largest global footprint of any major law firm. Celebrating 25 years in Singapore, they joined us as a sponsor of National Theatre's *The Curious Incident of the Dog in the Night-Time*, jointly presented by Singapore Repertory Theatre and Esplanade. In addition to this, they

also supported our *Adopt a School* programme which enables students to experience a concert or production at Esplanade for the first time. Pictured are students invited by Allen & Overy to watch *The Joey Alexander Trio* presented as part of *Mosaic Music Series*. Allen & Overy's engagement has enabled us to reach out to even more underserved communities.

“ ONE OF OUR KEY AREAS OF COMMUNITY INVESTMENT GLOBALLY AND IN SINGAPORE IS ON YOUTH. WE ARE PROUD THAT OUR ENGAGEMENT WITH ESPLANADE HAS ALLOWED MANY YOUNG SINGAPOREANS ACCESS TO THE ARTS AND BE ENCOURAGED TO EXPRESS THEMSELVES THROUGH ART IN A MEANINGFUL AND IMPACTFUL WAY.”

— CHRIS MOORE,  
MANAGING PARTNER, ALLEN & OVERY LLP

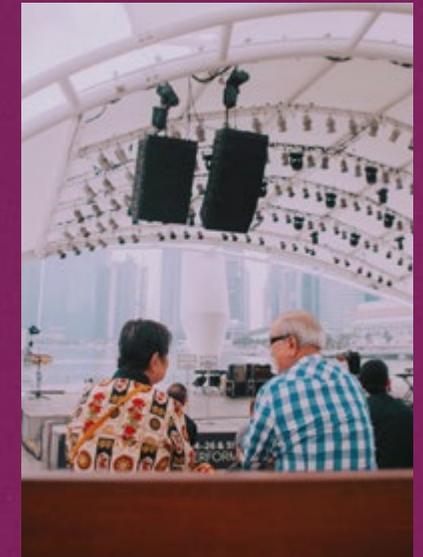
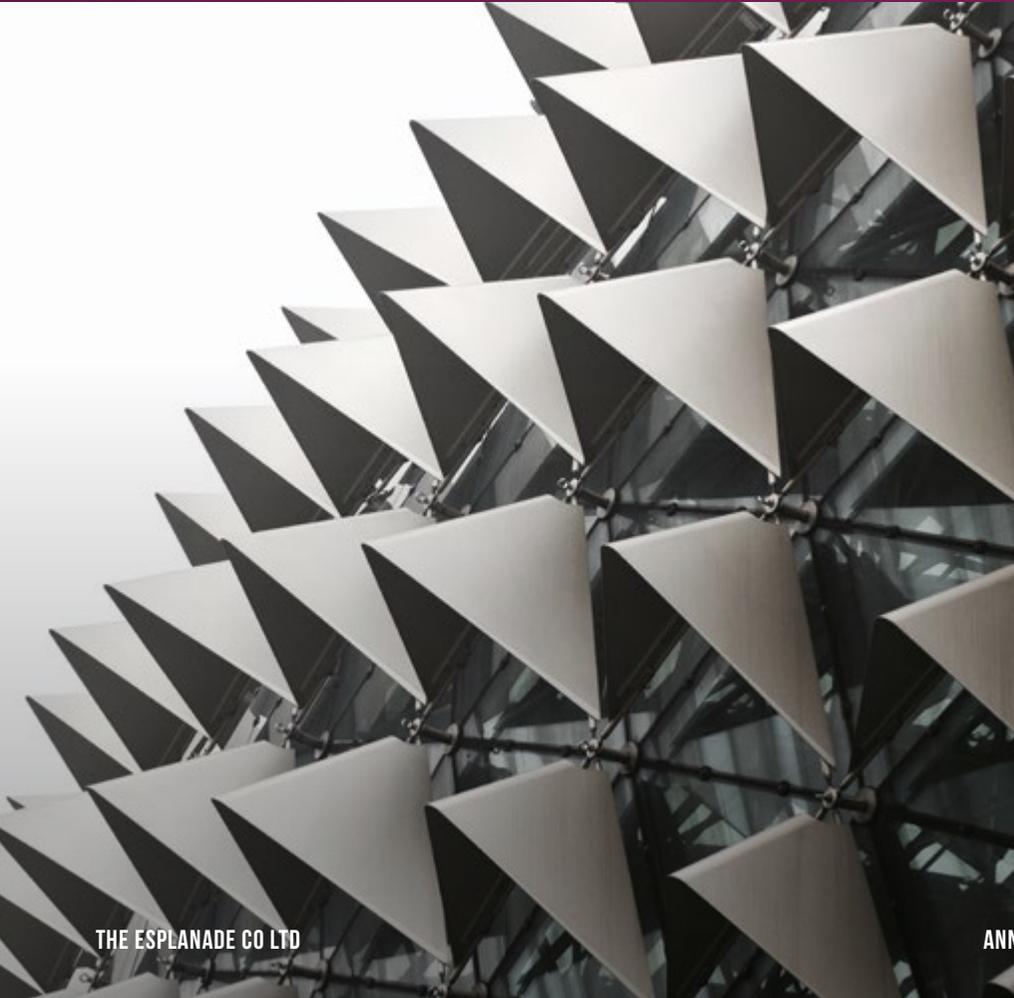




In August 2017, Esplanade also saw the return of *Forbidden City – Portrait of an Empress*, originally staged as part of the centre's *Opening Festival* in October 2002. In support of local arts and culture, Lam Soon Singapore renewed their support for Esplanade for the second year. Knive Oil, one of the most prominent brands under their wing, came on board for the first time as the Production Partner for *Forbidden City*. We hosted a special lunch with the cast for the sponsors, and facilitated a giveaway of Knive cooking oil samples throughout the run of the performance. Over 21,000 bottles of Knive cooking oil were given away and patrons were very happy to receive them. Knive Oil also ran a successful promotion campaign featuring complimentary tickets for this production.

## ART MEETS LIFE

Esplanade ran a social media campaign to generate content about the “art meets life” proposition of the Esplanade Mall. Spread over five weeks, each week of the campaign focused on a different facet of the Esplanade Mall’s offerings, from #artsforme to #inthedurian. The contest invited visitors to post images that best suited the week’s theme. Five weekly winners were selected and from there, the top three images were chosen and awarded prizes. The images of each winner were then used in subsequent Esplanade Mall campaigns.



## DIGITAL TRANSFORMATION

In March 2018, Esplanade debuted two large-scale LED screens at the Esplanade Outdoor Theatre. The screens are part of our digital transformation journey, and enrich The Esplanade Experience for visitors at the centre. The screens showcase trailers of upcoming performances and corporate videos, and live stream performances at the Esplanade Outdoor Theatre during the weekends. With Esplanade's rich video and photo archive of performances, we are also introducing viewers to archived footage of performances from yesteryear. We will continue to expand our network of digital screens within the centre and hope to create a more enriching experience at Esplanade.



SPOTLIGHT  
**DAN BATES**

*The CEO of Sheffield Theatres is keen to forge new links with Asia, and he started with a work attachment at Esplanade.*

Dan Bates spent the past 30 years producing theatre across Yorkshire and eight of these leading Sheffield Theatres as Chief Executive Officer. In 2018, he decided to take a three-month sabbatical to “take stock and look further afield for inspiration”, as he put it in a website created to document this time away from England. More specifically, he was keen to “explore new partnerships internationally, with a view to co-production, collaboration and sharing ideas across Asia”.

This idea had been seeded when he spent some time at Esplanade in 2017, and he decided to return to Singapore to kick off this sabbatical and continue to learn more about what made this performing arts centre tick.



From 19 Feb to 16 Mar 2018, he was attached to then-CEO Benson Puah and then-CEO-Designate Yvonne Tham, seeking to understand how Esplanade is managed and observing its approach to leadership transition. He also initiated meetings with various Department Heads to understand their functions and how they support the art centre's operations.

"Having the opportunity to spend one month with Benson and his team at Esplanade was a remarkable experience for me," says Dan. "I learnt so much about the workings of Esplanade, how teams are structured and how they are driven by a strong vision and a passion for the arts."

The impetus behind his sabbatical is actually tied to Brexit. His team at Sheffield Theatres has been reflecting on how the impending withdrawal of the United Kingdom from the European Union may impact their working relationships with European partners. At the same time, the city of Sheffield has a growing population of Asian students who stay on to work after graduating, as well as some significant Chinese investments. These developments prompted Dan and his team to explore the possibility of forging new links with potential partners in Asia.

To build this new network, Dan also met up with a variety of arts stakeholders during his time

in Singapore, including those from theatre companies Singapore Repertory Theatre and Pangdemonium, as well as organisations like the National Arts Council and the British Council. Post-Singapore, his itinerary included stops in Hong Kong, Taiwan, China, South Korea and Australia.

Looking back at his time in Singapore, Dan spoke fondly of enjoying Esplanade's beautiful view of Marina Bay, and being surprised by the contemporary, cutting-edge productions he saw during *Huayi – Chinese Festival of the Arts*. In particular, he was impressed by the range and quality of non-ticketed performances and activities Esplanade offered. "The free programmes are incredible," he enthuses. "This work is as important as anything ticketed in Esplanade's venues. The commitment to the quality of the work and of the experience is strong throughout the entire team."

In all, it was a fruitful start to his learning journey. "I got so much from my time at Esplanade and will use what I have learnt to help us consider more deeply our vision and purpose, and putting the audience and their experience at the heart of my organisation. I was made to feel so much a part of the team and made some firm colleagues and friends at Esplanade. Thank you so much for the opportunity."

“THE FREE PROGRAMMES ARE INCREDIBLE. THIS WORK IS AS IMPORTANT AS ANYTHING TICKETED IN ESPLANADE'S VENUES. THE COMMITMENT TO THE QUALITY OF THE WORK AND OF THE EXPERIENCE IS STRONG THROUGHOUT THE ENTIRE TEAM.”

SPOTLIGHT

# SITI KHALIJAH

*The award-winning actress looks back on her career milestones in Esplanade.*

When Esplanade opened in 2002, Siti Khalijah was still a student. Her interest in theatre was already burgeoning, and she soon began attending shows at the brand-new performing arts centre. "I dreamed about performing in Esplanade one day, but I didn't think I would ever get to," she remembers.

Just three years later, she moved from the audience section to backstage duties at the Esplanade Theatre Studio, as a crew member for Teater Ekamatra's play, *Impenjarament*. Then, in 2008, she took to the stage at Esplanade as an actress for the first time—that happened in the Esplanade Theatre Studio as well, where she was a cast member for Drama Box's Forum Theatre piece, *What Matters*.



Siti Khalijah in *Roshah* at  
*Pesta Raya – Malay Festival of Arts 2016*

Indeed, this intimate black box venue is very close to her heart, and not just because it was the site of her Esplanade debut. In 2007, she caught a restaging of The Necessary Stage's (TNS) seminal two-hander play *Off Centre* here. "I wanted to watch it because I had heard so much about it. By the end of that show, I was bawling." In 2015, on the same stage, she took on the role of *Off Centre's* schizophrenic Saloma in a memorable full-circle moment.

Siti is no stranger to other Esplanade venues as well. The Esplanade Recital Studio was where she performed the 2013 one-woman show *Best Of*, which was specially created for her by TNS' Alvin Tan and Haresh Sharma. In 2010, she made her Esplanade Theatre debut with a role in Will Rice's madcap pantomime *Cinderella-lah!*. "It was my first time on the Esplanade Theatre stage, and I was quite scared," Siti says. But the late Emma Yong, who was playing the titular heroine, assured her that although the venue was big, it actually felt quite intimate for the performers. "She told me there is something magical about how the venue is constructed, and I realised that it was true when I stepped onto that stage." When the house lights were on, she could see every face in the audience, even those in the back and in the circle seats. "It was a really special experience. I will never forget it."

With such extensive experience of its various venues, it's little wonder that the vivacious Siti was asked to be one of the advocates for Esplanade's 15th anniversary in 2017. To celebrate this milestone, she led one of eight special

*Backstage Pass with...* tours, taking participants to some of her favourite spots in the centre. These included the Esplanade Rehearsal Studio, which she calls "one of the most beautiful spaces in Singapore" on account of its spectacular view of Marina Bay.

It was fun to share these backstage areas with members of the public, but other moments are likely to remain just between her and Esplanade. Before each show, she likes to steal a few minutes away from the backstage hubbub, and walk around on stage in her bare feet while listening to music, to connect with the space. Once she's on standby in the wings, Siti cracks her knuckles and waits for a familiar physical sensation. "This may sound disgusting, but when I feel like I want to vomit, I know I am ready. I need to feel nervous to feel I care enough for the show."

She hasn't yet enacted this ritual for the Esplanade Concert Hall, but aspires to perform in that venue one day. And Siti also has high hopes for the upcoming waterfront theatre, which the *Backstage Pass with...* tours helped to raise funds for. "Esplanade has always been a place for everyone. Where else can you see performances of all kinds, from international productions to new talent, all in one weekend? I hope that the new waterfront theatre will continue to give these kinds of opportunities to everyone."

ESPLANADE HAS ALWAYS BEEN A PLACE FOR EVERYONE. WHERE ELSE CAN YOU SEE PERFORMANCES OF ALL KINDS, FROM INTERNATIONAL PRODUCTIONS TO NEW TALENT, ALL IN ONE WEEKEND?

SPOTLIGHT  
**KOH YJ**

*This ardent arts lover has had the time of her life at Esplanade, with lovely memories in the centre's every nook and cranny.*

Koh YJ watched her very first show at the performing arts centre when she was 15 years old, when she took in a 2006 staging of the musical *Forbidden City: Portrait of an Empress* with her classmates. "I remember being in awe of both the grand theatre and Kit Chan's strong vocals. After that first visit, I wanted to return to Esplanade again, and again—and I did."

Now 26 and working in corporate social responsibility, she can recall memorable arts experiences in almost every performance venue in Esplanade. In the Esplanade Recital Studio, she enjoyed singer-songwriter Rachael Yamagata's soulful voice, and poet-performer Pooja Nansi's intimate storytelling. In the Esplanade Theatre Studio, she watched thought-provoking plays like Blank Space Theatre's staging of *Red*, Checkpoint Theatre's *Recalling Mother*,



ESPLANADE'S PROGRAMMING OVER THE YEARS HAS EXPOSED ME TO NEW ART FORMS AND ARTISTS. THE ARTS IS A HUGE PART OF MY LIFE AND I WOULD SAY ESPLANADE HAS BEEN A SIGNIFICANT ENABLER.



my essays.” In recent years, she has also started to check out the free performances in the Esplanade Concourse and outdoor venues, and the art exhibitions in Jendela and the Esplanade Tunnel. In short, “Esplanade’s programming over the years has exposed me to new art forms and artists. The arts is a huge part of my life and I would say Esplanade has been a significant enabler”

This avid arts lover has held on to the ticket stubs of Esplanade shows she attended, and shared a photo (left) of some of these keepsakes on social media when she took part in Esplanade’s #mydurian campaign, which kicked off in 2017 to mark Esplanade’s 15th birthday. That, along with her effusive affection for the arts centre, won her and her guest a very special experience for a night at the theatre. They were chauffeured to and from Esplanade and tucked into a complimentary lunch at Italian Southeast Asian bistro Supply & Demand at Esplanade Mall.

and The Necessary Stage’s *Actor, Forty*. In the Esplanade Theatre, she was enraptured by French dance doyenne Sylvie Guillem’s final programme, *Life in Progress*, and *Rice* by Cloud Gate Dance Theatre of Taiwan. For her 21st birthday, her friends treated her to a Regina Spekter gig at the Esplanade Concert Hall.

“Heck, even the library@esplanade holds memories for me,” says YJ. “In my late teens, I went there all the time to borrow DVDs of all the classic films I’d heard about. As an Arts Management undergraduate, I spent a copious amount of time there photocopying and citing books in

The highlight of the evening, of course, was watching *NINAGAWA Macbeth*—the Shakespeare interpretation conceived by late theatre titan Yukio Ninagawa—from the Premier Box in the Esplanade Theatre. “We felt like VVIPs throughout the entire experience,” YJ enthuses. “The show was sublime, and so was the exclusive peek backstage where we got to meet the artists. I felt super privileged to have had this wonderful opportunity!” Here’s to making more Esplanade memories in the years to come.

## THE ORGANISATIONAL PERSPECTIVE

As one of the busiest performing arts centres in the world, we have welcomed over 98 million visitors since we opened 15 years ago in October 2002. It is important for Esplanade to continually seek ways to maximise operational efficiencies without compromising the experience for our patrons and visitors.

At the same time, our staff are vital in helping us carry out Esplanade's vision and mission. In order to ensure that all staff are well-supported when they perform their duties, we regularly review our organisational structure, processes and initiatives, to create the best possible environment for everyone in the Esplanade family.



## MAXIMISING OPERATIONAL EFFICIENCIES

We replaced three chiller units and five cooling tower systems which are used to cool the building, to achieve better energy efficiencies. Due to the energy savings that were largely attributed to the new chiller system, we managed to reduce our monthly energy consumption by about 25%. As a result, Esplanade was awarded the BCA Green Mark Platinum 2018 award.

## LONG SERVICE AWARDS

In FY2017/2018, 17 staff celebrated their 15 years of committed service to Esplanade, nine marked their 10th anniversary and another 10 marked their 5th anniversary. We would like to thank the following staff for staying the course with Esplanade through thick and thin as well as for their commitment and loyalty.

## LONG SERVICE STAFF

Staff	Department	Anniversary
Alvin Ong	Operational Support Services – Engineering & Building Management	15th
Chia Ser Hwa	Venues – Victoria Theatre & Victoria Concert Hall	15th
Heryadi Bin MohdYusof	Technical Production – Lighting	15th
Simon Ng	Technical Production – Sound	15th
Sophie Sham	Venues – Victoria Theatre & Victoria Concert Hall	15th
Sukaimee Bin Sekimi	Technical Production – Staging	15th
Yusri Bin MohammadYusof	Operational Support Services	15th
Azman Bin Abas	Venues – Victoria Theatre & Victoria Concert Hall	15th
Doris Sim	Customer Experience	15th
Hamdan Bin Saparuan	Customer Experience	15th
Paul Ramesh	Customer Experience	15th
Saburulla s/o Abdul Gani	Venues – Victoria Theatre & Victoria Concert Hall	15th
Chong Wee Ngee	Operational Support Services – Engineering & Building Management	15th
Jumali Bin Sarpani	Technical Production – Staging	15th
Kelly Tan	Marketing – Arts Marketing	15th
Leong Tuck Chee	Finance	15th
Cheow Eam Jee	Operational Support Services – Housekeeping	15th
Sara Fang	Programming	10th
Ismahadie Putra Ishak	Ismahadie Putra Ishak	10th
Michelle Desker	Technical Production	10th
Vivianti Bte Zasman	Operational Support Services – Logistics	10th
Gina Koh	Marketing – Communications & Content	10th
Siswahani Bte Kamsani	Technical Production	10th
See Tho Keng Leong	Finance	10th
Thea Ang	Customer Experience	10th
Debbie Yan	Venues – Drama Centre	5th
Theresa Chong	Venue Partnership	5th
Mohammad Bin Ali	Technical Production – Lighting	5th
Muhamad Firdaus Bin Ahmad	Technical Production – Staging	5th
Suhana Laila Bte Abdul Sukur	Programming	5th
Randy Teo	Customer Experience	5th
Cecilia Chow	Programming	5th
Kailash	Technical Production – Lighting	5th
Kenny Yap	Operational Support Services – Engineering & Building Management	5th
Michelle Lee	Programming	5th

## THE ESPLANADE SPIRIT

On 8 Aug 2017, all staff were invited to dress in anything that is representative of Singapore to get into the spirit of our National Day celebrations.



On our birthday on 12 Oct 2017, we had a tea session for staff and also invited our long-time friend, supporter and patron Mr Om Nath Panday (fourth from left), to celebrate with us. When the National Theatre closed in 1984, Mr Panday felt sad as he believed in the importance of arts and culture in Singapore and that we needed a national arts centre. He was happy when it was announced that Esplanade would be built at Marina Bay. As he worked in the area then, he often walked by to see the progress of Esplanade's construction in the late 1990s. On one of these walks, he ran into CEO Benson Puah (seventh from left), and that's how we began our friendship with him. Coincidentally, in 2002, Esplanade opened on his birthday—12 October. For the past 15 years, he has dropped by to give us a birthday cake on Esplanade's anniversary. This year, we invited him to our celebration, where he shared the limelight with staff whose birthdays fall in October.



We held our annual Thank You lunch for staff in March 2018—it was a sumptuous spread followed by a mini lucky draw with prizes made possible by the Senior Management team.



## PEOPLE OF ESPLANADE



SPOTLIGHT

# LIM EWE LEONG

*The Head of Philanthropy at Esplanade reminisces about the centre's early years and how to connect with sponsors and donors.*

When Lim Ewe Leong joined Esplanade in 2002, he had spent 14 years in the hotel industry, accumulating experience in operations, sales and marketing. Wanting to try something different, the arts lover successfully applied for the position of Customer Services Manager, and spent the 10 months before the arts centre's opening formulating policies and procedures, and recruiting and training staff.

Ewe Leong's background in the hotel business had made him very particular about grooming standards, and he initially asked his team to sport footwear that would convey a polished image—the men had to wear leather shoes, while the women had shoes with 1.5-inch heels.

“But we forgot that the Esplanade Concert Hall had wooden flooring, and during our first trial run before Esplanade officially opened, the staff’s shoes were making so much noise,” he recalls with a laugh. “After that, they all changed to rubber-soled shoes. That’s why trials are so important. They give us a chance to learn how to improve before dealing with a paying audience.”

When Esplanade opened and once patrons started coming, the centre’s “no latecomers admitted” policy sometimes became a point of contention. The rule was strictly enforced, which was fairly unusual for the performing arts scene at the time, and many patrons were not used to only being allowed into venues at stipulated times after a show had started. But Ewe Leong and his team held firm, even when patrons kicked up a fuss. “Good customer service must be consistent,” he believes. “Once you make an exception for one person, that will open the floodgates.”

After about a year in the Customer Services role, he moved to Partnership Development, working to secure sponsors for different shows. Four years ago, he switched to heading the Relationship Management team, which means he now reaches out to donors to garner their support for Esplanade’s outreach initiatives that serve underprivileged communities.

Working with sponsors and donors require a lot of networking and relationship-building, which make both roles a good fit for the gregarious Ewe Leong. Still, there are some differences. “Sponsorship is more transactional.

We become an extension of the sponsor’s marketing arm, and it’s about working out a business model so that the sponsor’s marketing dollars can be stretched out to create activities and reach out to the right audience through the arts,” he explains.

Philanthropic giving, on the other hand, is about convincing the donor that Esplanade can make an impact on the community that the donor wishes to help. “It’s important to make clear that they are not giving to Esplanade, but rather giving through Esplanade to an underserved community.” To do that, it is a lot about sharing the stories of how the arts and Esplanade can make an impact, and he tries to invite donors to events where they can see for themselves the impact their support has made possible, whether it’s when a group of children catch a performance thanks to sponsored tickets, or when an underserved community takes part in an arts workshop.

And whether it’s working with sponsors or donors, it is important to have integrity and be sincere. “People know when you are speaking from the heart,” Ewe Leong believes. That means maintaining warm ties even when a company is experiencing a downturn or change of direction, and continuing to invite retired decision-makers to Esplanade events to show appreciation. “In any job, humility, integrity and sincerity are very important,” says this Esplanade veteran. “Without these qualities, it will be difficult for anyone to succeed in any organisation.”

“IN ANY JOB, HUMILITY, INTEGRITY AND SINCERITY ARE VERY IMPORTANT. WITHOUT THESE QUALITIES, IT WILL BE DIFFICULT FOR ANYONE TO SUCCEED IN ANY ORGANISATION.”



## PHOTO CREDITS

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JEANNIE HO

HOONG WEI LONG

LEE HONG YI

LIJESH KARUNAKARAN

ISABELLE LIM

VICTOR LIM

LOW SUH YONG

XAVIER MARLE (COURTESY OF FIGURE8 AGENCY)

JASON MARTIN

BRINKHOFF MÖGENBERG

BERNIE NG

DOMINIC PHUA

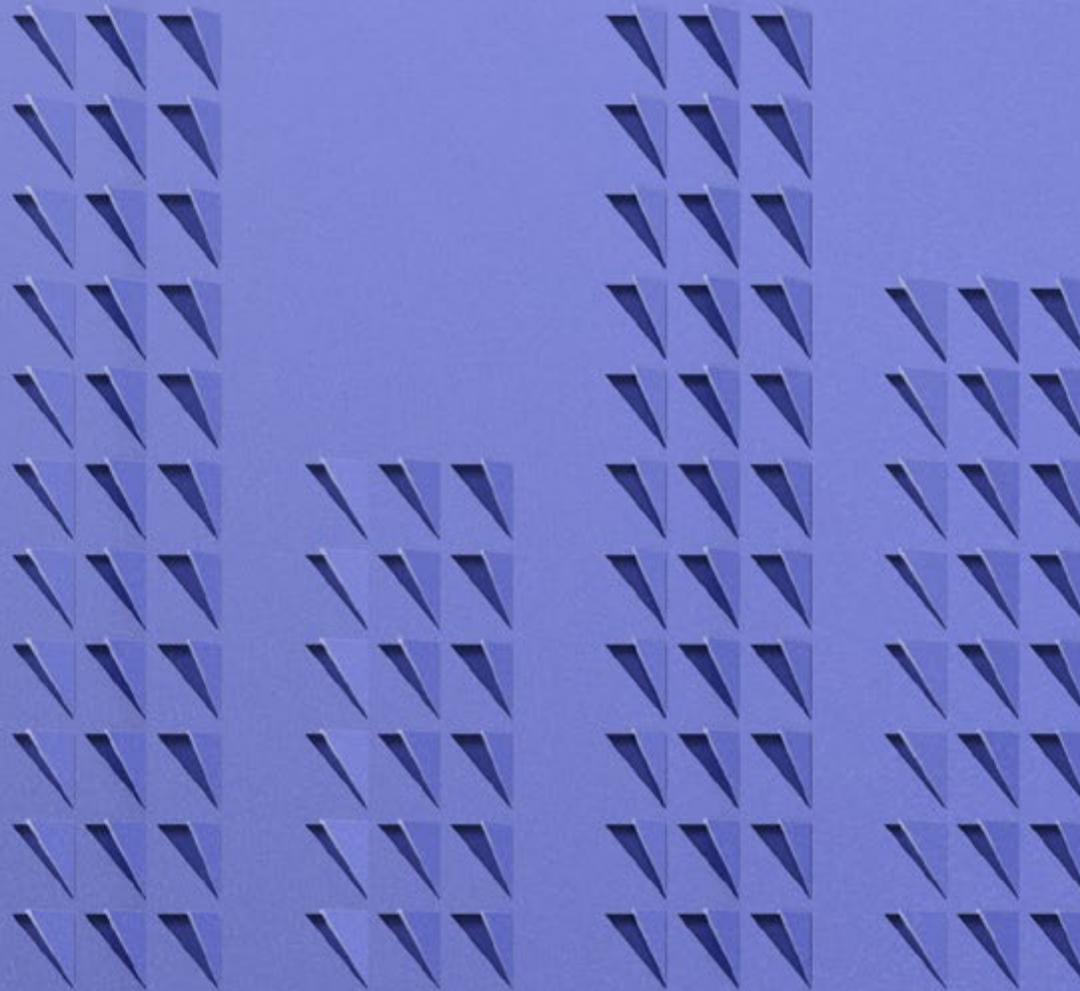
JEWIS TAN

TAN YU XIANG

BRYAN VAN DER BEEK

DAVID WIRAWAN

JACK YAM



# FINANCIALS

# GOVERNANCE REPORT

The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 September 1992 and is a public company limited by guarantee, governed by its own Constitution documents. The Ministry of Culture, Community and Youth (MCCY) has appointed the following four persons as Members of the company – Mr Lee Tzu Yang, Mr Edmund Cheng Wai Wing, Mrs Theresa Foo-Yo Mie Yoen, and Ms Yeoh Chee Yan. As Members, these persons carry out all business at the Company’s Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions.

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

Esplanade being a registered Charity and Institution of a Public Character (IPC) complies with the Code of Governance (the “Code”) issued by the Charity Council that was last updated in April 2017. The refined code was to take effect from 1 January 2018 which was applicable to Esplanade’s financial year that commenced from 1 April 2018. Esplanade has early adopted the refined Code from the current financial year that began on 1 April 2017. Depending on whether the charity has 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 March 2018 with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and will submit the online Governance Evaluation checklist together with the audited accounts for the year. The annual submissions are available for viewing in the Charity Portal at [www.charities.gov.sg](http://www.charities.gov.sg).

## 1 BOARD GOVERNANCE

### 1.1 Board Roles and Composition

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

Directors have collective responsibility for the following:

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

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

Two directors have served on the Board for more than ten consecutive years as at 31 March 2018 and would retire from the Board after their current 3-year term completes on 23 November 2018.

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 his personal contributions.

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 Committee (NC) 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 Committee (AC) Chairman is spelt out in the Constitution documents as well as AC 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 his 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 them 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 is provided to each director. A tour of Esplanade's facilities is also arranged to enable the directors to acquire a better understanding of the business.

As a group, the directors bring with them a broad range of key competencies in the areas of strategic planning, accounting and

finance, business and management, risk management, human resource management, legal and regulatory expertise, marketing, public relations and communications, fundraising, community outreach, digital and social media, the arts and/or any other competencies which the NC feels necessary from time to time. Profiles of the directors can be found on pages 7 to 11 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 Committee (NC)

The NC was established in November 2002 and currently comprises four non-executive and independent directors. The NC 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.

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

Name	Designation	Date
Mr Lee Tzu Yang	Chairman	From 19 January 2015
Mrs Rosa Daniel	Member	From 24 November 2012
Mr Kenny Powar	Member	From 4 December 2015
Dr Patricia Tan Shu Ming	Member	From 4 December 2015

The NC has determined a Board composition plan and key attributes that an incoming director should have. In addition, the NC will also take into account the needs of Esplanade during each renewal exercise. The NC taps on the resources of directors' personal contacts and recommendations of potential candidates. These candidates are considered and evaluated by the NC and a list of recommended candidates is cleared by MCCY before the Board and Members' approval.

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

Directors carry out annual self-assessment on criteria including attendance record, preparedness, and participation in Board discussions as well as contributions in specialised areas. The NC 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 NC and the findings shared with the Board, together with any action plans to address areas that need improvement.

The NC 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 Committee (AC)

The AC was established in March 1998 and comprises five non-executive and independent directors:

Name	Designation	Date
Mr Yap Chee Meng	Chairman	From 4 December 2015
Ms Saw Phaik Hwa	Member	From 24 November 2007
Dr Patricia Tan Shu Ming	Member	From 4 December 2015
Mrs Valarie Wilson	Member	From 8 March 2016
Mr Andre Yeap	Member	From 19 January 2015

Esplanade's constitution documents state that the maximum term for the position of Treasurer or AC 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 AC Chairman.

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

The AC 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 AC also oversees Esplanade's Ethics and Fraud Reporting Policy where staff has direct access for reporting to the AC members (See Section 5 - Human Resource Management). AC and Management will also confirm in each AC meeting whether any report has been received through the whistleblower hotline.

In its review of the audited financial statements for the financial year ended 31 March 2018, the AC 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 AC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

The AC 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 AC. All areas of business and support functions are subject to audit. All audit reports are addressed to the AC. Findings therein are discussed with the AC, the CEO, CFO and Department Heads who are business process owners of the audited functions, who are responsible for the implementation of improvement recommendations. The Board has been kept informed of the AC'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 AC assists the Board in fulfilling its oversight responsibility for risk management of the Company. The AC 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 with the assistance of a professional services firm.

The framework 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 AC 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 results of the RCSA are presented to the management team and the AC, and are shared with the external auditors for their added assessment of the Company's internal control environment. Management has embarked on a review of the RCSA programme during the year with the aim to update and streamline the format for implementation in subsequent years.

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

#### Remuneration Committee (RC)

The RC was established in July 2001 and comprises four non-executive and independent directors:

Name	Designation	Date
Mrs Mildred Tan	Chairman	From 19 January 2015
Dr Jennifer Lee	Member	From 19 January 2015
Mrs Christine Ong	Member	From 4 December 2015
Mr Ramlee Bin Buang	Member	From 19 January 2015

The RC deliberates upon and approves the annual salary adjustment and bonus payments to staff. The RC 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.

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

The Board has adopted a set of guidelines on matters that require its approval. Matters which are specifically reserved for the Board for decision hereunder include those involving business plans and budgets, capital expenditure, material acquisitions and disposals of assets.

Three Board members – Mrs Rosa Daniel, Mr Ramlee Bin Buang and Mrs Mildred Tan, and Chairman, Mr Lee Tzu Yang, have been nominated by the Board, to approve financial commitments above \$1 million on behalf of the Company.

#### Fundraising Task Force

A fundraising taskforce involving four Board members was set up last year to help organise a public fundraising campaign for Esplanade, and that includes seeking funds to build the new waterfront theatre that is to be ready in 2021. Board leadership was needed to identify and connect to prospects, supported by the Secretariat team that comprises of a few key Management staff. Members of the taskforce include Dr Patricia Tan Shu Ming (Chairman), Mr Ramlee Bin Buang, Mrs Mildred Tan and Mr Yap Chee Meng. The Task Force has since accomplished its objectives of garnering the required funding support for the waterfront theatre during the financial year.

### 1.3 Board Meetings

Board meetings are held on a quarterly basis to review the results and performance of the Company, its plans and prospects. To facilitate attendance, Board and AC 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 AC and Board meetings.

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

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

	Date of First Appointment	Date of Last Re-Appointment	Term Expiring	Board of Directors		Nominating Committee		Audit Committee		Remuneration Committee	
				Number of Meetings							
				Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Lee Tzu Yang (Chairman)	24 Nov 2003	24 Nov 2017	23 Nov 2020	4	4	1	1	-	-	-	-
Mrs Rosa Daniel	24 Nov 2012	24 Nov 2015	23 Nov 2018	4	3	1	1	-	-	-	-
Dr Jennifer Lee	1 Jun 2014	24 Nov 2015	23 Nov 2018	4	3	-	-	-	-	1	1
Mrs Christine Ong	24 Nov 2010	24 Nov 2015	23 Nov 2018	4	3	-	-	-	-	1	1
Mr Kenny Powar	24 Nov 2015	24 Nov 2017	23 Nov 2020	4	3	1	1	-	-	-	-
Mr Benson Puah Tuan Soon	27 Aug 2002	24 Nov 2016	23 Nov 2019	4	4	-	-	-	-	-	-
Mr Ramlee Bin Buang	12 Dec 2011	24 Nov 2016	23 Nov 2019	4	2	-	-	-	-	1	1
Ms Saw Phaik Hwa	24 Nov 2007	24 Nov 2015	23 Nov 2018	4	4	-	-	5	3	-	-
Dr Patricia Tan Shu Ming	24 Nov 2015	24 Nov 2017	23 Nov 2020	4	4	1	1	5	5	-	-
Mrs Mildred Tan	24 Nov 2007	24 Nov 2015	23 Nov 2018	4	3	-	-	-	-	1	1
Mrs Valarie Wilson	26 Feb 2016	24 Nov 2017	23 Nov 2020	4	4	-	-	5	5	-	-
Mr Yap Chee Meng	24 Nov 2013	24 Nov 2015	23 Nov 2018	4	4	-	-	5	5	-	-
Mr Andre Yeap	24 Nov 2014	24 Nov 2016	23 Nov 2019	4	3	-	-	5	4	-	-

## 2 CONFLICT OF INTEREST

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

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

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

The Board has adopted a Related Party Transaction policy in 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the AC while transactions above a threshold will require immediate AC 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 32 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 5 nominees on the 8-member Board, including the position of Board Chairman. Esplanade's CFO is a nominated director on SISTIC Board during the financial year, but does not sit on any sub-committee. Esplanade's CMO is also a nominated director on SISTIC Board during the financial year and chairs a task force to help spearhead the transformation of SISTIC's

technological platform to meet demand in the current data-focused and digital marketing realm. Director fees earned by the CFO and CMO are paid to the Esplanade. SISTIC was consolidated in the company's financial statements and the accounting treatment of the investment in subsidiary company is explained in Note 2.4(a) of the Financial Statements.

Esplanade has engaged the professional services of Rajah & Tann LLP where one of our Director is a Senior Partner of that firm. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann LLP in Note 32. 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 94 to 98 of the Annual Report.

In addition to the average 267 full time staff for FY17/18, Esplanade has a pool of 504 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fundraising.

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

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

protected from reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution.

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

#### 6 FINANCIAL MANAGEMENT AND CONTROLS

##### 6.1 Operational Controls

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

##### 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 operating 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.

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

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

#### 7 FUNDRAISING PRACTICES

Esplanade work with corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. Donations are also received from the public to support the various programmes presented by the company through donation boxes placed at specified locations. Esplanade has also organised several new fundraising programmes during the year to garner donation support from the public. Permits were sought from the relevant authorities for all public fundraising 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 72 to 85 of the Annual Report.

#### 8 DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at [www.esplanade.com](http://www.esplanade.com). Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of \$100,000 and in incremental bands of \$100,000 thereafter. Please refer to Note 33 of the Financial Statements. Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code. During the year, there was no staff employed by Esplanade who are close family members of the CEO and/or Directors of the company.

#### 9 PUBLIC IMAGE

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

A Community Engagement team that is part of the Programming Department looks after the engagement with community groups, educator and student relations, grassroots organisations and voluntary welfare organisations.

# ESPLANADE AT A GLANCE

Esplanade’s vision is to be a performing arts centre for everyone and our mission is to entertain, engage, educate and inspire. Over the years, Esplanade had developed a solid foundation of both community and artistic development programmes, anchoring Singapore’s arts and cultural calendar for local audiences and international visitors. As we continue our growth, Esplanade’s strategic directions at the community, national and international levels leverage this expertise and experience for more focused outcomes.

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

Esplanade is in our next stage of development of which emphasis is placed on deepening engagement with our audiences and communities, including volunteerism, as well as the creation of new works. We recognise that while KPIs measure output, the desired outcomes and impact of this deeper engagement and artistic creation on Singapore’s arts and cultural development cannot be fully captured in a quarterly or yearly report, and require a longer term perspective.

## The Community Perspective

The first aspect of the scorecard is the overarching reason for Esplanade’s existence – its contribution to the community. Esplanade aims to be an agent for social transformation to harness the power of the arts for change and social good. Esplanade’s non-ticketed programmes, cultural festivals, children and education programmes, already bring quality arts to a wide demographic. Esplanade is moving beyond broad outreach and focuses on developing programmes that bridge different cultures and bring about more inter-cultural bonding around a Singapore identity. Esplanade also aims to deepen its engagement with seniors and communities in special needs through the arts, and expand education programmes for the young that expose them to Singaporean and Asian stories and art forms.

Esplanade has established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a diverse calendar of *Esplanade Presents* festivals and activities

throughout the year for our various communities in Singapore. Esplanade’s programmes also encourage audiences to go beyond popular works to a deeper appreciation of the arts. In addition, we also provide support for hirer shows and programmes developed in collaboration with local arts groups. Through this, we ensure a diverse mix of artistic and commercial presentations.

	<b>FY17/18</b>
<b>a) No. of Activities</b>	
- Ticketed	917
- Non-Ticketed	2,638
<b>Total No. of Activities - Ticketed &amp; Non-ticketed</b>	<b>3,555</b>
<b>b) Attendance</b>	
- Ticketed	378,511
- Non-Ticketed	1,563,126
<b>Total Attendance – Ticketed &amp; Non-ticketed</b>	<b>1,941,637</b>
<b>c) Community Engagement / VWO-centric</b>	
- No. of Activities	588
- No. of Participants	15,837

The number of activities and attendance is a total of all events at the centre, consisting of both *Esplanade Presents* and hirer shows. The non-ticketed activities and attendance are largely *Esplanade Presents* programmes. Through our free performances, talks and workshops, we have made the arts accessible to all and live up to our vision of being a centre for everyone.

Esplanade’s Community Engagement team organises activities and initiatives to engage the underserved communities, working with artists, voluntary welfare and other community organisations, and with the help of our volunteers and donors. The core objective is to enhance the individual’s emotional and even physical well-being, and to contribute to the communities’ development through the arts.

### The National Perspective

The second aspect relates to Esplanade's contribution at the National level. Esplanade aims to be the Apex of Arts Excellence for both audiences and the industry. We want to be at the forefront of arts innovation, set the benchmark for venue management and technical theatre, and develop capabilities to meet industry needs. Esplanade plays an important role in developing the quality of work and productions of our Singapore artists and companies. In its work with artists and sharing of experience and expertise, Esplanade is contributing to the growth of the nation's arts industry.

	<b>FY17/18</b>
a) No. of New Works or Initiatives	86
b) No. of Training Courses	30
c) No. of Trainees <sup>1</sup>	96
d) No. of Trainees to receive National Certification	274

<sup>1</sup>Excluding participants of training courses and attachments with duration of less than 3 days.

Asia is playing an increasingly important role in many areas, including the arts. We are investing in works that are of significance to reflect the contributions of the region. We are also putting more resources to shape, develop and present new works. As the National Performing Arts Centre, we help to grow the body of local and Asian work by commissioning work or co-productions with local/regional companies. We also tap on our existing networks with international arts centres and festivals to promote these new works and to create more opportunities for our artists.

Esplanade is a key training provider for venue and production management, as well as technical theatre for the arts and wider entertainment and hospitality industries. Esplanade continued its investment in this aspect as there are on-going needs to raise industry standards in these areas.

### The International Perspective

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

	<b>FY17/18</b>
a) No. of invitations to participate in international conferences / seminars	39
b) No. of visits from overseas	29

### The Organisational Perspective

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

	<b>FY17/18</b>
<b>a) Key Financial Indicators</b>	
- Income	\$29,277,058
- Expenditure	\$78,721,457
- Cost Recovery Rate	49.7%
<b>b) Corporate Support</b>	
- Donation & Sponsorship	\$2,206,873
- Number of Donors & Sponsors	114
<b>c) Staff Development</b>	
- Training (% of annual basic salaries)	2.1%
- Staff Turnover (monthly average)	1.4%
<i>National average</i>	<i>1.8%</i>

Income refers to income earned by Esplanade, excluding operating funding received from our parent ministry, funding from the Singapore Totalisator Board for our community programming effort, as well as rental subvention provided by the ministry. Key revenue streams include mall rental, ticketing income from *Esplanade Presents* shows, venue hire income, donation and sponsorship.

Expenditure refers to the total expenditure, consisting of business and operating spending. Programming cost, staff cost and property maintenance costs are major expenditure items. Rental cost is funded by way of Government subvention.

Cost Recovery Rate essentially measures the income 'recovered' for each dollar of expenditure, excluding rental and depreciation.

Donations from organisations and individuals who believe in our mission and the value we bring to different communities through the arts has become an important source of support for us to do more for our society. The company actively seeks donations from members of public through different donation platforms and fundraising projects. Sponsorship is an important source of revenue as it leverages on the activities already at Esplanade and supplements the income generated. However, this is an income stream that is also highly dependent on the economic situation. We continue to refine our value proposition and customise campaigns to suit the individual needs of each sponsor.

Training percentage indicates the amount that we invest in our staff. Our staff turnover has consistently been below the national average regardless of the buoyancy of the job market.

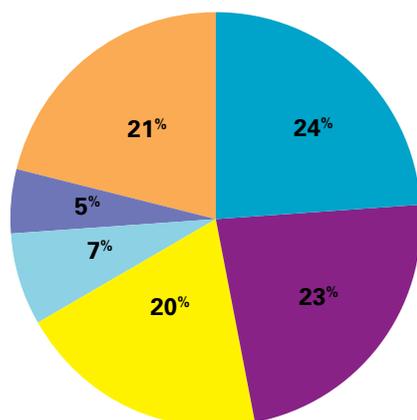
# FINANCIAL HIGHLIGHTS

For the Financial Year ended 31 March 2018

	FY17/18	FY16/17
<b>COMPANY</b>	<b>\$'000</b>	<b>\$'000</b>
TOTAL INCOME	<b>31,180</b>	35,488
TOTAL OPERATING EXPENDITURE	<b>(81,647)</b>	(88,233)
DEFICIT BEFORE GRANTS	<b>(50,467)</b>	(52,745)
GRANTS FOR THE YEAR	<b>36,948</b>	41,869
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	<b>18,597</b>	18,832
RESULTS FOR THE YEAR	<b>5,078</b>	7,956
COST RECOVERY RATE	<b>50%</b>	52%
CAPITAL EXPENDITURE	<b>1,290</b>	749
TOTAL ASSETS	<b>92,653</b>	86,189

**INCOME**

For the Financial Year ended 31 March 2018

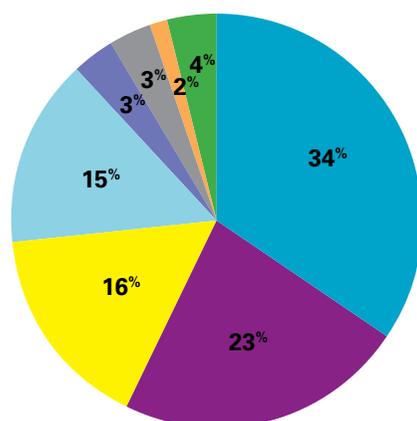


- ▲ Mall and other rentals
- ▲ Ticketing
- ▲ Venue hire and event services
- ▲ Sponsorships and donations
- ▲ Car parking
- ▲ Other Income
- Total**

<b>FY17/18</b>		<b>FY16/17</b>	
<b>\$'000</b>	<b>%</b>	<b>\$'000</b>	<b>%</b>
<b>7,479</b>	<b>24</b>	7,407	21
<b>7,218</b>	<b>23</b>	5,663	16
<b>6,170</b>	<b>20</b>	9,719	27
<b>2,207</b>	<b>7</b>	3,933	11
<b>1,567</b>	<b>5</b>	1,384	4
<b>6,539</b>	<b>21</b>	7,382	21
<b>31,180</b>	<b>100</b>	35,488	100

**EXPENDITURE**

For the Financial Year ended 31 March 2018



- ▲ Employee compensation
- ▲ Rental of property
- ▲ Property maintenance and utilities
- ▲ Programming costs
- ▲ Presentation services and relations
- ▲ Marketing and communications
- ▲ Depreciation and amortisation
- ▲ Others
- Total**

<b>FY17/18</b>		<b>FY16/17</b>	
<b>\$'000</b>	<b>%</b>	<b>\$'000</b>	<b>%</b>
<b>28,180</b>	<b>34</b>	28,949	33
<b>18,597</b>	<b>23</b>	18,832	21
<b>13,321</b>	<b>16</b>	16,063	18
<b>11,920</b>	<b>15</b>	13,200	15
<b>2,701</b>	<b>3</b>	3,655	4
<b>2,685</b>	<b>3</b>	2,889	3
<b>1,241</b>	<b>2</b>	1,366	2
<b>3,002</b>	<b>4</b>	3,279	4
<b>81,647</b>	<b>100</b>	88,233	100

# OPERATING & FINANCIAL REVIEW

For the Financial Year ended 31 March 2018

## An Arts Centre For Everyone

Esplanade celebrated its 15th Anniversary during the year. We continued to deliver a rigorous calendar of programmes that received strong support from the different communities. This year, the company stepped up on its fundraising efforts and reached out to the public for more donation support of our programmes as well as our development plans for Esplanade's Next Stage. This year also saw the second highest number of activities in Esplanade's 15-year history, where close collaboration continues with artists and arts organisations that helped in developing and raising standards in the performing arts industry. Our programmes reached out to close to two million patrons, a healthy and sustained level of attendances in the last few years. We have also invested more resources in deepening our efforts in bringing the arts to voluntary welfare organisations and their beneficiaries, as we continued to reach out to the under-privileged communities through the performing arts. During the year, Esplanade has also made available more programmes that are specially designed for the differently abled community. As a result, young audiences with special needs were able to watch performances at the Esplanade together with their family members in a sensory friendly and relaxed setting, which is a precious and memorable experience for many who were here for the first time. We earned numerous positive feedback that thanked and commended the Esplanade for being inclusive in our Programming direction and for taking the lead in this meaningful initiative.

The company also continued its investment in capacity and content development as we seek to catalyse and support artistic innovation. This includes ramping up the presentation, commissioning and producing of new works with Singapore artists and arts companies. In this context, a key development of the centre was the announcement made in April 2017 by Minister of Ministry of Culture, Community & Youth (MCCY) to construct a new waterfront theatre at the Esplanade that will seat about 550, estimated to cost \$30m and will be ready by 2021. As MCCY is co-funding only \$10m, Esplanade's Board has agreed to draw \$10m from reserves towards this project while Esplanade will need to raise the remaining \$10m from the public. With this new theatre, Singapore theatre companies will be able to scale up works previously presented in small studios. As a majority of all works today produced for major festivals overseas are suited for medium-sized venues, the

new waterfront theatre will also afford our theatre companies an appropriate space to create new content, that can be presented not only to our local audience, but also have the potential to be showcased to the world. This new theatre will also benefit our community and traditional arts groups, as they would have an additional platform to showcase their talents and reach out to new audiences. Esplanade will also be able to expand its in-house productions and community engagement programmes through this platform.

## Management of Venues

Esplanade's role as venue manager for Drama Centre (DC) and Victoria Theatre and Victoria Concert Hall (VTVCH) ended on 31 Jul 2017 and the venues were handed over to the new venue manager Arts House Limited (AHL) from 1 Aug 2017. The income and expenditure for both venues till 31 Jul 2017 are included in Esplanade's financial statements. Operating deficits that arose from these venues are funded by the National Arts Council (NAC) via an operating grant. Accumulated reserves from DC's operations for the year amounted to \$598,895 while reserves for VTVCH has been distributed fully during the year, as shown in Note 27 of the Financial Statements. Capital expenditure for the two venues continues to be owned and funded by NAC during the year.

## Operating Review

At steady state, Esplanade's core revenue streams are optimised with key performance venues well-utilised and with high occupancy rate in the Esplanade Mall. Venue income was lower than last year that had Cameron Mackintosh's *Les Misérables* playing to almost full houses for all 61 performances over two months. Sponsorship income declined over last year as the Urban Redevelopment Authority outsourced the event management of the Marina Bay Singapore Countdown (MBSC), previously managed by Esplanade, to a commercial event organizer. Including subsidiary company SISTIC.com Pte Ltd (SISTIC), total Group income amounted to \$43.7m, of which \$14.1m was SISTIC's contribution that comprises core ticketing services revenue and royalty fees earned on licensing its ticketing platform STIX. Compared to last year's Group income of \$49.8m, the drop was mostly attributable to a \$2.8m lower contribution from the two NAC venues after we relinquished as venue manager from 1 Aug 2017, the one-off gain of \$2.23m

recorded last year on disposal of shares previously held in SISTIC when we consolidated them as a subsidiary company, and lower sponsorship income earned due to the MBSC event afore-mentioned.

Our core Esplanade Presents programmes, festivals and series continued to evolve and grow their appeal with audiences, achieving a consistently high attendance of close to 1.7M that is comparable with previous years. Keeping our key focus on young audiences and youths, PIP's PLAYbox offered daily activities throughout the year to our young patrons while the number of sensory-friendly performances under our *PlayTime!* Series was also increased to cater to young audiences with special needs. We also continued presenting programmes that featured many excellent visiting artists and companies. These programmes profiled Singapore internationally and engaged both corporate sponsors and audiences. Highlights include the world's renowned Stuttgart Ballet's *Romeo & Juliet*, American Ballet Theatre's *Swan Lake*, *Macbeth* by the Ninagawa company, the Orchestra des Champs Elysees, and Esplanade's collaboration with the Singapore Repertory Theatre to co-present and bring back musical *Forbidden City*, one of Esplanade's headline act during the opening festival in 2002.

During the year, we welcomed new tenants in the Esplanade Mall and the waterfront to enliven our offerings that complement the existing tenant mix. They include: "Chef Wan's Kitchen" that serves exotic Peranakan, Moroccan, Javanese and Spanish cuisines; "Fort Sanctuary" that retails exquisite tea leaves from China's Wuyishan; "Artsembly" an artist run space dedicated to promoting and cultivating innovation in visual arts form; florist "Meadows & Clouds"; and "Go Scoot" that offers electric scooter rental at the waterfront.

Sponsorship income declined over last year's as Esplanade no longer organized and receive sponsorship for the MBSC event. Nonetheless, we managed to wrap up the year with a total of 114 sponsors and donors, one of the highest over the last few years. Arts Partner *Viz Branz* did not renew their partnership after 8 years of association with the Esplanade due to their marketing and brand refresh. On the philanthropic front, there was a significant increase in the number of donors during the year as we launched a series of new fundraising initiatives that resulted in 88 donors this year, the highest since our opening. These initiatives include the *Mural of Dreams* project where mosaic tiles backed by donations were affixed and formed the mural, the Adopt-a-School programme for donors to provide opportunities for students to engage with the arts, and two fundraising initiatives *Backstage*

*Pass with...* fundraising backstage tours and *80by80* Visual Arts Auction as part of our 15th Anniversary celebrations. The company will continue to explore more initiatives to increase philanthropic giving from individuals supportive of Esplanade's mission and activities and building better relationship with our donors.

The decrease in Other Income was mainly due to the recognition of \$2.23m last year in gain on disposing the company's 35% shares in SISTIC to reflect fair valuation of SISTIC's net asset upon the company's additional share acquisition on 1 Apr 2016. During the year, the company earned an income of \$0.7m in providing manpower and consultancy services to AHL for both DC and VTVCH after they took over as venue manager.

Esplanade's earned income alone will never be sufficient to sustain the breadth and depth of our programming and the substantial cost of maintaining and operating the centre. We are grateful to our funders for their continued support, without which we would not be able to fulfill our national, social and arts development objectives. Singapore Totalisator Board's funding to Esplanade has made possible the presentation of more than 2,600 free programmes for the community, and helped to keep ticket prices accessible for the community. The Government of Singapore, through our parent ministry MCCY, provided funding for the net overhead cost in operating the centre and cost of developmental programmes. Esplanade continues to build on our foundation of disciplined cost management and accountability. Employee compensation forms the largest component of Esplanade's expenditure and the company continues to look at sustainable increases for long term viability of our operations. We have also kept permanent headcount at a minimum by maintaining a casual pool for production and front of house crew.

Esplanade is dependent on outsourced contractors for various property related services and faces increased contractual rates. This is especially so for labour reliant services that have the highest upward cost pressure, including cleaning and security services. These in turn translate to higher services cost being passed on to Esplanade during contract renewal. To alleviate some of these increases, procurement of services is managed more stringently and more vendors are sought on best effort basis to extract best value in our expenditure commitments. Property maintenance expenditure has reduced compared to last year as we relinquished as venue manager for DC and VTVCH after 31 Jul 2017 and only need to account for expenditure incurred over four months.

The Group closed FY17/18 with a deficit before grant of \$51.09m which is marginally better than \$51.13m last year. The deficit was addressed via a total operating grant of \$36.9m and government rental subvention of \$18.6m, resulting in a balance of \$4.4m before accounting for income tax expense incurred by SISTIC.

#### Financial Review

Esplanade's reserve policy is explained in the Governance Report. Our accumulated funds to date stand at \$67.2m or \$58.7m excluding subsidiary company SISTIC, DC and VTVCH, as shown in Note 27 of the Financial Statements. This is above half of the company's annual operating expenditure of \$78.8m for FY17/18, excluding SISTIC, DC and VTVCH. 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. The Board's approval to set aside \$10.0m as part of our investment in building the waterfront theatre is in line with this goal.

Besides our earned income, the principal funding sources of Esplanade are grants received from the Government of Singapore and the Singapore Totalisator Board which are awarded under strict conditions and increasing emphasis on Esplanade's earned income especially on our core programmes for the Community. Esplanade is in the 4th year of the 5-year block funding that our parent ministry MCCY provides. MCCY also provided additional capital funding for Esplanade to refresh the centre's facilities and amenities. Separately, operating grants were also received from NAC for the operations of DC and VTVCH (until 31 Jul 2017).

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

Esplanade's future growth will be driven by strategies to deepen our impact on the communities we serve, and to further our national role in industry development and as a leader in the performing arts on the international front. The confirmed plan for a new waterfront theatre will open immense opportunities to help the company further its strategies in content and artistic development, as well as better audience engagement in the next 10 to 15 years. As such strategies will require significant investments in time and resources from idea conception to fruition, the Company has started various fundraising initiatives to raise capital for construction as we will need to pay two-thirds of the capital cost, and to continually raise funds to deliver programmes suitable for presentation in the new space when it is ready for use in 2021, which is a critical milestone in the company's next stage of development. The company stays mindful that such investments in people, arts content and cultural expressions will yield social and cultural returns in the much longer term, beyond the current funding horizon.

2018's economy and the global political landscape remains uncertain. Arts spending and support will remain a low priority against other basic socio-economical needs. Esplanade's role as the national performing arts centre nonetheless remains critical as arts and culture continue to help shape our next generation's sense of self and community, and the nation's social fabric. As such, Esplanade will continue to engage our communities through our programmes and, with the support of our donors and sponsors, ensure that those who are under-served and in greater need can benefit from the arts. Esplanade has also embarked on various initiatives to reach out to patrons more effectively, using more advanced marketing tools to better understand patrons' ticket-buying and otherer habits and their views and responses to our programmes. We hope to strengthen our relationships with donors, sponsors and supporters through our programming efforts and increase our reach to donors through more fundraising initiatives and platforms.

Esplanade remains committed to promoting a creative economy, social integration and fostering community spirit through the arts despite the increasingly challenging socio-economic and operating environment. Through engagement in the arts, we press on to touch lives through the transformative power of the arts.

# DIRECTOR'S STATEMENT

For the Financial Year ended 31 March 2018

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2018 and the balance sheet of the Company as at 31 March 2018.

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 6 to 51 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 2018 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)  
Benson Puah Tuan Soon (Chief Executive Officer)  
Rosa Daniel  
Jennifer Lee Gek Choo  
Christine Ong  
Kenny Powar  
Ramlee Bin Buang  
Saw Phaik Hwa  
Patricia Tan Shu Ming  
Mildred Tan-Sim Beng Mei  
Valarie Wilson  
Yap Chee Meng  
Andre Yeap Poh Leong

## Arrangements to enable directors to acquire debentures

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

## Directors' interests in debentures

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

## Dividends

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

## Independent auditor

The independent auditor, PricewaterhouseCoopers LLP, has expressed its willingness to accept re-appointment.

On behalf of the directors



LEETZUYANG  
Chairman



BENSON PUAHTUAN SOON  
Director

30 July 2018

# INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE ESPLANADE CO LTD

## Report on the Audit of the Financial Statements

### Our opinion

In our opinion, the accompanying consolidated financial statements of The Esplanade Co Ltd (the "Company") and its subsidiary (the "Group") and the balance sheet of the Company are properly drawn up in accordance with the provisions of the Companies Act, Chapter 50 (the "Act") 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 2018 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 year ended 31 March 2018;
- the balance sheets of the Group and the Company as at 31 March 2018;
- the consolidated statement of changes in accumulated funds of the Group for the year then ended;
- the consolidated statement of cash flows of the Group for the 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, 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 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.

We also provide the directors with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

**Report on Other Legal and Regulatory Requirements**

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



PricewaterhouseCoopers LLP  
Public Accountants and Chartered Accountants  
Singapore, 30 July 2018

# CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the Financial Year ended 31 March 2018

	Note	2018 \$	2017 \$
Income	4	43,706,571	49,824,488
Expenditure	6	<u>(94,795,797)</u>	<u>(100,953,333)</u>
Deficit before grants		(51,089,226)	(51,128,845)
Release of grants			
- Operating grants	16	35,480,554	40,493,465
- Deferred capital grants	29	1,468,135	1,375,184
		<b>36,948,689</b>	41,868,649
Government subvention - rental of property	8	<u>18,596,824</u>	<u>18,832,447</u>
<b>Surplus before income tax</b>		<b>4,456,287</b>	9,572,251
Income tax expense	13	<u>(240,479)</u>	<u>(192,701)</u>
<b>Net surplus and total comprehensive income</b>		<b><u>4,215,808</u></b>	<b><u>9,379,550</u></b>
<b>Total comprehensive income attributable to:</b>			
- Members of the Company		3,669,745	8,463,440
- Non-controlling interests		546,063	916,110
		<b><u>4,215,808</u></b>	<b><u>9,379,550</u></b>

# BALANCE SHEETS

As at 31 March 2018

	Note	Group		Company	
		2018 \$	2017 \$	2018 \$	2017 \$
<b>ASSETS</b>					
<b>Current assets</b>					
Cash and bank balances	14	74,073,575	64,463,546	54,549,396	43,446,695
Trade receivables	15	2,909,505	1,830,034	1,027,703	875,517
Grants receivable	16	10,374,366	15,745,889	10,374,366	15,745,889
Merchandise	17	2,398	3,185	2,398	3,185
Inventories	18	49,754	48,972	-	-
Other assets	19	11,066,056	9,773,799	9,954,172	9,195,072
		<b>98,475,654</b>	<b>91,865,425</b>	<b>75,908,035</b>	<b>69,266,358</b>
<b>Non-current assets</b>					
Investment in a subsidiary	20	-	-	12,965,000	12,965,000
Other assets	19	300,139	219,839	-	-
Property, plant and equipment	21	4,700,712	4,710,799	3,779,525	3,958,071
Intangible assets	22	15,181,063	14,969,171	-	-
		<b>20,181,914</b>	<b>19,899,809</b>	<b>16,744,525</b>	<b>16,923,071</b>
<b>Total assets</b>		<b>118,657,568</b>	<b>111,765,234</b>	<b>92,652,560</b>	<b>86,189,429</b>

	Note	Group		Company	
		2018 \$	2017 \$	2018 \$	2017 \$
<b>LIABILITIES</b>					
<b>Current assets</b>					
Trade and other payables	23	33,827,016	29,643,021	19,088,494	17,429,737
Specific funds - programmes	24	113,280	113,302	113,280	113,302
Current income tax liabilities	13	47,944	-	-	-
		<b>33,988,240</b>	<b>29,756,323</b>	<b>19,201,774</b>	<b>17,543,039</b>
<b>Non-current liabilities</b>					
Deferred income tax liabilities	25	918,507	730,203	-	-
Provision	26	40,000	40,000	-	-
		<b>958,507</b>	<b>770,203</b>	<b>-</b>	<b>-</b>
<b>Total liabilities</b>		<b>34,946,747</b>	<b>30,526,526</b>	<b>19,201,774</b>	<b>17,543,039</b>
<b>NET ASSETS</b>		<b>83,710,821</b>	<b>81,238,708</b>	<b>73,450,786</b>	<b>68,646,390</b>
<b>ACCUMULATED FUNDS</b>					
	27	66,264,713	62,690,117	67,166,254	62,183,312
<b>DEFERRED GRANTS</b>					
Investment grants	28	2,505,007	2,505,007	2,505,007	2,505,007
Deferred capital grants	29	3,779,525	3,958,071	3,779,525	3,958,071
		<b>6,284,532</b>	<b>6,463,078</b>	<b>6,284,532</b>	<b>6,463,078</b>
<b>Non-controlling interests</b>		<b>11,161,576</b>	<b>12,085,513</b>	<b>-</b>	<b>-</b>
		<b>83,710,821</b>	<b>81,238,708</b>	<b>73,450,786</b>	<b>68,646,390</b>

# CONSOLIDATED STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the financial year ended 31 March 2018

	Note	Accumulated funds	Non-controlling interests	Total
		\$	\$	\$
<b>2018</b>				
<b>Beginning of financial year</b>		62,690,117	12,085,513	74,775,630
Total comprehensive income		3,669,745	546,063	4,215,808
Distribution of funds to the National Arts Council	27	(95,149)	-	(95,149)
Dividend Paid	20	-	(1,470,000)	(1,470,000)
End of financial year		<b>66,264,713</b>	<b>11,161,576</b>	<b>77,426,289</b>
<b>2017</b>				
<b>Beginning of financial year</b>		55,067,168	-	55,067,168
Total comprehensive income		8,463,440	916,110	9,379,550
Acquisition of a subsidiary		-	11,169,403	11,169,403
Distribution of funds to the National Arts Council	27	(840,491)	-	(840,491)
End of financial year		62,690,117	12,085,513	74,775,630

# CONSOLIDATED STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2018

	Note	2018	2017		Note	2018	2017
		\$	\$			\$	\$
<b>Cash flows from operating activities</b>				<b>Cash flows from investing activities</b>			
Net surplus		4,215,808	9,379,550	Additions to property, plant and equipment		(2,027,812)	(819,607)
Adjustments for:				Proceeds from disposal of property, plant and equipment		40,774	18,084
- Income tax expense		240,479	192,701	Additions to intangible assets		(2,134,311)	(2,038,936)
- Depreciation		1,809,604	1,878,485	Interest received		454,140	421,918
- Amortisation		1,922,419	1,613,443	Acquisition of a subsidiary, net of cash acquired		-	18,611,921
- Loss/(gain) on disposal of property, plant & equipment		186,642	(8,602)	<b>Net cash (used in)/provided by investing activities</b>		<b>(3,667,209)</b>	16,193,380
- Gain on disposal of an associated company		-	(2,230,750)	<b>Cash flows from financing activities</b>			
- Property, plant & equipment written off		879	-	Grants received from the Government of Singapore		40,256,595	37,503,561
- Intangible assets written off		-	3,300	Grants received from the National Arts Council		1,885,071	3,629,388
- Interest income		(555,773)	(467,985)	Distribution of funds to the National Arts Council		(95,149)	(840,491)
- Operating grants		(35,480,554)	(40,493,465)	Dividends paid to non-controlling interests		(1,470,000)	(206,050)
- Deferred capital grants		(1,468,135)	(1,375,184)	Cash held in trust		3,723	(41,348)
- Specific funds – programmes		(22)	(2,525)	<b>Net cash provided by financing activities</b>		<b>40,580,240</b>	40,045,060
		<b>(29,128,653)</b>	(31,511,032)	<b>Net increase in cash and cash equivalents</b>			
Change in working capital:						9,613,752	19,901,738
- Trade receivables		(1,079,471)	1,125,633	Cash and cash equivalents at beginning of financial year	14	64,092,434	44,190,696
- Other assets		(1,270,924)	(2,795,480)	<b>Cash and cash equivalents at end of financial year</b>	14	<b>73,706,186</b>	64,092,434
- Inventories		(782)	26,068				
- Merchandise		787	(1,888)				
- Trade and other payables		4,183,995	(3,247,372)				
Cash used in operations		(27,295,048)	(36,404,071)				
Income tax (paid)/refund		(4,231)	67,369				
<b>Net cash used in operating activities</b>		<b>(27,299,279)</b>	(36,336,702)				

# NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2018

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

## 1 General information

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

The principal activities of the Company are:

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

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

## 2 Significant accounting policies

### 2.1 Basis of preparation

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

The preparation of 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.

### *Interpretations and amendments to published standards effective in 2017*

On 1 April 2017, 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 accounting policies of the Group and the Company and had no material effect on the amounts reported for the current or prior financial years.

### 2.2 Income recognition

Income comprises the fair value of the consideration received or receivable for the sale of goods and rendering of services in the ordinary course of the Group's activities. Sales are presented net of goods and services tax, rebates and discounts, and after eliminating sales within the Group. The Group recognises income when the income and related cost (where applicable) can be reliably measured, it is probable that the collectability of the related receivables is reasonably assured and when the specific criteria for each of the Group's activities are met as follows:

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

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

#### (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.

*(d) Sponsorships and donations*

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

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.

Sponsorship in-kind is included in income 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.

*(e) Car parking*

Car parking income is recognised on a receipt basis.

*(f) Interest income*

Interest income is recognised using the effective interest method.

*(g) Merchandise sales*

Revenue from the sale of merchandise is recognised when the goods are delivered to the customer, the customer has accepted

the products and collectability of the related receivable is reasonably assured.

*(h) Membership fees*

Revenue from the sale of membership is recognised on an accrual basis over the term of the membership. Where vouchers are issued as part of the membership and are redeemable against future purchases from the Group, revenue is allocated based on the fair values of the membership and the vouchers.

*(i) Commissions and fees from ticketing sales*

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

*(j) Rendering of services*

Revenue from rendering of services is recognised when the services are rendered.

*(k) Advertising revenue*

Advertising revenue is recognised upon publication or broadcast of the advertisement.

*(l) 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.

*(m) Specific funds - programmes*

The specific funds for programmes are provided by the Government of Singapore ("Government") as part of the Renaissance City Funding for various specific programmes as determined by the fund. Income is recognised to defray net expenditure incurred on those specific programmes.

(n) *Tenant services*

Income from services provided to mall tenants in addition to those prescribed in the tenancy agreements is recognised upon services being rendered.

(o) *Programme royalty income*

Programme royalty income is recognised as earned when the show/event has been completed and that the Company has a contractual right to earn royalty on such programmes.

(p) *Income from guided tours*

Income from guided tours is recognised when the tour has been completed.

(q) *Dividend income*

Dividend income is recognised when the right to receive payment is established.

**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 receivables recorded by the Group when the expenditures are incurred in advance of grant receipts.

(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.

(f) *Grants for operating expenditure of Drama Centre and Victoria Theatre and Victoria Concert Hall*

Grants received from the National Arts Council ("NAC") are for the purpose of meeting recurrent operating expenditure of the Drama Centre ("DC") and Victoria Theatre and Victoria Concert Hall ("VTVCH"). Operating surplus accumulated before 1 April 2014 is set aside solely for use in the operations and upgrading/maintenance of equipment. Operating surplus accumulated from 1 April 2014 onwards are distributed in equal proportion between NAC and the Group, subject to the Group meeting certain operation targets determined each year.

*(g) Grants for acquisition of new assets*

Grants received from NAC for the acquisition of new assets and renovation/improvement works of assets owned by NAC that are located in DC and VTVCH are taken to offset receivables recorded by the Group when the expenditures are incurred in advance of grant receipts.

**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 acquisition of a subsidiary or business comprises the fair value of the assets transferred and the liabilities incurred 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.

The excess of (a) the consideration transferred the amount of any non-controlling interest in the acquiree and the acquisition-date fair value of any previous equity interest in the acquiree over (b) the fair value of the identifiable net assets acquired is recorded as goodwill. Please refer to the paragraph "Intangible assets – Goodwill" for the subsequent policy on goodwill.

*(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.

*(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.

*(c) Associated company*

Associated company is an entity which the Group has significant influence, but not control, generally accompanying a shareholding giving rise to voting rights of 20% and above but not exceeding 50%. Investment in an associated company is accounted for in the consolidated financial statements using the equity method of accounting, less impairment losses, if any.

*(i) Acquisitions*

Investment in associated company is initially recognised at cost. The cost of an acquisition is measured at the fair value of the assets given, equity instruments issued or liabilities incurred or assumed at the date of exchange, plus costs directly attributable to the acquisition. Goodwill on associated company represents the excess of the cost of acquisition of the associated company over the Group's share of the fair value of the identifiable net assets of the associated company and is included in the carrying amount of the investment.

*(ii) Equity method of accounting*

Under the equity method of accounting, the investment is initially recognised at cost and adjusted thereafter to recognise Group's share of its associated company's post-acquisition profits or losses of the investee in profit or loss and its share of movements in other comprehensive income of the investee's other comprehensive income. Dividends received or receivable from the associated company are recognised as a reduction of the carrying amount of the investment. When the Group's share of losses in an associated company equals to or exceeds its interest in the associated company, the Group does not recognise further losses, unless it has legal or constructive obligations to make, or has made, payments on behalf of the associated company. If the associated company subsequently reports profits, the Group resumes recognising its share of those profits only after its share of the profits equals the share of losses not recognised.

Unrealised gains on transactions between the Group and its associated company are eliminated to the extent of the Group's interest in the associated company. Unrealised losses are also eliminated unless the transactions provide evidence of impairment of the assets transferred. The accounting policies of associated company are changed where necessary to ensure consistency with the accounting policies adopted by the Group.

*(iii) Disposals*

Investment in associated company is derecognised when the Group loses significant influence. If the retained equity interest in the former associated company is a financial asset, the retained equity interest is remeasured at fair value. The difference between the carrying amount of the retained interest at the date when significant influence is lost, and its fair value and any proceeds on partial disposal, is recognised in profit or loss.

Please refer to the paragraph "Investments in a subsidiary and an associated company" for the accounting policy on investment

in an associated company in the separate financial statements 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.

Acquired computer software licences are capitalised on the basis of the costs incurred to acquire and bring to use the specific software. Direct expenditure, which enhances or extends the performance of computer software beyond its original specifications and which can be reliably measured, is recognised as a capital improvement and added to the original cost of the software. Costs associated with maintaining computer software are recognised as an expense as incurred.

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 acquired.

#### (ii) *Components of costs*

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

### (b) *Depreciation*

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

	<u>Useful lives</u>
Leasehold improvements	5 to 15 years, or over the remaining lease period
Plant and machinery	5 to 25 years
Production equipment	5 to 10 years
Artwork	5 years
Furniture, fittings and office equipment	3 to 10 years
Computer software	3 to 7 years

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

### (c) *Subsequent expenditure*

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

### (d) *Disposal*

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

## **2.6 Intangible assets**

### *(a) Goodwill on acquisitions*

Goodwill on acquisition of a subsidiary, represents the excess of (i) the sum of the consideration transferred, the amount of any non-controlling interest in the acquiree and the acquisition-date fair value of any previous equity interest in the acquiree over (ii) the fair value of the identifiable net assets acquired. Goodwill on a subsidiary is recognised separately as intangible assets and carried at cost less accumulated impairment losses.

Gains and losses on the disposal of a subsidiary include the carrying amount of goodwill relating to the entity sold.

### *(b) 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.

### *(c) 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 recognised as a capital improvement and added to the original cost of the software. Costs associated with maintaining the system software are recognised as an expense 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 7 years.

The amortisation period and amortisation method of intangible assets other than goodwill 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 and an associated company**

Investment in a subsidiary and an associated company are 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) Goodwill*

Goodwill recognised separately as an intangible asset is tested for impairment annually and whenever there is indication that the goodwill may be impaired.

For the purpose of impairment testing of goodwill, goodwill is allocated to each of the Group's cash-generating-units ("CGU") expected to benefit from synergies arising from the business combination.

An impairment loss is recognised when the carrying amount of a CGU, including the goodwill, exceeds the recoverable amount of the CGU. The recoverable amount of a CGU is the higher of the CGU's fair value less cost to sell and value-in-use.

The total impairment loss of a CGU is allocated first to reduce the carrying amount of goodwill allocated to the CGU and then to the

other assets of the CGU pro-rata on the basis of the carrying amount of each asset in the CGU.

An impairment loss on goodwill is recognised as an expense and is not reversed in a subsequent period.

*(b) Intangible assets*

*Property, plant and equipment  
Investment in a subsidiary*

System software, 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 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 cost 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 other than goodwill 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 other than goodwill is recognised in profit or loss, unless the asset is carried at its revalued amount, in which case, such reversal is treated as a revaluation increase. However, to the extent that an impairment loss on the same revalued asset was previously recognised in profit or loss, a reversal of that impairment is also recognised in profit or loss.

**2.9 Loans and receivables**

Bank balances  
Trade receivables  
Grants receivable  
Deposits

Bank balances, trade receivables, grants receivable and deposits are initially recognised at fair value plus transaction costs and subsequently carried at amortised cost using the effective interest method, less accumulated impairment losses.

The Group assesses at each balance sheet date whether there is objective evidence that a financial asset or a group of financial assets is impaired and recognises an allowance for impairment when such evidence exists. Significant financial difficulties of the debtor, probability that the debtor will enter bankruptcy and default or significant delay in payments are objective evidence that these financial assets are impaired.

The carrying amount of these assets is reduced through the use of an impairment allowance account which is calculated as the difference between the carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate.

These assets are presented as current assets except for those that are expected to be realised later than 12 months after the balance sheet date, which are presented as non-current assets.

**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). If not, they are presented as non-current liabilities.

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

### **2.11 Fair value estimation of financial assets and liabilities**

The fair values of current financial assets and liabilities carried at amortised cost approximate their carrying amounts.

### **2.12 Operating leases**

#### *(a) When the Group is the lessee:*

Leases where substantially all risks and rewards incidental to ownership are retained by the lessors are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessors) are recognised in profit or loss on a straight-line basis over the period of the lease.

When a lease is terminated before the lease period expires, any payment made (or received) by the Group as penalty is recognised as an expense when termination takes place.

Contingent rents are recognised as an expense in profit or loss when incurred.

#### *(b) When the Group is the lessor:*

Rental income from operating leases (net of any incentives and rebates given to lessees) is recognised in profit or loss on a straight-line basis over the lease term (excluding rent free periods).

Initial direct costs incurred by the Group in negotiating and arranging operating leases are added to the carrying amount of the leased assets and recognised as an expense in profit or loss over the lease term on the same basis as the lease income.

Contingent rents are recognised as income in profit or loss when earned.

### **2.13 Merchandise and inventories**

Merchandise and 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**

The Company is a charity registered under the Charities Act (Cap 37) and is exempted from income tax, while its subsidiary is subject to local income tax legislation.

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

Deferred income tax is recognised for all temporary differences arising between the tax bases of assets and liabilities and their carrying amounts in the financial statements except when the deferred income tax arises from the initial recognition of goodwill or an asset or liability in a transaction that is not a business combination and affects neither accounting nor taxable profit or loss at the time of the transaction.

Deferred income tax is measured at the tax rates that are expected to apply when the related deferred income tax asset is realised or the deferred income tax liability is settled, based on tax rates and tax

laws that have been enacted or substantively enacted by the balance sheet date.

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

The Group accounts for investment tax credits (for example, Productivity and Innovation Credit) similar to other tax credits where deferred tax asset is recognised for unused tax credits to the extent that it is probable that future taxable profits will be available against which the unused tax credit can be utilised.

## **2.15 Provisions**

Provisions 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.

## **2.16 Employee compensation**

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

### *(a) Defined contribution plans*

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

### *(b) Employee leave entitlement*

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

## **2.17 Currency translation**

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

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

### *(b) Transactions and balances*

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

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

## **2.18 Cash and cash equivalents**

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

### 3 Critical accounting estimates and assumptions

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 goodwill

On 1 April 2016, the Group acquired an additional 16% equity interest in SISTIC.com Pte. Ltd. ("SISTIC"), increasing the Group's shareholding in SISTIC to 51%. As a result of the acquisition, the Group recorded goodwill of \$1,339,703, which is the difference between purchase consideration of \$12,965,000 and fair value of net assets acquired of \$11,625,297.

Goodwill has been attributed to the established distribution network in SISTIC which is expected to add value to the growth of the arts and cultural sector.

The value of the goodwill is allocated to SISTIC which is principally engaged in the provision of ticketing and related services in Singapore.

For the purpose of the annual impairment assessment of goodwill, management had engaged an independent external valuer to estimate the recoverable amount of SISTIC as at 31 March 2018.

The assumptions and judgement involved in estimating the recoverable amount of SISTIC included discount rate, revenue growth rate and terminal growth rate. These assumptions and judgement are disclosed in Note 22(a).

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

### 4 Income

	<u>Group</u>	
	2018	2017
	\$	\$
Commissions and fees from ticketing sales	<b>9,934,860</b>	10,246,044
Mall and other rentals	<b>7,479,161</b>	7,406,829
Ticketing	<b>7,203,992</b>	5,640,082
Venue hire and event services	<b>6,170,244</b>	9,718,635
Sponsorships and donations (Note 5)	<b>2,807,930</b>	4,354,107
Car parking	<b>1,566,594</b>	1,384,210
Service revenue	<b>1,172,125</b>	1,241,014
Royalty revenue	<b>1,075,609</b>	1,215,056
Advertising revenue	<b>1,053,917</b>	1,038,099
Specific funds – programmes	<b>22</b>	2,525
Other income:		
Cultural Matching Fund	<b>1,603,843</b>	2,291,908
Manpower service and consultancy fee	<b>744,964</b>	-
Other programme grants	<b>529,979</b>	230,194
Interest income on deposits	<b>555,773</b>	467,985
Wage Credit Scheme	<b>480,211</b>	375,441
Training grant	<b>456,037</b>	308,116
Employment credits	<b>257,427</b>	293,935
Tenant services	<b>175,031</b>	290,203
Programme royalty income	<b>72,491</b>	23,534
Income from guided tours	<b>48,027</b>	16,738
Gain on disposal of property, plant and equipment	-	8,602
Membership fees income	<b>39,705</b>	39,677
Merchandise sales	<b>34,941</b>	87,231
Gain on change in control of an associated company	-	2,230,750
Miscellaneous	<b>243,688</b>	913,573
	<b>5,242,117</b>	7,577,887
	<b>43,706,571</b>	49,824,488

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.

Wage Credit Scheme was introduced by the Government in 2013 to help businesses cope with rising wage costs. The Government co-fund 40% of wage increases from 2013-2015 and 20% of wage increases from 2016-2017 given to Singaporean employees earning a gross monthly wage of \$4,000 and below.

Training grant refers to funding received from the Singapore Workforce Development Agency (“WDA”) and National Arts Council (“NAC”) that enables the Company to train workers in the Technical Theatre (Creative) Industry under the Creative Industries Workforce Skills Qualifications framework.

Employment credits are annual budget initiatives by the Government to help employers adjust to the increases in CPF contribution rates and limits, and to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.

## 5 Sponsorships and donations

	<u>Group</u>	
	2018	2017
	\$	\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
- Cash	208,560	1,256,916
- In-kind	31,190	44,896
Tax deductible sponsorships and donations	1,967,123	2,631,083
	<b>2,206,873</b>	3,932,895
<u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	601,057	421,212
	<b>2,807,930</b>	4,354,107

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 2018 included \$210,000 (2017: Nil) that is designated for the construction of a new Waterfront Theatre that is scheduled to complete in 2021.

The Company’s total relevant sponsorship expenses for the financial year ended 31 March 2018 did not exceed 30% (2017: 30%) of the total relevant sponsorship income for the same year.

## 6 Expenditure

	<u>Group</u>	
	2018	2017
	\$	\$
Employee compensation (Note 7)	34,187,010	34,994,261
Rental of property (Note 8)	18,596,824	18,832,447
Office rental	456,820	402,508
Property maintenance and utilities (Note 9)	13,421,890	16,162,107
Programming costs	11,918,429	13,200,076
Presentation services and relations (Note 10)	2,527,421	3,483,803
Marketing and communications (Note 11)	2,840,600	3,200,464
Other expenditure (Note 12)	10,846,803	10,677,667
	<b>94,795,797</b>	100,953,333

**7 Employee compensation**

	<u>Group</u>	
	2018	2017
	\$	\$
Wages and salaries	<b>29,485,044</b>	30,110,135
Employer's contribution to Central Provident Fund	<b>3,790,856</b>	3,921,169
Other benefits	<b>1,978,999</b>	1,878,271
	<b>35,254,899</b>	35,909,575
Less: Staff cost capitalised in intangible assets	<b>(1,067,889)</b>	(915,314)
	<b>34,187,010</b>	34,994,261

**8 Rental of property**

The Government has charged the Company rental of \$18,596,824 (2017: \$18,832,447) for the use of Esplanade ~ Theatres on the Bay. The rental is funded by way of a government subvention.

**9 Property maintenance and utilities**

	<u>Group</u>	
	2018	2017
	\$	\$
Building and facilities maintenance	<b>10,558,802</b>	12,550,481
Utilities	<b>2,725,787</b>	3,454,506
Insurance	<b>137,301</b>	157,120
	<b>13,421,890</b>	16,162,107

**10 Presentation services and relations**

	<u>Group</u>	
	2018	2017
	\$	\$
Production services	<b>2,084,715</b>	2,571,553
Ticketing and event services	<b>442,706</b>	912,250
	<b>2,527,421</b>	3,483,803

**11 Marketing and communications**

	<u>Group</u>	
	2018	2017
	\$	\$
Advertising and promotion	<b>2,139,154</b>	2,211,160
Public relations	<b>423,728</b>	696,788
Sponsor services and development	<b>133,984</b>	195,263
Publications costs	<b>143,734</b>	97,253
	<b>2,840,600</b>	3,200,464

## 12 Other expenditure

	<u>Group</u>	
	2018	2017
	\$	\$
Distribution cost	2,803,782	2,713,548
Amortisation of intangible assets (Note 22)	1,922,419	1,613,443
Depreciation of property, plant and equipment (Note 21)	1,809,604	1,878,485
Professional and IT support charges	1,429,865	1,553,371
Goods and Services Tax ("GST") expense	877,147	1,119,815
Office supplies, postage and communication	549,824	648,510
Travelling and transport	269,393	259,467
Loss on disposal of property, plant and equipment	186,642	-
Minor assets expensed	117,818	108,515
Currency translation losses	67,568	5,867
Director fees	35,210	28,980
Bad debts written off	32,845	29,432
Bank charges	29,915	49,233
Governance costs		
- Legal and secretarial fees	178,261	233,015
- External auditors' remuneration	159,974	156,259
- Internal auditors' remuneration	71,607	43,000
Cost of merchandise sold	3,314	4,987
Allowance made for impairment of trade receivables	-	6,196
Miscellaneous expenses	301,615	225,544
	<b>10,846,803</b>	<b>10,677,667</b>

## 13 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 2018 and 31 March 2017. Its subsidiary is subject to local income tax legislation.

### (a) Income tax expense

	<u>Group</u>	
	2018	2017
	\$	\$
Tax expense attributable to surplus is made up of:		
- Foreign tax	4,231	4,705
- Deferred income tax (Note 25)	342,153	345,084
	<b>346,384</b>	349,789
Under/(over) provision in preceding financial years		
- Current income tax	47,944	(72,074)
- Deferred income tax (Note 25)	(153,849)	(85,014)
	<b>240,479</b>	192,701

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

	<u>Group</u>	
	2018	2017
	\$	\$
Surplus before income tax	4,456,287	9,572,251
Tax calculated at a tax rate of 17% (2017: 17%)	757,569	1,627,283
Effects of:		
- Expenses not deductible for tax purposes	118,965	561
- Income not subject to tax	(534,381)	(1,279,312)
- Tax incentives	-	(3,448)
- Foreign tax	4,231	4,705
- Overprovision of tax in preceding financial years	(105,905)	(157,088)
Tax charge	<b>240,479</b>	192,701

(b) Movement in current income tax liabilities

	<u>Group</u>	
	2018	2017
	\$	\$
Beginning of financial year	-	-
Income tax (paid)/refunded	<b>(4,231)</b>	67,369
Foreign tax expense	<b>4,231</b>	4,705
Under/(Over) provision in preceding financial years	<b>47,944</b>	(72,074)
End of financial year	<b>47,944</b>	-

**14 Cash and bank balances**

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
Cash at bank and on hand	<b>17,015,662</b>	22,047,684	<b>10,549,396</b>	13,946,695
Fixed deposits	<b>57,057,913</b>	42,415,862	<b>44,000,000</b>	29,500,000
	<b>74,073,575</b>	64,463,546	<b>54,549,396</b>	43,446,695

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

	<u>Group</u>	
	2018	2017
	\$	\$
Cash and bank balances (as above)	<b>74,073,575</b>	64,463,546
Less: Cash held in trust	<b>(367,389)</b>	(371,112)
Cash and cash equivalents per consolidated statement of cash flows	<b>73,706,186</b>	64,092,434

Cash at bank and on hand includes amount of \$505,743 (2017: \$352,499) and \$106,563 (2017: \$344,364) which is the cash at bank and on hand for DC and VTVCH (collectively known as "the centres") respectively and these amounts consist of funds derived solely from the operations of the centres and operating grants received from NAC, less payments made for operating the centres.

The fixed deposits with a financial institution mature on varying dates within 11 months (2017: 8 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2018 was 1.28% (2017: 1.05%) per annum.

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounting to US\$280,033 (S\$367,389) (2017: US\$265,602 (S\$371,112)) is held in trust by the Company for that association.

**15 Trade receivables**

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
Trade receivables from:				
- a subsidiary	-	-	<b>4,265</b>	36,953
- non-related parties	<b>2,909,505</b>	1,993,360	<b>1,023,438</b>	840,658
	<b>2,909,505</b>	1,993,360	<b>1,027,703</b>	877,611
Less: Allowance for impairment of receivables	-	(163,326)	-	(2,094)
Trade receivables – net	<b>2,909,505</b>	1,830,034	<b>1,027,703</b>	875,517

**16 Grants receivable**

	<u>Group and Company</u>	
	2018	2017
	\$	\$
Beginning of financial year	<b>15,745,889</b>	15,636,589
Grants received from Government	<b>(40,256,595)</b>	(37,503,561)
Grants received from NAC	<b>(1,885,071)</b>	(3,629,388)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 29)	<b>1,289,589</b>	748,784
- Released to profit or loss	<b>35,480,554</b>	40,493,465
End of financial year	<b>10,374,366</b>	15,745,889

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 cyclical improvement works and replacement of assets owned by MCCY received and receivable in the year ended 31 March 2018 amounted to \$10,588,316 (2017: \$10,124,370) and \$7,777,785 (2017: \$5,749,074) respectively.

Grants from NAC to be used solely for the operation of DC amounted to \$187,126 (2017: \$570,000). Grants for purchase and replacement of assets owned by NAC that are located in DC, received and receivable in the year ended 31 March 2018 amounted to \$688,701 (2017: \$307,432) and \$Nil (2017: \$688,701) respectively.

Grants from NAC to be used solely for the operation of VTVCH amounted to \$855,761 (2017: \$2,922,249). Grants for purchase and replacement of assets owned by NAC that are located in VTVCH, received and receivable in the year ended 31 March 2018 amounted to \$69,455 (2017: \$147,662) and \$Nil (2017: \$73,236) respectively.

**17 Merchandise**

	<u>Group and Company</u>	
	2018	2017
	\$	\$
At cost	<b>18,111</b>	19,554
Less: Allowance for impairment	<b>(15,713)</b>	(16,369)
At net realisable value	<b>2,398</b>	3,185

Full allowance was made for the remaining stocks with the closure of the Esplanade Shop in March 2014. New merchandise purchased were related to the children mascot.

**18 Inventories**

	<u>Group</u>	
	2018	2017
	\$	\$
Consumables - ticket stocks and ticket jackets	<b>49,754</b>	48,972

**19 Other assets**

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
<i>Current</i>				
Recoverable expenditure and receivables	<b>9,881,145</b>	8,776,937	<b>9,202,930</b>	8,445,559
Other receivables from a subsidiary	-	-	<b>8,750</b>	3,200
Prepayments	<b>1,158,141</b>	904,942	<b>715,722</b>	654,393
Deposits	<b>26,770</b>	91,920	<b>26,770</b>	91,920
	<b>11,066,056</b>	9,773,799	<b>9,954,172</b>	9,195,072

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
<i>Non-current</i>				
Prepayments	152,607	60,660	-	-
Deposits	147,532	159,179	-	-
	<b>300,139</b>	219,839	-	-

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

## 20 Investment in a subsidiary

	<u>Company</u>	
	2018	2017
	\$	\$
<i>Equity investment at cost</i>		
Beginning of financial year	12,965,000	-
Addition	-	12,965,000
End of financial year	<b>12,965,000</b>	12,965,000

On 1 April 2016, the Company acquired an additional 16% equity interest in SISTIC.com Pte Ltd ("SISTIC") for a purchase consideration of \$4,600,000. The Group now holds 51% of the equity share capital of SISTIC.

The Group had the following subsidiary as at 31 March 2018:

Name of entity	Principal activities	Country of business/ incorporation	Proportion of ordinary shares held by parent		Proportion of ordinary shares held by the Group		Proportion of ordinary shares held by non-controlling interests	
			2018	2017	2018	2017	2018	2017
			\$	\$	\$	\$	\$	\$
			%	%	%	%	%	%
SISTIC.com Pte Ltd ("SISTIC")	Ticketing and ticketing related services	Singapore	51	51	51	51	49	49

*Carrying value of non-controlling interests*

	2018	2017
	\$	\$
SISTIC.com Pte Ltd ("SISTIC")	<b>11,161,576</b>	12,085,513

*Summarised financial information of a subsidiary with material non-controlling interests*

Set out below are the summarised financial information for a subsidiary that has non-controlling interests that is material to the Group. These are presented before inter-company eliminations.

*Summarised balance sheet*

	SISTIC.com Pte Ltd	
	As at 31 March	
	2018	2017
	\$	\$
<b>Current</b>		
Assets	<b>22,906,377</b>	22,860,335
Liabilities	<b>(15,125,226)</b>	(12,474,552)
Total current net assets	<b>7,781,151</b>	10,385,783

	SISTIC.com Pte Ltd	
	<u>As at 31 March</u>	
	2018	2017
	\$	\$
<b>Non-current</b>		
Assets	<b>6,775,203</b>	5,867,852
Liabilities	<b>(958,507)</b>	(770,203)
Total current net assets	<b>5,816,696</b>	5,097,649
<b>Net assets</b>	<b>13,597,847</b>	15,483,432

*Summarised income statement*

	SISTIC.com Pte Ltd	
	For the year ended	
	<u>31 March</u>	
	2018	2017
	\$	\$
Revenue	<b>14,316,646</b>	14,603,879
<b>Profit before income tax</b>	<b>1,354,894</b>	2,062,314
Income tax expense	<b>(240,479)</b>	(192,701)
<b>Post-tax profit and total comprehensive income</b>	<b>1,114,415</b>	1,869,613
Total comprehensive income allocated to non-controlling interests	<b>546,063</b>	916,110
Dividends paid to non-controlling interests	<b>1,470,000</b>	-

*Summarised cash flows*

	SISTIC.com Pte Ltd	
	<u>31 March</u>	
	2018	2017
	\$	\$
<u>Cash flows from operating activities</u>		
Cash generated from/(used in) operations	<b>3,869,171</b>	(23,425)
Income tax (paid)/refund	<b>(4,231)</b>	67,369
<b>Net cash generated from operating activities</b>	<b>3,864,940</b>	43,944
<b>Net cash used in investing activities</b>	<b>(2,730,479)</b>	(1,971,014)
<b>Net cash used in financing activity</b>	<b>(3,000,000)</b>	(317,000)
<b>Net decrease in cash and cash equivalents</b>	<b>(1,865,539)</b>	(2,244,070)
Cash and cash equivalents at beginning of financial year	<b>21,016,851</b>	23,260,921
<b>Cash and cash equivalents at end of financial year</b>	<b>19,151,312</b>	21,016,851

**21 Property, plant and equipment**

	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
<u>Group</u>								
<b>2018</b>								
<i>Cost</i>								
Beginning of financial year	3,062,704	4,460,328	12,421,222	487,616	9,532,575	2,464,800	120,258	32,549,503
Additions	6,201	22,551	64,404	32,000	1,197,065	449,461	256,130	2,027,812
Disposals	(2)	(831,031)	(1,344,300)	-	(212,397)	(334,479)	-	(2,722,209)
Write off	-	-	-	-	-	(879)	-	(879)
Transfers from capital projects in progress	-	-	1,464	-	89,194	29,600	(120,258)	-
End of financial year	3,068,903	3,651,848	11,142,790	519,616	10,606,437	2,608,503	256,130	31,854,227
<i>Accumulated depreciation</i>								
Beginning of financial year	2,623,822	3,428,032	11,874,512	446,116	7,698,583	1,767,639	-	27,838,704
Depreciation (Note 12)	152,888	142,077	200,946	21,267	1,033,256	259,170	-	1,809,604
Disposals	-	(604,224)	(1,344,000)	-	(212,090)	(334,479)	-	(2,494,793)
End of financial year	2,776,710	2,965,885	10,731,458	467,383	8,519,749	1,692,330	-	27,153,515
<i>Net book value</i>								
End of financial year	<b>292,193</b>	<b>685,963</b>	<b>411,332</b>	<b>52,233</b>	<b>2,086,688</b>	<b>916,173</b>	<b>256,130</b>	<b>4,700,712</b>

**21 Property, plant and equipment (continued)**

	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
<b>2017</b>								
<i>Cost</i>								
Beginning of financial year	2,722,403	4,306,837	12,436,272	487,616	8,513,452	1,731,941	630,737	30,829,258
Acquisition of subsidiary	308,656	-	-	-	782,469	103,563	-	1,194,688
Additions	69,705	158,772	152,899	-	208,188	109,785	120,258	819,607
Disposals	(38,060)	(11,220)	(173,853)	-	(70,917)	-	-	(294,050)
Transfers from capital projects in progress	-	5,939	5,904	-	99,383	519,511	(630,737)	-
End of financial year	3,062,704	4,460,328	12,421,222	487,616	9,532,575	2,464,800	120,258	32,549,503
<i>Accumulated depreciation</i>								
Beginning of financial year	2,495,224	3,256,018	11,703,607	420,116	6,712,504	1,657,318	-	26,244,787
Depreciation (Note 12)	158,997	183,234	342,937	26,000	1,056,996	110,321	-	1,878,485
Disposals	(30,399)	(11,220)	(172,032)	-	(70,917)	-	-	(284,568)
End of financial year	2,623,822	3,428,032	11,874,512	446,116	7,698,583	1,767,639	-	27,838,704
<i>Net book value</i>								
End of financial year	438,882	1,032,296	546,710	41,500	1,833,992	697,161	120,258	4,710,799

**21 Property, plant and equipment (continued)**

	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
<u>Company</u>								
<b>2018</b>								
<i>Cost</i>								
Beginning of financial year	2,743,048	4,460,328	12,421,222	487,616	8,700,068	2,351,452	120,258	31,283,992
Additions	6,201	22,551	64,404	32,000	477,269	431,034	256,130	1,289,589
Disposals	-	(831,030)	(1,344,300)	-	(212,393)	(334,479)	-	(2,722,202)
Transfers from capital projects in progress	-	-	1,464	-	89,194	29,600	(120,258)	-
End of financial year	2,749,249	3,651,849	11,142,790	519,616	9,054,138	2,477,607	256,130	29,851,379
<i>Accumulated depreciation</i>								
Beginning of financial year	2,539,983	3,428,032	11,874,512	446,116	7,300,490	1,736,788	-	27,325,921
Depreciation	66,749	142,077	200,946	21,267	579,641	230,046	-	1,240,726
Disposals	-	(604,224)	(1,344,000)	-	(212,090)	(334,479)	-	(2,494,793)
End of financial year	2,606,732	2,965,885	10,731,458	467,383	7,668,041	1,632,355	-	26,071,854
<i>Net book value</i>								
End of financial year	<b>142,517</b>	<b>685,964</b>	<b>411,332</b>	<b>52,233</b>	<b>1,386,097</b>	<b>845,252</b>	<b>256,130</b>	<b>3,779,525</b>

**21 Property, plant and equipment (continued)**

	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
<b>2017</b>								
<i>Cost</i>								
Beginning of financial year	2,722,403	4,306,837	12,436,272	487,616	8,513,452	1,731,941	630,737	30,829,258
Additions	58,705	158,772	152,899	-	158,150	100,000	120,258	748,784
Disposals	(38,060)	(11,220)	(173,853)	-	(70,917)	-	-	(294,050)
Transfers from capital projects in progress	-	5,939	5,904	-	99,383	519,511	(630,737)	-
End of financial year	2,743,048	4,460,328	12,421,222	487,616	8,700,068	2,351,452	120,258	31,283,992
<i>Accumulated depreciation</i>								
Beginning of financial year	2,495,224	3,256,018	11,703,607	420,116	6,712,504	1,657,318	-	26,244,787
Depreciation	75,158	183,234	342,937	26,000	658,903	79,470	-	1,365,702
Disposals	(30,399)	(11,220)	(172,032)	-	(70,917)	-	-	(284,568)
End of financial year	2,539,983	3,428,032	11,874,512	446,116	7,300,490	1,736,788	-	27,325,921
<i>Net book value</i>								
End of financial year	<b>203,065</b>	<b>1,032,296</b>	<b>546,710</b>	<b>41,500</b>	<b>1,399,578</b>	<b>614,664</b>	<b>120,258</b>	<b>3,958,071</b>

## 22 Intangible assets

	<u>Group</u>	
	2018	2017
	\$	\$
<u>Composition:</u>		
Goodwill arising on consolidation (Note (a))	1,339,703	1,339,703
Brand name (Note (b))	6,054,000	6,054,000
System software (Note (c))	7,787,360	7,575,468
	<b>15,181,063</b>	14,969,171

### (a) Goodwill arising on consolidation

	<u>Group</u>	
	2018	2017
	\$	\$
<u>Cost</u>		
Beginning of financial year	1,339,703	-
Acquisition of subsidiary	-	1,339,703
End of financial year	<b>1,339,703</b>	1,339,703
<b>Net book value</b>	<b>1,339,703</b>	1,339,703

### Impairment test for goodwill

The Group tests goodwill annually for impairment or more frequently if there are indications that goodwill might be impaired.

The recoverable amount of SISTIC is 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, revenue growth rate and terminal growth rate. Management estimates discount rates using post-tax rates that reflect current market assessments of the time value of money and the risks specific to SISTIC. The growth rates are based on industry growth forecasts. Revenue growth rate is based on past practices and expectations of future changes in the market.

The Group prepared the discounted cash flow (DCF) valuation based on management's latest business plan for forecast horizon of 5 years (2017: Not applicable) and derived the terminal value assuming growth rate of 1.4% (2017: Not applicable). The rate used to discount the forecast cash flows from SISTIC was 11.0% (2017: Not applicable) per annum.

As at 31 March 2018, any reasonably possible change to the key assumptions applied are not likely to cause the recoverable amounts to be below the carrying amount of SISTIC.

### (b) Brand name

	<u>Group</u>	
	2018	2017
	\$	\$
<u>Cost</u>		
Beginning of financial year	6,054,000	-
Acquisition of subsidiary	-	6,054,000
End of financial year	<b>6,054,000</b>	6,054,000
<b>Net book value</b>	<b>6,054,000</b>	6,054,000

### Impairment test for brand name

For the purpose of impairment testing, the recoverable amount of brand name is determined for SISTIC to which the brand name belongs.

The assumptions and judgement involved in estimating the recoverable amount of SISTIC include discount rate, revenue growth rate and terminal growth rate. These assumptions and judgement are disclosed in Note 22(a).

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

## 22 Intangible assets (continued)

### (c) System software

	<u>Group</u>	
	2018	2017
	\$	\$
<i>Cost</i>		
Beginning of financial year	<b>9,188,911</b>	-
Acquisition of subsidiary	-	7,153,275
Additions	<b>2,134,311</b>	2,038,936
Write off	-	(3,300)
End of financial year	<b>11,323,222</b>	9,188,911
<i>Accumulated amortisation</i>		
Beginning of financial year	<b>1,613,443</b>	-
Amortisation charge	<b>1,922,419</b>	1,613,443
End of financial year	<b>3,535,862</b>	1,613,443
<b>Net book value</b>	<b>7,787,360</b>	7,575,468

## 23 Trade and other payables

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
Trade payables to:				
- a subsidiary	-	-	<b>58,675</b>	28,210
- non-related parties	<b>14,347,831</b>	12,330,419	<b>1,932,680</b>	2,359,524
	<b>14,347,831</b>	12,330,419	<b>1,991,355</b>	2,387,734
Accrued operating expenses	<b>9,123,023</b>	8,606,044	<b>8,058,089</b>	7,331,689
Deposits received	<b>2,777,923</b>	3,550,791	<b>2,509,218</b>	3,257,619
Deferred income	<b>6,942,026</b>	4,478,837	<b>6,018,622</b>	3,985,358
Sundry payables	<b>636,213</b>	676,930	<b>511,210</b>	467,337
	<b>33,827,016</b>	29,643,021	<b>19,088,494</b>	17,429,737

## 24 Specific funds - programmes

Specific funds received represent funding from the Government and its related agencies to support the approved programmes and projects. These specific funds do not have an expiry date.

	<u>Group and Company</u>	
	2018	2017
	\$	\$
Beginning of financial year	<b>113,302</b>	115,827
Released to profit or loss	<b>(22)</b>	(2,525)
End of financial year	<b>113,280</b>	113,302

**25 Deferred income tax liabilities**

	<u>Group</u>	
	2018	2017
	\$	\$
Beginning of financial year	<b>730,203</b>	-
Acquisition of subsidiary	-	470,133
Tax charged to profit or loss (Note 13(a))	<b>342,153</b>	345,084
Overprovision in preceding financial years	<b>(153,849)</b>	(85,014)
End of financial year	<b>918,507</b>	730,203

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

Group

	Accelerated tax depreciation	Other	Total
	\$	\$	\$
<b>2018</b>			
Beginning of financial year	583,301	146,902	730,203
Charged/(credited) to profit or loss	535,303	(193,150)	342,153
(Over)/under provision in preceding financial year	(206,296)	52,447	(153,849)
End of financial year	<b>912,308</b>	<b>6,199</b>	<b>918,507</b>

**2017**

Beginning of financial year	-	-	-
Acquisition of subsidiary	366,683	103,450	470,133
Charged to profit or loss	216,618	43,452	260,070
End of financial year	<b>583,301</b>	<b>146,902</b>	<b>730,203</b>

Deferred income tax liabilities to be settled from the balance sheet date were as follows:

	2018	2017
	\$	\$
To be settled within one year	<b>168,887</b>	63,119
To be settled after one year	<b>749,620</b>	667,084
	<b>918,507</b>	730,203

**26 Provision**

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

Movement in provision for dismantlement, removal or restoration cost is as follows:

	<u>Group</u>	
	2018	2017
	\$	\$
<u>Non-current</u>		
Beginning of financial year	<b>40,000</b>	-
Acquisition of subsidiary	-	40,000
End of financial year	<b>40,000</b>	40,000

**27 Accumulated funds**

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
Beginning of financial year	<b>62,690,117</b>	55,067,168	<b>62,183,312</b>	55,067,168
Contributed by operations	<b>4,215,808</b>	9,379,550	<b>5,078,091</b>	7,956,635
Distribution of funds to NAC	<b>(95,149)</b>	(840,491)	<b>(95,149)</b>	(840,491)
Less: Non-controlling interests	<b>(546,063)</b>	(916,110)	-	-
End of financial year	<b>66,264,713</b>	62,690,117	<b>67,166,254</b>	62,183,312

Accumulated funds contributed by operations includes amount of \$19,854 (2017: \$95,149) and \$Nil (2017: Nil) which is contributed by the operations of DC and VTVCH respectively. Funds contributed by DC and VTVCH for the financial year ended 31 March 2017 amounting to \$95,149 were returned to NAC during the current financial year in accordance with the agreed terms between the Company and NAC. At balance sheet date, the accumulated funds attributable to DC and VTVCH amount to \$598,895 (2017: \$674,190) and \$Nil (2017: Nil) respectively.

**28 Investment grants**

	<u>Group and Company</u>	
	2018	2017
	\$	\$
Beginning and end of financial year	<b>2,505,007</b>	2,505,007

**29 Deferred capital grants**

	<u>Group and Company</u>	
	2018	2017
	\$	\$
Beginning of financial year	<b>3,958,071</b>	4,584,471
Transferred from operating grants (Note 16)	<b>1,289,589</b>	748,784
Released to profit or loss	<b>(1,468,135)</b>	(1,375,184)
End of financial year	<b>3,779,525</b>	3,958,071

**30 Commitments**

(a) *Capital commitments*

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

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
Leasehold improvements and equipment	<b>376,366</b>	750,448	<b>113,972</b>	621,282
Works and services	<b>248,408</b>	122,100	<b>248,408</b>	122,100
End of financial year	<b>624,774</b>	872,548	<b>362,380</b>	743,382

(b) *Operating lease commitments - where the Group is the lessee*

The Group leases office space, data storage space and photocopiers from non-related parties under non-cancellable operating lease agreements. The leases have varying terms, escalation clauses and renewal rights.

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

	<u>Group</u>		<u>Company</u>	
	<b>2018</b>	2017	<b>2018</b>	2017
	\$	\$	\$	\$
Not later than one year	<b>588,618</b>	714,655	<b>20,804</b>	25,063
Between one and five years	<b>1,324,204</b>	2,154,192	<b>75,609</b>	50,813
	<b>1,912,822</b>	2,868,847	<b>96,413</b>	75,876

(c) *Operating lease commitments - where the Group is the lessor*

The Group and the Company lease out retail space to non-related parties under non-cancellable operating leases. The lessees are required to pay absolute fixed rent and contingent rents computed based on their sales achieved during the lease period.

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

	<u>Group and Company</u>	
	<b>2018</b>	2017
	\$	\$
Not later than one year	<b>5,457,141</b>	5,570,691
Between one and five years	<b>4,506,882</b>	3,534,824
	<b>9,964,023</b>	9,105,515

### 31 Financial risk management

*Financial risk factors*

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

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

(a) *Market risk*

(i) *Currency risk*

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

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

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

	<u>USD</u>	<u>HKD</u>
	\$	\$
<u>At 31 March 2018</u>		
<b>Financial assets</b>		
Cash and bank balances	389,676	-
Trade receivables	509,284	727,846
Other assets	5,068	-
	904,028	727,846
<b>Financial liabilities</b>		
Trade and other payables	30,366	-
<b>Net financial assets and currency exposure</b>	873,662	727,846
	<u>USD</u>	<u>HKD</u>
	\$	\$
<u>At 31 March 2017</u>		
<b>Financial assets</b>		
Cash and bank balances	394,863	-
Trade receivables	189,352	450,980
Other assets	5,068	-
	589,283	450,980
<b>Financial liabilities</b>		
Trade and other payables	36,148	-
<b>Net financial assets and currency exposure</b>	553,135	450,980

At 31 March 2018, if the USD and HKD had strengthened/weakened against the SGD by 8% (2017: 8%) and 9% (2017: 8%) respectively with all other variables including tax rate being held constant, the Group's total comprehensive income for the financial year would have been \$62,333 (2017: \$41,775) and \$52,009 (2017: \$29,945) higher/lower 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 is exposed to interest rate risk on its fixed deposits with financial institutions. Interest rates on these assets are fixed (Note 14). The Group periodically monitors interest rate fluctuations to ensure that the exposure to interest rate risk is within acceptable levels.

(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.

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 Finance 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.

The credit risk for trade receivables based on the information provided to key management is as follows:

	<u>Group</u>		<u>Company</u>	
	<b>2018</b>	2017	<b>2018</b>	2017
	\$	\$	\$	\$
<u>By geographical areas</u>				
Singapore	<b>2,640,447</b>	1,614,357	<b>1,027,703</b>	875,517
Indonesia	-	31,324	-	-
Macau	<b>234,480</b>	182,704	-	-
Hong Kong	<b>30,202</b>	-	-	-
Thailand	-	1,649	-	-
Cambodia	<b>3,914</b>	-	-	-
Malaysia	<b>462</b>	-	-	-
	<b>2,909,505</b>	1,830,034	<b>1,027,703</b>	875,517

(i) *Financial assets that are neither past due nor impaired*

Bank deposits that are neither past due nor impaired are mainly deposits with banks which have high credit-ratings as determined by international credit-rating agencies. Trade receivables that are neither past due nor impaired are substantially companies with good collection track records with the Group and the Company. For other financial assets, the Group and the Company adopts the policy of dealing with other counterparties with high credit ratings.

(ii) *Financial assets that are past due and/or impaired*

There is no other class of financial assets that is past due and/or impaired except for trade receivables.

The age analysis of trade receivables past due but not impaired is as follows:

	<u>Group</u>		<u>Company</u>	
	<b>2018</b>	2017	<b>2018</b>	2017
	\$	\$	\$	\$
Past due < 3 months	<b>1,243,140</b>	490,069	<b>498,782</b>	300,671
Past due 3 to 6 months	<b>52,309</b>	88,259	<b>16,813</b>	29,407
Past due over 6 months	<b>29,842</b>	-	-	271
	<b>1,325,291</b>	578,328	<b>515,595</b>	330,349

The carrying amount of trade receivables individually determined to be impaired and the movement in the related allowance for impairment are as follows:

	<u>Group</u>		<u>Company</u>	
	<b>2018</b>	2017	<b>2018</b>	2017
	\$	\$	\$	\$
Gross amount	-	194,651	-	2,094
Less: Allowance for impairment	-	(163,326)	-	(2,094)
	-	31,325	-	-

	Group		Company	
	2018	2017	2018	2017
	\$	\$	\$	\$
Beginning of financial year	<b>163,326</b>	84,836	<b>2,094</b>	84,836
Acquisition of a subsidiary	-	157,130	-	-
Allowance made	-	6,196	-	2,094
Allowance written off	<b>(2,094)</b>	(84,836)	<b>(2,094)</b>	(84,836)
Reversal of allowance	<b>(161,232)</b>	-	-	-
	<b>-</b>	<b>163,326</b>	<b>-</b>	<b>2,094</b>

The impaired trade receivables arise mainly from sales to customers where recoverability of the related receivables are in doubt.

(c) *Liquidity risk*

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

The Group does not have significant non-current liabilities. Current liabilities are matured within the next one year and the value as at balance sheet date approximates its expected contractual undiscounted cash outflows due to its short-term maturity.

(d) *Capital risk*

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

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

	Group		Company	
	2018	2017	2018	2017
	\$	\$	\$	\$
Accumulated funds	<b>66,264,713</b>	62,690,117	<b>67,166,254</b>	62,183,312
Less: Net cash	<b>(39,879,170)</b>	(34,449,413)	<b>(35,093,513)</b>	(25,645,846)
Total capital	<b>26,385,543</b>	28,240,704	<b>32,072,741</b>	36,537,466

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2018 and 31 March 2017.

(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 liabilities at amortised cost are as follows:

	Group		Company	
	2018	2017	2018	2017
	\$	\$	\$	\$
Loans and receivables	<b>97,412,893</b>	91,070,705	<b>75,189,914</b>	68,605,580
Financial liabilities at amortised cost	<b>26,998,270</b>	25,277,486	<b>13,183,152</b>	13,557,681

### 32 Related party transactions

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

	<u>Group</u>	
	2018	2017
	\$	\$
Legal and other fees paid to other related party	5,021	79,303
Dividend paid to non-controlling interests	<b>1,470,000</b>	-

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

### 33 Key management personnel compensation

Key management personnel compensation is as follows:

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
Salaries and other short-term benefits	<b>3,773,247</b>	3,658,728	<b>2,586,367</b>	2,597,247
Director fees	<b>35,210</b>	28,980	-	-
Employer's contribution to Central Provident Fund	<b>234,402</b>	234,563	<b>122,461</b>	128,100
	<b>4,042,859</b>	3,922,271	<b>2,708,828</b>	2,725,347

Number of key management in remuneration bands is as follows:

	<u>Group</u>		<u>Company</u>	
	2018	2017	2018	2017
	\$	\$	\$	\$
\$700,000 to below \$800,000	1	1	1	1
\$600,000 to below \$700,000	-	-	-	-
\$500,000 to below \$600,000	-	-	-	-
\$400,000 to below \$500,000	1	1	-	-
\$300,000 to below \$400,000	2	2	2	2
\$200,000 to below \$300,000	3	5	3	5
\$100,000 to below \$200,000	8	6	2	-
	<b>15</b>	15	<b>8</b>	8

### 34 Business combination

On 1 April 2016, the Group acquired an additional 16% equity interest in SISTIC, increasing the Group's shareholding in SISTIC to 51%. The principal activity of SISTIC is that of the provision of ticketing and related services in Singapore. As a result of the acquisition, the Group is expected to give better strategic direction to SISTIC and add value to the growth of the arts and cultural sector.

Details of the consideration paid, the assets acquired and liabilities assumed, the non-controlling interest recognised and the effects on the cash flows of the Group, at the acquisition date, are as follows:

	\$
<i>(a) Purchase consideration</i>	
Cash paid	4,600,000
Fair value of previously held interest	8,365,000
<b>Consideration transferred for the business</b>	<b><u>12,965,000</u></b>
<i>(b) Effect on cash flows of the Group</i>	
Cash paid (as above)	4,600,000
Add: acquisition cost	49,000
Less: cash and cash equivalents in subsidiary acquired	(23,260,921)
<b>Cash inflow on acquisition</b>	<b><u>(18,611,921)</u></b>

*(c) Identifiable assets acquired and liabilities assumed*

	At fair value \$
Cash and bank balances	23,260,921
Property, plant and equipment (Note 21)	1,194,688
System software (included in intangible assets) (Note 22)	7,153,275
Brand name (included in intangible assets) (Note 22)	6,054,000
Inventories	75,040
Trade receivables (Note (e) below)	2,031,285
Other assets	519,477
<b>Total assets</b>	<b><u>40,288,686</u></b>
Trade and other payables	16,983,853
Provision (Note 26)	40,000
Deferred income tax liabilities (Note 25)	470,133
<b>Total liabilities</b>	<b><u>17,493,986</u></b>
<b>Total identifiable net assets</b>	<b>22,794,700</b>
Less: Non-controlling interest at proportionate share of the acquiree's identifiable net assets	(11,169,403)
Add: Goodwill (Note 22)	1,339,703
<b>Consideration transferred for the business</b>	<b><u>12,965,000</u></b>

*(d) Acquisition-related costs*

For the financial year ended 31 March 2017, acquisition-related costs of \$49,000 were included in “expenditure” in the consolidated statement of comprehensive income and in operating cash flows in the consolidated statement of cash flows.

*(e) Acquired receivables*

As at acquisition date, the fair value of trade receivables was \$2,031,285. The gross contractual amount for trade receivables due was \$2,188,415, of which \$157,130 was expected to be uncollectible.

*(f) Non-controlling interests*

As at acquisition date, the Group had chosen to recognise the 49% non-controlling interest at its proportionate share of the acquiree’s identifiable net assets of \$11,169,403.

*(g) Goodwill*

As at acquisition date, the goodwill of \$1,339,703 arising from the acquisition was attributable to the established distribution network in SISTIC which is expected to add value to the growth of the arts and cultural sector.

*(h) Revenue and surplus contribution*

The acquired business contributed revenue of \$14,603,879 and net surplus of \$1,869,613 to the Group for the financial year ended 31 March 2017.

**35 New or revised accounting standards and interpretations**

Below are the mandatory standards, amendments and interpretations to existing standards that have been published, and are relevant for the

Group’s accounting periods beginning on or after 1 January 2018 and which the Group has not early adopted:

*(a) FRS 109 Financial instruments (effective for annual periods beginning on or after 1 January 2018)*

FRS 109 replaces FRS 39 Financial instruments: Recognition and Measurement and its relevant interpretations.

Under FRS 109, there are no changes to the classification and measurement requirements for financial liabilities except for the recognition of fair value changes arising from changes in own credit risk.

There is also now a new expected credit losses impairment model that replaces the incurred loss impairment model used in FRS 39. It applies to financial assets classified at amortised cost, debt instruments measured at fair value through OCI, contract assets under FRS 115 Revenue from contracts with customers, lease receivables, loan commitments and certain financial guarantee contracts.

The new standard also introduces expanded disclosure requirements and changes in presentation.

*(i) Transition*

The Group plans to adopt the new standard retrospectively from 1 January 2018, in line with the transition provisions permitted under the standard. Comparatives for 2017 will not be restated and the Group will recognise any difference between the carrying amounts at 31 December 2017 and 1 January 2018 in the opening retained earnings.

*(ii) Impairment of financial assets*

Financial assets in the form of trade receivables and grants receivable will be subject to the expected credit losses impairment model under FRS 109.

The Group does not expect a material impact on the provision for impairment of the above financial assets.

*(b) FRS 115 Revenue from contracts with customers (effective for annual periods beginning on or after 1 January 2018)*

FRS 115 replaces FRS 11 Construction contracts, FRS 18 Revenue, and related interpretations.

Revenue is recognised when a customer obtains control of a good or service. A customer obtains control when it has the ability to direct the use of and obtain the benefits from the good or service. The core principle of FRS 115 is that an entity recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. An entity recognises revenue in accordance with that core principle by applying the following steps:

- Step 1: Identify the contract(s) with a customer
- Step 2: Identify the performance obligations in the contract
- Step 3: Determine the transaction price
- Step 4: Allocate the transaction price to the performance obligations in the contract
- Step 5: Recognise revenue when (or as) the entity satisfies a performance obligation

FRS 115 also includes a cohesive set of disclosure requirements that will result in an entity providing users of financial statements with comprehensive information about the nature, amount, timing and uncertainty of revenue and cash flows arising from the entity's contracts with customers.

The Group plans to adopt the new standard using the modified retrospective approach which means that the cumulative impact of the adoption will be recognised in the opening retained profits at 1 January 2018 and comparative information for 2017 will not be restated.

The Group does not anticipate that the adoption of this new FRS would have a material impact on the Group's financial statements.

*(c) FRS 116 Leases (effective for annual periods beginning on or after 1 January 2019)*

FRS 116 will result in almost all leases being recognised on the balance sheet, as the distinction between operating and finance leases is removed.

Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised. The only exceptions are short-term and low-value leases. The accounting for lessors will not change significantly.

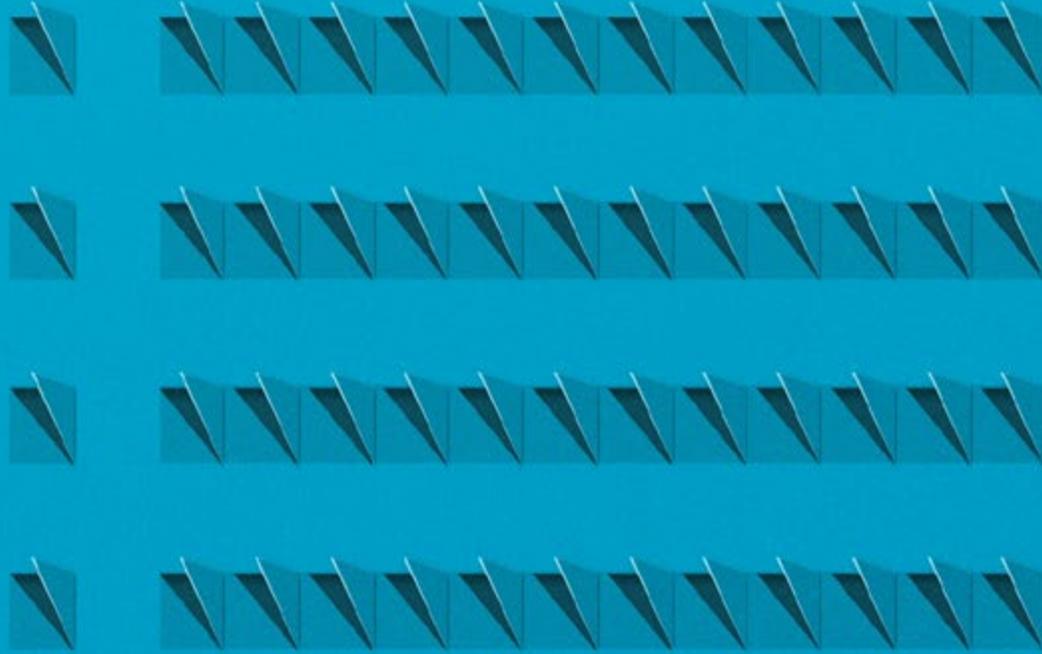
Some of the Group's commitments may be covered by the exception for short-term and low-value leases and some commitments may relate to arrangements that will not qualify as leases under FRS 116.

The new standard also introduces expanded disclosure requirements and changes in presentation.

The standard will affect primarily the accounting for the Group's operating leases. As at the reporting date, the Group has non-cancellable operating lease commitments of \$1,912,822 (Note 30(b)). However, the Group has yet to determine to what extent these commitments will result in the recognition of an asset and a liability for future payments and how this will affect the Group's surplus and classification of cash flows.

## **36 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 30 July 2018.



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**Tote Board Family**  
Esplanade's Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore pools and Singapore Turf Club.

# ESPLANADE PRESENTS PERFORMANCES

April 2017 to March 2018 (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

8 – 11 Mar 2018

### A Tapestry of Sacred Music

21 – 23 Apr 2017

### Baybeats

14 – 16 Jul 2017

### da:ns festival

20 – 29 Oct 2017

### Huayi – Chinese Festival of Arts

23 Feb – 4 Mar 2018

### Kalaa Utsavam – Indian Festival of Arts

17 – 26 Nov 2017

### Moonfest – A Mid-Autumn Celebration

29 Sep – 4 Oct 2017

### Octoburst! – A Children's Festival

5 – 8 Oct 2017

### Pesta Raya – Malay Festival of Arts

20 – 23 Jul 2017

### Voices – A Festival of Song

8 – 10 Dec 2017

## ESPLANADE SERIES

### Beautiful Sunday

### Chinese Chamber Music

### Classics

### Coffee Morning & Afternoon Tea

### da:ns series

### Dance Appreciation Series

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

### in::music

### Limelight

### Mosaic Music Series

### Pentas

### PLAYtime!

### Pops

### Raga

### Spectrum

### The Studios

### Visual Arts

ESPLANADE FESTIVALS

A DATE WITH FRIENDS

8 – 11 Mar 2018

CONCERT HALL

**It's Now or Never – A Tribute to Elvis**

Reto Caviezel and Romito Mendoza

**Unforgettable Hokkien Folk Songs II**

Xie Lei, Xiao Feng Feng, Fang Ning, Hong Shao Xuan, Xie Jin Shi and Lin Ruping

THEATRE STUDIO

**Gurindam Jiwa**

R Ismail, Eiss Ismail and Elfee Ismail

**Gypsy Reunion**

Gypsy

CONCOURSE

**Mel & Gabrielle Ferdinands**

**The Kings & Queens**

Donnie Chan and Carina Tien

**Throwbacks with Suraya Hassan**

Suraya Hassan

**Ukulele JAMboree**

MoCa Ukes

**Wayne Sandz & Family**

**Weave A Coaster**

3puffsinapod

OUTDOOR THEATRE

**Getai Fun Night**

Lin Ru Ping, Xu Qiong Fang, Michelle Choo, Leon Lim, Febe Huang, Anddi Goh, Zhang Xiong, Zheng Xiao Hui, Sherraine Law, Jessica Tan, Sally Yeo and Dong Shi Qiang

**Malay Duets Rewind**

Mahani Mohd, Kamaliah Latiff, A Mahady, Yuzzman Omar and Amie & Frenz

**Uberjam**

FORECOURT GARDEN

**Line Dance Jam**

Country Line Dance Association

WATERFRONT CANOPY

**Kanopy Karaoke**

A TAPESTRY OF SACRED MUSIC

21 – 23 Apr 2017

CONCERT HALL

**Pipes in Harmony – Requiem**

Dr Evelyn Lim, Felicia Teo Kai Xin, Daniel Fong and ONE Chamber Choir

REHEARSAL STUDIO

**Listening to the Sacred Incenses of the World**

Weisheng Chia and the Tian Tong Cultural Academy

**Sound Healing with Singing Bowls**

Shima Healing (Japan, Singapore)

**The Hula Way – Parent-Child Dance Workshop**

Sue Mayuzumi and dancers from Halau Hula Ke'ala Kupono Lani

**The Hula Way – Telling Stories Through Dance**

Sue Mayuzumi and dancers from Halau Hula Ke'ala Kupono Lani

BAY ROOM

**Beginners' Arabic Calligraphy Workshops**

Faizal Somadi

**Mbira Workshop**

Fradreck Mujuru (Zimbabwe)

CONCOURSE

**Call of the Dawn: Gregorian Chants for the Octave of Easter**

Schola Cantorum Sancti Gregorii Magni

**Call of the Dawn: Guided Meditation Session**

Joyful Garden Community of Mindful Living

**Call of the Dawn: Guided Meditation Session**

Yvette Tee

**Call of the Dawn: Thai Buddhist Chants**

Chanters of the Thai Monastic Community  
(Singapore, Thailand)

**Kirtans: Singing to the Divine**

Gurmat Sangeet Academy, Sikh Centre

**Korean Shamanistic Music**

Chae Soo Jung (Korea)

**Mbira: The Healing Music**

Fradreck Mujuru, Shane Taylor Constante  
and Mark Bradshaw (Singapore, Zimbabwe)

**Tevaram: Devotional Songs of Shiva**

S. Vaithyanathan, Viknash Balakrishnan  
and Pavan Sughosh

**The Sacred Feminine: Women & Song in Medieval Europe**

La Voix Médiévale

**OUTDOOR THEATRE**

**Invocation of the Gods**

Halau Hula Ke'ala Kupono Lani, Joy Salvador, Nathan  
Evans, Yasuko Tahara, Kenneth Pereira and Ang Wei Xuan  
(Singapore, US)

**Mahalo – Blessing & Thanksgiving**

Halau Hula Ke'ala Kupono Lani, Joy Salvador, Nathan  
Evans, Yasuko Tahara, Kenneth Pereira and Ang Wei Xuan  
(Singapore, US)

**Mahesha Ram and the Meghwal Singers of Rajasthan  
(India)**

**Qasidah: Islamic Devotional Poetry**

Ikhwanul Muntaqa

**Ssitgimgut: Ceremony for the Departed**

Chae Soo Jung (Korea)

**COURTYARD**

**Hula at Dusk: The Sacred Language of Worship**

Halau Hula Ke'ala Kupono Lani, Joy Salvador and Nathan  
Evans (Singapore, US)

**Taoist Processional Dances: Guan Jiang Shou**

**– Guards of the Gods & Dance of the Qilin**

Zhong Lian Dian Folk Arts and Yan Wong Cultural Troupe

**LIBRARY@ESPLANADE**

**Pre-Islamic Carpets and Textiles from Eastern Lands**

Imran Abid Mir

**BAYBEATS**

14 – 16 Jul 2017

**CHILLOUT STAGE (CONCOURSE)**

**Amateur Takes Control**

**Bakers in Space**

**Baybeats 2017 Documentary**

LASALLE College of the Arts

**Baybeats Conversations (Baybeats Budding Programmes)**

**Baybeats Conversations (Designing for Music)**

**Baybeats Conversations (Gig Photography)**

**Forests**

**The F16s (India)**

**Tim De Cotta and Josiah Suthan**

**Villes**

**ARENA (OUTDOOR THEATRE)**

**Barasuara (Indonesia)**

**Faux Pas**

**FXTRT**

**hauste**

**Obedient Wives Club**

**Qu (Japan)**

**sub:shaman**

**Subsonic Eye**

**SUPERSECT**

**The F16s (India)**

**This is Atlantis**

**Two Seas**

**POWERHOUSE  
(ESPLANADE WATERFRONT CARPARK)**

**Amateur Takes Control**

**Astreal**

**Decipher**

**Every Rage I Seek**

**Forests**

**Generation 69**

**Greyhoundz (Philippines)**

**Mi Ultimo**

**Rag n' Bone (Australia)**

**Tides**

**Toko Kilat (Malaysia, Singapore)**

**Villes**

**ANNEXE STUDIO**

**Bakers in Space**

**SA X NADA**

**Tim De Cotta & The Warriors**

**DA:NS FESTIVAL**

20 – 29 Oct 2017

**THEATRE**

**Benjamin Millepied's L.A. Dance Project**

L.A. Dance Project (US)

**Dada Masilo's Swan Lake**

Dada Masilo (South Africa)

**Rocío Molina's Bosque Ardora**

Rocío Molina with Eduardo Guerrero and Fernando Jiménez (Spain)

**RECITAL STUDIO**

**Condanced Histories**

Neopost Foofwa (Switzerland)

**The Next Generation**

LASALLE College of the Arts and  
Nanyang Academy of Fine Arts

**THEATRE STUDIO**

**Dance Clinic**

Choy Ka Fai

**Macho Dancer and Corponomy**

Eisa Jocson (Philippines)

**ANNEXE STUDIO**

**da:ns lab 2017 – Dancing in a Landscape of Crisis**

Daniel Kok, Jeremy Wade, Karol Tyminski and Eisa Jocson  
(Germany, Philippines, Poland, Singapore, US)

**In Conversation with Dada Masilo**

Dada Masilo (South Africa)

**Macho Dance Workshop with Eisa Jocson**

Eisa Jocson (Philippines)

**Rasas – Introduction to Balinese Wayang Wong**

Satria Lalena (Indonesia)

**REHEARSAL STUDIO**

**Flamenco Masterclass by Eduardo Guerrero and Fernando Jiménez (Spain)**

**Footwork: Adults & Youth – Afro-Cuban Rumba**

ACTFA

**Footwork: Adults & Youth – Argentine Tango**

ACTFA

**Footwork: Adults & Youth – Bachata (Date Night)**

ACTFA

**Footwork: Adults & Youth – Ballet (Baby-Wearing Mothers)**

Wings to Wings

**Footwork: Adults & Youth – Bhangra**

SherePunjab Bhangra

**Footwork: Adults & Youth – Brazilian Samba (Ladies only)**

ACTFA

**Footwork: Adults & Youth – Burlesque (Ladies only)**

Jazz Inc

**Footwork: Adults & Youth – Classical Spanish**

Rose Borrromeo Spanish Dance Company

**Footwork: Adults & Youth – Contemporary**

Danz People

**Footwork: Adults & Youth – Contemporary Ballet**

Wings to Wings

**Footwork: Adults & Youth – East Coast Swing**

Jazz Inc

**Footwork: Adults & Youth – Flamenco**

Rose Borrromeo Spanish Dance Company

**Footwork: Adults & Youth – Funk**

Jazz Inc

**Footwork: Adults & Youth – Hip Hop**

Danz People

**Footwork: Adults & Youth – K-pop**

CJ School of Performing Arts

**Footwork: Adults & Youth – Krumping**

Jazz Inc

**Footwork: Adults & Youth – Latin Funk**

L.A. Dance Connection

**Footwork: Adults & Youth – Lindy Hop**

Jazz Inc

**Footwork: Adults & Youth – Lyrical Hip Hop**

Danz People

**Footwork: Adults & Youth – Paso Doble (Ballroom)**

The DanceSport Academy

**Footwork: Adults & Youth – Paso Doble (Spanish)**

Rose Borrromeo Spanish Dance Company

**Footwork: Adults & Youth – Rock ‘n’ Roll**

The DanceSport Academy

**Footwork: Adults & Youth – Rumba (Date Night)**

The DanceSport Academy

**Footwork: Adults & Youth – Salsa**

ACTFA

**Footwork: Adults & Youth – Salsa Casino**

L.A. Dance Connection

**Footwork: Adults & Youth – Street Dance**

Jazz Inc

**Footwork: Adults & Youth – Tango Blues**

ACTFA

**Footwork: Adults & Youth – Viennese Waltz (Date Night)**

The DanceSport Academy

**Footwork: Adults & Youth – Waltz**

The DanceSport Academy

**Footwork: Adults & Youth – West Coast Swing**

ACTFA

**Footwork: Happy Feet – Ballet**

Wings to Wings

**Footwork: Happy Feet – Cha Cha Cha**

The DanceSport Academy

**Footwork: Happy Feet – Disco**

The DanceSport Academy

**Footwork: Happy Feet – Retro**

L.A. Dance Connection

**Footwork: Happy Feet – Waltz**

The DanceSport Academy

**Footwork: Parents & Kids – Authentic Jazz**

Jazz Inc

**Footwork: Parents & Kids – Bboy**

L.A. Dance Connection

**Footwork: Parents & Kids – Bhangra**

SherePunjab Bhangra

**Footwork: Parents & Kids – Broadway Jazz**

L.A. Dance Connection

**Footwork: Parents & Kids – Dips & Tricks (Father-Child)**

ACTFA

**Footwork: Parents & Kids – Disco**

The DanceSport Academy

**Footwork: Parents & Kids – Hip Hop**

Danz People

**Footwork: Parents & Kids – K-pop**

CJ School of Performing Arts

**Footwork: Parents & Kids – Rock ‘n’ Roll**

The DanceSport Academy

**Footwork: Parents & Kids – Street Dance**

Jazz Inc

**Footwork: Twinkle Toes – Ballet Baby**

Wings to Wings

**Footwork: Twinkle Toes – Bollywood Baby**

Dance Embassy

**Footwork: Twinkle Toes – Hip Hop Baby**

L.A. Dance Connection

**Footwork: Twinkle Toes – Jazz Baby**

Danz People

**Footwork: Twinkle Toes – Pop Baby**

L.A. Dance Connection

**Footwork: Twinkle Toes – Tap Baby**

Wings to Wings

**Masterclass with Dada Masilo (South Africa)**

**Masterclass with L.A. Dance Project (US)**

**Rasas – Introduction to Thai Khon**

Pichet Klunchun Dance Company (Thailand)

**Sixteen da:ns Masterclass by Khan and Moon (Korea)**

**Sixteen da:ns Masterclass by Poppin J and Popkun (Korea)**

**Sixteen da:ns Masterclass by Vio and Dorocy (Korea)**

**CONCOURSE**

**What’s Your Move? Get Up and Move! Bhangra-X**

SherePunjab Bhangra

**Rasas – Balinese Wayang Wong**

Satria Lalena (Indonesia)

**Rasas – Dances of Sabah and Sarawak**

ASK Dance Company (Malaysia)

**Rasas – Khon Unmasked**

Pichet Klunchun Dance Company (Thailand)

**Rasas – Odissi**

CHOWK Productions

**ESPLANADE TRIBUTE CORNER**

**Coffee Chats - A Ballerina in Singapore**

Elaine Heng

**Coffee Chats – Alternate approaches to choreography, movement, and improvisation: Instructional performance pieces, physical tasks, movement scores, and dance notation**

Edith Podesta (Australia, Singapore)

**Coffee Chats – Creation: In Search of my Chinese Roots**

Jenny Neo

**Coffee Chats – Dance as Ritual in Bali**

Dr Irving Chan Johnson

**Coffee Chats – Dance from Behind the Lens**

Bernie Ng

**Coffee Chats – Dramaturgy in Dance**

Dr Nidya Shanthini Manokara

**Coffee Chats – From Dancer to Production-Stage Manager**

Shining Goh

**Coffee Chats – Interdisciplinary: inter-dialogue**

Ricky Sim

**Coffee Chats – Presenting Local Works to the World**

Hoo Kuan Cien

**Coffee Chats – The Contemporary Body  
in Traditional Dance**

Pichet Klunchun (Thailand)

**Coffee Chats – The Unexpected**

Martin Schick (Germany, Switzerland)

**Coffee Chats – Writing for Dance: Nailing Jell-O to the Wall**

Germaine Cheng

**FESTIVAL CORNER**

**everybody da:ns now**

Akbar Syadiq

**OUTDOOR THEATRE**

**Rasas – Calonarang**

Satria Lalena and Gamelan Pinda Sari (Indonesia)

**Rasas – Khon**

Pichet Klunchun Dance Company (Thailand)

**THE EDGE**

**Sixteen da:ns Challenge Showcase**

Khan and Moon, Poppin J and Popkun,  
Vio and Dorocy (Korea)

**What's Your Move?**

ACTFA, CJ School of Performing Arts, Danz People,  
Eleanor Fong, Jazz Inc, Rose Borromeo Spanish Dance  
Company and The DanceSport Academy

**ROVING**

**Shall We Dance?**

Jazz Inc

**People of da:ns**

da:ns kakis

**LIBRARY@ESPLANADE**

**Behind the Scenes of Apsaras Arts' Anjaneyam –**

**Hanuman's Ramayana**

Aravindh Kumarasamy

**OTHER VENUES IN SINGAPORE**

**Cineda:ns (da:ns festival x The Projector)**

**Dancing Histories (Schools)**

Neopost Foofwa (Switzerland)

**HUAYI – CHINESE FESTIVAL OF ARTS**

23 Feb – 4 Mar 2018

**THEATRE**

**I came at last to the seas**

The Theatre Practice

**Why We Chat?**

Edward Lam Dance Theatre (Hong Kong, Taiwan)

**CONCERT HALL**

**Crowd Lu 2018 Spring World Tour**

Crowd Lu (Taiwan)

**Feel the Beats! Ju Percussion Live in Concert**

Ju Percussion Group (Taiwan)

**Songs of Liu Sanjie – A Musical Film in Concert**

Singapore Chinese Orchestra (Singapore, China)

**RECITAL STUDIO**

**The Dragon's Song – An East-West Fusion Concert**

Guo Yazhi and Berklee MicroJam (Hong Kong, US)

**THEATRE STUDIO**

**Blood & Rose Ensemble**

Shakespeare's Wild Sisters Group (Singapore, Taiwan)

**Cut Kafka!**

T.H.E Dance Company x Nine Years Theatre

**ANNEXE STUDIO**

**Child's Play – The Story of Redhill**

Danny Yeo and 3 Pumpkins Projects

**in::music – Matzka: Round 2**

Matzka (Taiwan)

**in::music – Miss Ko: Here Comes the Queen**

Miss Ko (Taiwan)

**in::music – Xiao Qiu: Missing You**

Xiao Qiu (Taiwan)

## REHEARSAL STUDIO

### Parent-Child Workshop: Drumming Beats!

Ju Percussion Group (Taiwan)

### Parent-Child Workshop: Paediatric Massage Healthcare 101

Singapore College of Traditional Chinese Medicine

### Parent-Child Workshop: Paper-tronics

Yong Kah Kin

## CONCOURSE

### Crosstalk Cheer

EduPlanet (Malaysia)

### Dreams of the South

Pipa Society

### Eastern Reveries

Amalgamate^5 (Singapore, Taiwan)

### Electro Spring Returns!

Kulcha

### Gordon Lee and Encore Trio

Gordon Lee, Wong Nam-fan Nancy and He Liyan  
(Hong Kong)

### Huayi U Sing – Live Singing Competition

Various artists

### Lorong Boys @ Huayi

Lorong Boys

### Pipa Soundscapes

Gildon Choo and Mervin Wong

### Silent Film with Nen Ensemble

Nen Ensemble

### Stampaway!

ParadeMade

### Stitch by Stitch

The JoyTroopers

### The Chivalrous 3 Oh!!!

Le Jeu Studio

### This Spring

Juliet Pang and Didi Mudigdo (Australia, Singapore)

### Urban Choreography of Chinese Pop Songs

Legacy Dance Co ft. Sebastian Too

### We are Singer-Songwriters!

Goose, Ariane Goh and StellaVee

### We are Singer-Songwriters!

Mary Wong, IsaacYong and Yokez

## OUTDOOR THEATRE

### All-time Mandopop Faves!

Checkmate

### Bonnie's Tribute to Singapore Music

Bonnie Loo

### Chinese New Year Impressions

SZINC X Sand Artist Stacey Lee

### Hits of Yesteryears

Yuan Jin

### Huayi Huat Opening!

Ju Percussion Group (Taiwan)

### Moments in Time - Songs from the Movies

Zelda and Won

### Ode On Spring

Nanyang Girls' High School Guzheng Ensemble

### Revelry in Spring

NUS Chinese Dance

### Soulful Impressions

MUSA The Collective

### The Stars We Chased, the Songs We Sang

DJ Mei Gui, MICappella's Peter and Ming Wei

### Wind in the Sky

Ajinai Band (China)

## FORECOURT GARDEN

### Drum with Us!

The Percussion Assembly

### Little Festive Roar

Hong Jie Association

COURTYARD

**Huayi Huat Opening!**

Yiwei Athletic Association

WATERFRONT CANOPY

**Puppetry Delights**

Taipei Puppet Theater (Taiwan)

**Urban Choreography of Chinese Pop Songs**

Legacy Dance Co ft. Sebastian Too

BASEMENT CARPARK

**Einstein in the Carpark**

Emergency Stairs (China, Singapore)

LIBRARY@ESPLANADE

**A Look at Chinese New Year Films  
and Comedies from Hong Kong**

Francis Ng

**Behind the Seams: Costume and Fashion Design**

Max Tan and Yuan Zhiying

**Choosing a Chinese Name – What goes into it?**

Dr Kang Ger-Wen

**Is the stage still relevant in the world today?**

Nelson Chia, Kuik Swee Boon, Liu Xiaoyi and Danny Yeo

**Let's Talk About Liaozhai Zhiyi  
(Strange Stories from a Chinese Studio)**

Associate Professor Chin Kwee Nyet

**On Poetry and Life: In the Space of a Poem and WhyNot**

Gu Xing Zi, Tan Boon Hui and Ang Jin Yong

**The Colourful World of Chinese Stories for Children**

Sung Yuen Ling

**Un/Changing Landscapes – a walk from Da Men Lou  
(Ann Siang/Club St) to See Pai Por (SGH)**

Kelvin Ang

**We Are What We Eat**

David Yip

**KALAA UTSAVAM -  
INDIAN FESTIVAL OF ARTS**

17 – 26 Nov 2017

THEATRE

**Anjaneyam – Hanuman's Ramayana**

Apsaras Arts

CONCERT HALL

**Agam (India)**

**Raga Tarangini – Melodic Moods of the Night**

Vishwa Mohan Bhatt, Daya Shankar and Tarun  
Bhattacharya (India)

RECITAL STUDIO

**Garuda – King of Birds**

Carina Hales, Renu Suresh, Sreedevy Viju,  
Anu Rajendran, Thirunalini Palaniappan, Ismahairie Putra,  
Sangeetha Dorai, Gan Ying Ying, Pooja Nansi, Sathis,  
Nishtha Anand and Norhaizad Adam

**Groove to My Rhythm**

Mohamed Noor, Vasantham Boys, Men in Groove and  
Tribal Tide

**Muralidhara – Call of the Bamboo**

B Vijayagopal, N Sampath, R Sankaranarayanan and S  
Krishna (India)

**Sharul Weds Sharul**

Sharul Channa

THEATRE STUDIO

**from: The Platform**

Chowk Productions

**Khwaab-Sa – Shakespeare's A Midsummer Night's Dream**

The Company Theatre (India)

ANNEXE STUDIO

**Adapting Shakespeare – A Workshop**

Atul Kumar (India)

**Koodiyattam – Nangiarkoothu**

Kapila Venu (India)

## REHEARSAL STUDIO

### Parent-Child Workshop – Basic Indian Dance

Ponnamma Devaiah

### Parent-Child Workshop – Basic Yoga

Kumareswaran Superamanian

### Percussion Workshop

Mohamad Noor and Steve Thornton (Singapore, US)

### Try Out Kalaripayattu

Singapore Kalari Academy

## CONCOURSE

### Ankur – Blossoming Flowers

Chowk Productions

### Bollywood Night with DJ Milan

DJ Milan

### Chakra-thon

Aslam Khan, Bharat Modak, Deepak Bhanuse, Hemkumar, Namita Mehta, Nawaz Mirajkar, Pratima Bellave, Rahul Parasnis, Ravindra Parchure, Sachin Bhide, Sathis Kumar and Shivdeep Garud (India, Singapore)

### Film Screening: Gurushetram: 24hrs of Anger

### Fusion Felony

Aleem & Friends

### KOLAVERI JAMZ!

SHISHA productions

### Mein Shaayar to Nahin

Pooja Nansi, Pranamika Subhalaxmi, Shivram Gopinath and Isuru Wijesoma

### Natya Manjari

Jubilant Arts

### Navarasam

Brahmastra

### Swarhythm & Stylemart Fashion Show

Nawaz Mirajkar & Friends

### Taalmenz

### Veritas

### Yuva Dhvani

TFA Youth Ensemble

### #BuySingLit Book Cart

National Book Development Council of Singapore

## OUTDOOR THEATRE

### Ankur & The Ghalat Family (India)

### Desert Winds – Manganiyars & Kalbeliyas of Rajasthan

Bhungar Khan, Khatu Sapera & Company (India)

### Fusion Beats Mentorship Bands

MusicMinds and Groove Factory

## THE EDGE

### Mudiyettu

Mudiyettu Sangham Keezhillam (India)

## LIBRARY@ESPLANADE

### Ayurvedic Diet and Lifestyle

Dr Dharna Tiku

### Chakra-thon

Aslam Khan, Alimpan, Deepak Bhanuse and Nawaz Mirajkar (India, Singapore)

### Chef Albert's Briyani Trail

Albert Rayan

### Local Filmmakers' Showcase

Don Aravind, K Rajagopal and SS Vikneshwaran

### Kalaa Utsavam Book Club with Meira Chand

Meira Chand

### The Place of Hastkala (Traditional) Crafts

### in Contemporary Visual Culture

Nalina Gopal, Shantha Ratii, Madhavi Subrahmanian, Priya Maholay Jaradi

## HARRY'S (ESPLANADE MALL)

### Kalaa Utsavam Pub Quiz with Elamaran

Elamaran Natarajen

## MOONFEST - A MID-AUTUMN CELEBRATION

29 Sep – 4 Oct 2017

### THEATRE

#### Peking Opera Classic Excerpts

Hubei Provincial Peking Opera Theatre (China)

#### Promotion of Judge Xu

Hubei Provincial Peking Opera Theatre (China)

### CONCERT HALL

#### Virtuosos & Classics – A Chamber Concert

China Broadcasting Chinese Orchestra (China)

### RECITAL STUDIO

#### Soulful Steps – An Ethnic Dance & Music Recital

Gauhar Bahet, Hao Na, Tan Junyuan, Zha Xi La Ba, Chen Xibo, Erbol Orazkhan, La Zhong, Mural Bimurat, Origin Culture and Arts (China, Singapore)

### THEATRE STUDIO

#### The Magic Paintbrush

Paper Monkey Theatre

### ANNEXE STUDIO

#### Kulcha X Cantonese Opera

Kulcha, Gary Ong and Tina Wong

#### Mongolian Morin Khuur X Guitar

GIMA Band

#### Talk: Let's Speak Dialects Together

Kuan Eng

#### Talk: Use of TCM Acupressure to Relieve Mobile Users' Strain and Fatigue

Tan Koon Yaw

#### Talk & Demo: Peking Opera

Wan Xiaohui and Tan Yuan (China)

#### Talk & Demo: The TENG Sound – Traditional X Contemporary

Dr Samuel Wong

#### The Fascinating World of Chinese Opera

Traditional Arts Centre, Poi Ching School and Singapore Chinese Girls' School (Primary)

### REHEARSAL STUDIO

#### Parent-Child Workshop: DIY Dough Figurine

Catherine Loo

#### Parent-Child Workshop: DIY Snowskin Mooncakes

Bloop Desserts Studio

### BAY ROOM

#### Lantern-Making Workshop

Yong Kah Kin

### CONCOURSE

#### Before Cheongsam: 2,000 Years of Chinese Fashion

Gong Pan Pan (hanfugirl)

#### Craft Workshop: Pompom Jade Rabbit

Miss Jin

#### Crosstalk Show

Young People's Performing Arts Ensemble

#### Elegant Classics

"He Yue Zhai" Guqin Music & Arts Centre

#### Enchanting Folk Songs

He Miya (China)

#### Mid-Autumn Serenades

Pioneer Chinese Orchestra

#### Moon Mash!

Stringanza

#### Sounds of Ruan

The Ruan Ensemble Quartet

#### Vocal Fusion

Young Voices Choir

### PIP'S PLAYBOX

#### Storytelling: Grandmother's Tales

Jasmine Xie and Chang Tingwei

## OUTDOOR THEATRE

### Beneath the Full Moon with Kelvin Tan

Kelvin Tan

### Dancing in the Moonlight

Singapore Chinese Dance Theatre

### Festive Rhythms

Reverberance

### Martial Arts Soundtracks

Leon Ho and Benita Cheng

### Moonlit Melodies

NUS Chinese Orchestra

### Traditional Extravaganza

Fortitude Percussion, Minyi Sports & Arts Centre and Singapore Chinese Arts Centre (Malaysia, Singapore)

## FORE COURT GARDEN

### Lantern Walkabout

Tian Eng Dragon and Lion Dance Centre

### Water Calligraphy

Alex Liew

### Wing Chun

Daryl Yeo

## WATERFRONT CANOPY

### Fun with Chinese Riddles

Riddle Association Singapore

### "Grandfather" Storytelling

Alvin Chiam

## THE EDGE

### Backstage Tour: Behind the Scenes of a Street Opera Stage

Nick Shen

### Moonfest Chinese Opera Stage

Xiao Kee Lin Hokkien Opera Troupe, Sin Sin Rong He Teochew Opera Troupe, Lao Sai Tao Yuan Teochew Opera Troupe and Kwok Sing Musical Association Cantonese Opera Troupe

### Outdoor Film Screenings: The Kingdom & The Beauty, Twin Charms and Peking Opera Blues

Francis Ng

## ROVING

### Meet the Mascots

PIP and Joan Walker

## OTHER VENUES IN SINGAPORE

### Chen Yin Pipa Masterclass

Chen Yin (China)

### Ma Li Percussion Masterclass

Ma Li (China)

## OCTO BURST! - A CHILDREN'S FESTIVAL

5 – 8 Oct 2017

## THEATRE STUDIO

### Cloud Man

Ailie Cohen and Lewis Hetherington (UK)

### When All Was Green

The Key Theatre (Israel)

## ANNEXE STUDIO

### Afternoon of a Foehn Version 1

Compagnie Non Nova (France)

## REHEARSAL STUDIO

### Parent-Child Workshop: The Imaginative World of Paper and Moving Paper Puppets

The Key Theatre (Israel)

### Sharing Stories – A Visual Storytelling Masterclass

Ailie Cohen and Lewis Hetherington (UK)

## BAY ROOM

### Parent-Child Workshop: Bento-making

Naturel

## CONCOURSE

### Bonding with Voices

The Joyful Voices

**Chilling with the Ukulele**

Alan Soo and Evan Joel De Silva

**Colour-a-Tote!**

**Fold, Crinkle, Roll**

Melissa Quek & Dancers

**Harpy Tunes**

Rave Harpers & Friends

**Kids go Pop!**

MADDspace

**Let's Get Grooving!**

Sinclair Ang & Students

**My Little Story World**

Berries

**Nature's Creatures**

Three Pumpkins with Isabelle Desjeux

**Octoburst! Drawing Competition and Colouring Fun**

**Ruan x Guzheng**

Tan Su-Min, Tan Su-Hui & Students

**Songs I Journeyed With**

Alan Fong & Friends

**Soundtracks!**

Maris Stella Primary Brass Band

**Strings Vignette**

Forte Camerata Chamber Ensemble

**The Human Radio**

Stitch FM & Students

**The Melodious Angklung**

Alicia De Silva & Friends

**PIP'S PLAYBOX**

**An Aquatic Adventure**

**OUTDOOR THEATRE**

**Billie & the Big Book**

Ghazali Muzakhir

**Kids Rock!**

Abby Simone featuring ER

**SPARROWS LIVE 2!**

SPARROWS

**COURTYARD**

**A Pipe-ful Play Garden**

**Boats**

Polyglot Theatre (Australia)

**ROVING**

PIP's Meet & Greet

**LIBRARY@ESPLANADE**

**In Search of the Rain**

Melissa Leung, Julius Foo and Tan Wan Sze

**Meera's Nature Adventures**

Grace Kalaiselvi

**Melodies from the Far East**

Azrin and Amirra Abdullah

**Pathlight School LIVE!**

Pathlight School

**The Rainbow Tale**

Bhaskar's Art Academy

**Very Special Arts LIVE!**

Ukulele Ensemble from Very Special Arts

**ESPLANADE MALL**

**Grow a Garden**

Mrydette

## PESTA RAYA - MALAY FESTIVAL OF ARTS

20 – 23 Jul 2017

### CONCERT HALL

#### Ella – Kembara Ratu Rock

Ella (Malaysia)

#### Setan Jawa

Garin Nugroho, Rahayu Supanggah, Iain Grandage,  
Gamelan Garasi Seni Benawa and Metropolitan Festival  
Orchestra (Australia, Indonesia and Singapore)

### RECITAL STUDIO

#### Hikayat Gundik Berirama – The Venopian Solitude

The Venopian Solitude and .gif (Malaysia, Singapore)

#### Payung Teduh (Indonesia)

### THEATRE STUDIO

#### Main<sup>2</sup>

Teater Ekamatra

### ANNEXE STUDIO

#### Dikir Barat Workshop

Dendang Mutiara

#### Parent-Child Workshop (Dikir Barat)

Dendang Mutiara

### CONCOURSE

#### 14 by Fauzie Laily

Fauzie Laily, Tengku Adil, Fairus Adam, Hyrul Anuar,  
Syarif, Ebi Shankara and Farisha Ishak

#### Aku Ada Cerita!

Mini Monsters

#### Batik Card Workshop

Ryu

#### Gema Ghazal

Persatuan Ghazal Johor Malaysia (Malaysia)

#### Pentas Pesta

Fiza O, Payung Teduh, Marina Yusof, Alin Mosbit,  
Farah Ong and Khairudin Samsudin

#### Radio Malaya

Nobat Kota Sing

#### Senandung Puspa Pertiwi

Sruti Respati & Friends (Indonesia)

### OUTDOOR THEATRE

#### Ceria! The Ketupat Kid

Farah Ong, Norisham Osman, Zulfadhli Rashid,  
Azrin Abdullah, Mohd Faez Bin Mohd Hafis,  
Nurjannah Qurratul'Farhaien,  
Sri Qaseh Nuraisyah Binte Abdullah,  
Syed Lutfur Rahman Bin Syed, Ismail Shahab  
and Muhammad Aqil Bin Mohd Fared

#### Dikir Battle – Oi Skool vs Nu Skool

Khairudin Samsudin, Daly Filsuf, R Azmann,  
Wan Jerung (MakYong Kedek), Isa (Andika Kencana),  
Sharif (Ulan) and Dendang Mutiara

#### Gema Ghazal

Persatuan Ghazal Johor Malaysia (Malaysia)

#### Senandung Puspa Pertiwi

Sruti Respati & Friends (Indonesia)

#### Serentak! Sedunia!

Artistari Gentari

### FORECOURT GARDEN

#### Zapin Party

Sri Warisan Som Said Performing Arts

### COURTYARD

#### Stories and Music from the Unknown Island

#### by Kawamura Koheysai

Kawamura Koheysai (Japan)

### THE LAWN

#### Pasar Pesta

### ROVING

#### Masak<sup>2</sup>

P7:1SMA

### LIBRARY@ESPLANADE

#### Cultural Icons in Malay Society: Rebels vs Heroes

Dr Azhar Ibrahim

## VOICES – A FESTIVAL OF SONG

8 – 10 Dec 2017

### CONCERT HALL

#### Chorus Sing-along

Darius Lim

#### Chorus Sing-along

Terrence Toh

### RECITAL STUDIO

#### A Cappella Singing

Colour of Voices (Malaysia)

#### Barbershop Singing: We Don't Cut Hair!

The Overtime Project

#### Choral Conducting

Foong Hak Luen

#### Classical Singing

David CharlesTay

#### Contemporary Vocal Arrangement

Deniece Foo and Jessica Irawan

#### Pop Singing

Zalina Lee (Malaysia)

### ANNEXE STUDIO

#### Voices Pop Choir Camp

Urban Harmony Productions

#### Voices Show Choir Camp

Singapore Show Choir Academy

### CONCOURSE

#### Beatboxing Workshop

Cherie Chai

#### C Majors, reVAMPED, ITE TAG and Republic Rhapsody

#### International Festival Chorus

#### Mobile Library

Library@Esplanade

#### NTU Harmonix, KR Acappella, NUS Resonance, The Usuals and Colour of Voices (Malaysia, Singapore)

#### NYP Voice Ensemble

#### One Heart One Voice Women's Voices

#### Singapore Lyric Opera Chorus and Singapore Lyric Opera – Leow Siak Fah Artists Training Programme Singers SLO Chorus, Zhang Jie, Chieko Sato and Zerlina Tan

#### Squartro

Crenshaw Yeo, Dinesh Balasingam, Inch Chua and Natalie Yeap

#### The Vocal Consort

#### VOCO Singapore Ladies Choir & VOCE Singapore Men's Choir

#### Voices Pop Choir & TAS Festival Pop Choir

### FESTIVAL CORNER

#### Motets and Madrigals

MI6

#### Motets and Madrigals

Musica Reservata

### OUTDOOR THEATRE

1023

#### Colour of Voices (Malaysia)

#### Outdoor Sing-Along with The Hashtags

#### Rio Silaen & Voice of Indonesia (Indonesia)

#### Squartro

Crenshaw Yeo, Dinesh Balasingam, Inch Chua and Natalie Yeap

#### Urban Harmony

#### Voices Show Choir & Synchronix

**FORECOURT GARDEN**

**With a Grateful Heart**

ONE Chamber Choir

**COURTYARD**

**Barbershop Singing**

The Guys of Vokatones

**Barbershop Singing**

The Overtime Project

**Close Harmony (Early Beach Boys)**

The Shiny Speedos

**Close Harmony (Jazz)**

The Girls of Vokatones

**Close Harmony (Wilson Phillips)**

One Heart One Voice

**Swing Jazz**

Vokatones

**WATERFRONT CANOPY**

**Keep Calm & K-on**

**Keep Calm & K-on: Level up!**  
(Workshop and Group warm up)

Angelina Choo

**THE EDGE**

**Sing-along Under the Stars with Filipino Voice Symphony  
and VocaBlends**

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ESPLANADE SERIES

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BEAUTIFUL SUNDAY

Eastern Impressions

People's Association Youth Chinese Orchestra

Golden Classics

Ngee Ann Polytechnic Alumni Band

Love Accents

Marsiling Chinese Orchestra

Mother's Day Special: Khas Untukmu Ibu

Junainah M. Amin, Milah Hussein, Maiya Rahman and Hafeez Glamour

Mother's Day Special: Songs for Mothers with Love

Felinda Wong, Leon Lim, Febe Huang and Lin Ruping

Rhythms of Spring

Braddell Heights Chinese Orchestra

Songs From Our Heart

Novo Winds

Sounds of Anime

Mus'Art Youth Wind Orchestra

Soundtracks of Our Childhood

Maha Bodhi School Alumni Band

Stories Unfold

kids' philharmonic@sg

Taste of America!

Toa Payoh West Community Club Chinese Orchestra

Winds of Japan

SparksWinds

Yin and Yang

Audiolmage Wind Ensemble

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CHINESE CHAMBER MUSIC

5strings

SCO Silk String Quintet

A Bigger Bang – A Percussion Recital

A Bigger Bang

Ablaze – A Huqin Recital

StringWerkz

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CLASSICS

Philippe Herreweghe conducts Beethoven –  
Orchestre des Champs-Élysées

Philippe Herreweghe, Orchestre des Champs-Élysées  
(France)

COFFEE MORNING &  
AFTERNOON TEA

After Tea Date with Esther Ong

Esther Ong

After Tea Party

Regi & Jenny of Uberjam

Best of the "B"s – The Beatles, Bee Gees & The Beach Boys

Dimension5

Best of Yu Tian

Cai Zhen Xiong

Billboard Belles

Sheila De Niro, Farida Ali & Ann Hussein

Divas of the Decade with Lily Anna Nuris

Lily Anna Nuris

Love Duets with Donnie & Skye

Donnie Chan and Skye Sirena

Love Will Keep Us Together

Uberjam

Rainy Days & Mondays – The Best of The Carpenters

Wendy Chin & Friends

Reliving Classics

Donnie Chan

Rock Around the Clock with Hillary Francis

Hillary Francis

**Songs from Chinese Classic Films**

Xie Sheng Zhi

**The Divas of Cantopop**

Angie Lau

**The Glorious '60s**

Michelle Choo

**Unforgettable Sakura Melodies**

Singapore Char Siew Baos

**DA:NS SERIES**

**American Ballet Theatre Dance Masterclass**

Keith Roberts (US)

**American Ballet Theatre Dance Masterclass at School of the Arts**

Nancy Raffa (US)

**American Ballet Theatre: Swan Lake**

American Ballet Theatre (US)

**In Conversation with Misty Copeland**

Misty Copeland

**Stuttgart Ballet Dance Masterclass**

Yseult Lendvai (Germany)

**Stuttgart Ballet in John Cranko's Romeo & Juliet**

Stuttgart Ballet (Germany)

**Stuttgart Ballet Masterclass at Nanyang Academy of Fine Arts**

Krzysztof Nowogrodzki (Germany)

**Stuttgart Ballet Masterclass at School of the Arts**

Krzysztof Nowogrodzki (Germany)

**DANCE APPRECIATION SERIES**

**Introduction to Giselle**

Singapore Dance Theatre

**Introduction to The Nutcracker**

Singapore Dance Theatre

**FEED YOUR IMAGINATION (F.Y.I)**

**Bukit Ho Swee: A Musical Journey through Chinese Chamber Music**

Ding Yi Music Company

**Day Out@Esplanade: Sounding Out the Arts**

Nadi Singapura and Kulcha

**Girl in the White Sand Box**

Drama Box

**Impulse – A Backstage Site-specific Work**

Kim Jae Duk and T.H.E Dance Company (Korea, Singapore)

**Nuri Terbang Malam**

Syed Ahmad and Orkes Nuri

**Our Songs, Our Stories UPSIZED!**

TCR Music Station

**Samsui Women: One Brick at a Time**

The Finger Players

**Verena Tay's The Car**

Our Company

**IN::MUSIC**

**Meiting & NEKO Highway**

**Jin An & Chriz Tong**

**LIMELIGHT**

**Anglican High School Concert Band**

**Ang Mo Kio Secondary School Symphonic Band**

**Bendemeer Secondary School Concert Band**

**Catholic High School Choir**

**CHIJ Katong Convent Concert Band**

**Chung Cheng High School Choir**

**Convent of the Holy Infant Jesus (CHIJ Secondary) Concert Band**

**Crescent Girls' School Symphonic Band**

East Spring Secondary School Choir

Fairfield Symphonic Band

Meridian Junior College Choir

Nan Hua High School Choir

Tanjong Katong Girls' School Choir

Victoria Junior College Symphonic Band

Xinmin Secondary School Choir

Yuying Concert Band

## MOSAIC MUSIC SERIES

A Chat with Bernhoft

Bernhoft (Norway)

ALEXTBH (Malaysia)

Andayoma

Bakers In Space

Bennett Bay Album Launch: Compass

Bennett Bay

Bernhoft (Norway)

DEON

Dru Chen

Ethel Yap

Feist (Canada)

Ffion

Gareth Fernandez

In Conversation with Sinne Eeg

Sinne Eeg (Denmark)

Joie Tan

Mean

midst

Nigel Hogan

Piblokto Album Launch: IMPERFECTION

Piblokto

Riot In Magenta

Simon Yong

Sinne Eeg and the Jacob Christoffersen Trio (Denmark)

Shugo Tokumaru (Japan)

sudo

FERRY x Canvas Conversations

Sunny Trio and Natt Buntita (Thailand)

Talk to Tokumaru

Shugo Tokumaru (Japan)

Teza Sumendra (Indonesia)

The Good Life

The Joey Alexander Trio

Joey Alexander, Dan Chmielinski and Ulysses S. Owens Jr. (Indonesia, US)

The Pinholes

Tokyo Ska Paradise Orchestra (Japan)

Up-close & personal with Joey Alexander

Joey Alexander (Indonesia)

Yeo (Australia)

## PENTAS

9 Rangkaian Tari Melayu

Sri Warisan Som Said Performing Arts

9 Rangkaian Tari Melayu Workshop Serampang 12

Sri Warisan Som Said Performing Arts

9 Rangkaian Tari Melayu Workshop Tari Melayu

Sri Warisan Som Said Performing Arts

Cipta Cita

- Fazleena & The Lasykar (Malaysia)
- Deredia (Indonesia)
- HeartFelt & The UrbanSensation
- Kalysa
- Nasyiba Sahari & Altoaura
- Script Circle by Main Tulis Group

- Script Reading & Talkback by Main Tulis Group
- Tujuhband
- Walang Weh by RENTA Collective

#### Dayang Nurfaizah (Malaysia)

#### Gemadah – Traditional Malay Music Festival

- **GALA GEMADAH**  
Dzul Rabull Jalil, Aidil Akmal, Azrin Abdullah, Al Hafiz Jamat and Fadhli Ramlee
- **Improvisatory Accordion Performance in Traditional Malay Music**  
Syafiqah 'Adha Sallehin
- **Madrasah Aljunied Angklung Ensemble**
- **Oud Masterclass**  
Azrin Abdullah
- **Past, Present & Future**  
Ariffin Abdullah
- **Pop-up Radio**  
Sri Gemilang, Orkestra Sri Temasek, Orkes Mutiara and Nobat Kota Singa
- **RENTAS**  
Syafiqah Adha and Megat Firdaus
- **The Modern Ensemble**  
Djoko Mangkregg Performing Arts
- **The Music & Culture of Lautan Melayu (the Malay Sea) from a Socio-Historical Construct**  
Dr. Larry Francis Hilarian

#### Joget

Norisham Osman, Norhaizad Adam, Badarudin Hassan and Hasyimah Harith

## PLAYTIME!

#### Fatimah and Her Magic Socks

Directed by Daniel Jenkins

#### Koko The Great

Directed by Natalie Henedige

#### The Dog Who Goes Woof Woof

Directed by Tan Beng Tian

## POPS

#### Billboard Rockx III

Nanyang Polytechnic Chinese Orchestra, Mike Chiang, Alfred Sim and Tay Kewei

#### Dreams & Fantasies

Braddell Heights Symphony Orchestra, David Loke, Natasha da Costa and Zachary Dominguez

#### Greatest Canto-pop Hits

Cheng San Chinese Orchestra

#### Hansel and Gretel

Orchestra of the Music Makers, Felicitas Fuchs, Caitlin Hulcup, Fiona Campbell, Warwick Fyfe, Rachel Lim, Evangeline Ng, Darius Lim, Volare Treble Voices and Edith Podesta

#### Mus'Art Goes to the Opera

Mus'Art Wind Orchestra

#### Songs of the Sunny Island

Singapore Wind Symphony, Joanna Dong and Nathan Hartono

## RAGA

#### Dance India Showcase 2017: Anweshanaa

Srjan (India)

#### Dance India Showcase 2017: Natyasastram Visva Margam

Nrithyodaya (India)

#### Holi – Colours of Spring

- **Let's Play Holi**  
DJ Milan and RedDot Bhangra
- **Holi Hai**  
Amit Dhamelia
- **Holi Manjari**  
Ponnamma Devaiah, Kalaivani Kumareswaran and Aarthi Subash
- **Pebble Painting & Coffee Mug Designing Workshop**  
Strokearts Studio
- **Rang Rasiya**  
Sandeep Chatterjee
- **RedDot Bhangra**

#### Onam Nite 2017 with KJ Yesudas and KS Chitra

Dr KJ Yesudas, Dr KS Chitra, Jyotsana and Ramesh Pisharody

#### Pallavi in Time

CHOWK Productions

#### Parasu – A Dramatised Reading

Avant Theatre

**Pitamaha – Melodies of Annamacharya and Purandara Dasa**

Lavanya Balachandar, Sripriya Vijay, Rachna Murali, Bharathi Murali, Pallavarajan and Viknash Balakrishnan

**P Krishnan's Adukku Veetu Annasamy 3**

Ravindran Drama Group

**Rasanubhava – Musical Expressions of Swathi Thirunal and Balamuralikrishna**

Bhaskar's Arts Academy

**Rudram**

Neewin Hershall

**SIFAS Festival of Indian Classical Music and Dance**

Singapore Indian Fine Arts Society

- **Jwala - A Solo Bharatanatyam Recital**  
Mythili Prakash (India)
- **Parampara – A Carnatic Vocal Recital**  
Ramakrishnan Murthy (India)
- **Pradarshini – Carnatic Instrumental Chitravina**  
N Ravikiran (India)
- **PRAKRITI VIKRITI: Nature's Nature**
- **Rachna – A Creation In Kathak**  
Rajendra Gangani (India)
- **Sangam – Hindustani Vocal and Flute**  
Kaushiki Chakraborty & Rakesh Chaurasia (India)

**Shivdasi Chauladevi**

Minal Merai

**SPECTRUM**

**MAKROKOSMOS – I shall not forget the sound of...**

OpusNovus (Yong Siew Toh Conservatory of Music)

**SETTS #4**

Southeastern Ensemble for Today's and Tomorrow's Sounds (SETTS)

**THE STUDIOS**

**A Good Death**

Written by Faith Ng, Directed by Chen Yingxuan

**Hope (Harap)**

Teater Ekamatra

**Playwriting Workshop**

Haresh Sharma

**RAW: precise purpose of being broken**

Directed by Koh Wan Ching

**This Chord and Others**

Directed by Timothy Nga

**Translating Haresh Sharma: A look at Fundamentally Happy and Hope**

Nelson Chia and Zulfadli Rashid

**VISUAL ARTS**

**80by80**

Ahmad Abu Bakar, Angie Seah, April Ng, Ashley Yeo, Ben Pua, Chen Sai Hua Kuan, Chiew Sien Kuan, Christine Lim, Chua Boon Kee, Chua Chye Teck, Deanna Ng, Delia Prvacki, Ernest Chan, Ian Woo, Jeremy Hiah, Justin Lee, Mrydette, Lim Soo Ngee, Lina Adam, Miguel Chew, Milenko Prvacki, Oh Chai Hoo, Quek Kiat Sing, Raymond Yap, Speak Cryptic, Susie Wong, Tang Ling Nah, Tay Bak Chiang, Tay Bee Aye, Tay Questal, Teo Huey Ling, Victor Tan, Vincent Leow, Wang Ruobing, Yeo Chee Kiong, Yeo Shih Yun, Yong Kah Kin and Zai Kuning

**Abode of Dignity**

Arin Rungjang (Thailand)

**Bengal Divided**

Arko Datto, Catherine Masud, Jannatul Mawa, Kushal Ray, Munem Wasif, Qaushiq Mukherjee aka Q, Rashid Talukder, Ronny Sen, Samsul Alam Helal, Sarker Protick, Shahidul Alam and Tareque Masud (Bangladesh, India, US)

**Bolak Balik**

Mella Jaarsma (Indonesia)

**Commoners**

Ezekiel Wong Kel Win

**Handmades**

Angie Seah, April Ng, Chua Chye Teck, Delia Prvacki and Izziyana Suhaimi

**Handmades – Workshop Series**

Angie Seah, April Ng, Chua Chye Teck, Delia Prvacki and Izziyana Suhaimi

### Museum of Modern Sympathy

Kevin Fee

### Myths & Legends of Pulau Ujong

Chun Kai Qun, Jeremy Hiah and Tang Da Wu

### Relics

Sarker Protick, Sim Chi Yin and Phan Thao-Nguyen  
(Bangladesh, Singapore, Vietnam)

### Somewhere Between Here and Nowhere

Lee Rui Xiang

### Subliminal City

Lim Sokchanlina and UuDam Tran Nguyen  
(Cambodia, Vietnam)

### Table for 2 is 4... after the Big Bang

Vertical Submarine

### The Blinking Organisms x You SPLEEN Me 'Round x OPERATION 2

Joo Choon Lin

### Voyager

Adeline Tan and Chris Chai

### Wheel the World

Prabhakar Pachpute (India)

## OTHERS

### A Double Bill: The Steve McQueens x WONK (Japan, Singapore)

#### Annexe Open House

The Latecomers, Marvin Gold, The Good Life, eTracx,  
Pooja Nansi, Steph Dogfoot and Cyril Wong

#### Mosaic Associate Artist

TalesTheyTold Me – An Album Launch by Chok Kerong  
Terrarium by The Steve McQueens

### Mural of Dreams: Fairy Unicyclist & Brass Band

Circus In Motion and Orchestra Collective

### Mural of Dreams: Mirror Man

Circus In Motion

### National Theatre Live

Royal National Theatre (UK)

- Frankenstein
- No Man's Land
- The Audience

### NINAGAWA Macbeth

Ninagawa Company (Japan)

### Pop-up Performances

Jiaxi Zhang, Yang Min and Lin Si Tong

### Sambiesta

## FREE PERFORMANCES

### APRIL 2017

#### In Youthful Company

- ACS (Independent) Choir
- Canadian International School
- CHIJ Katong Primary Choir
- Combined SPED Schools Performers (APSN Chaoyang School, Grace Orchard School and MINDS Lee Kong Chian Gardens School)
- Dale Low
- Dicapella Dizi Ensemble
- Dunman High School String Ensemble
- Gail Belmonte
- GEMS World Academy
- ITE Drummers
- ITE West Unplugged
- Jared Oh
- Joel Gan
- Joie Tan
- keat. (Jingjie Lim)
- Kelvin Teo
- Madison Academy of Music
- Methodist Girls' School String Ensemble
- Millennia Institute Angklung Kulintang Ensemble
- MINISTRY OF BELLz Youth
- My Piano Room
- National University of Singapore Dance Ensemble, Institute of Technical Education and Republic Polytechnic
- Ngee Ann Polytechnic
- Ngee Ann Polytechnic Concert Band
- Nick Zavior

- Paya Lebar Methodist Girls' School (Secondary) and Nan Hua High School Harp Ensemble
- Raffles Girls' School (Secondary) Guitar Ensemble
- Rejas Theatre
- Seng Kang and Guangyang Primary School Handbell Ensemble
- Shuang Zi Zuo
- Singapore Chinese Girls' School
- Singapore Polytechnic Chinese Orchestra
- Singapore Polytechnic Jazz Band
- St. Margaret's Secondary School String Ensemble
- The Northland King's Pipe Band
- T.H.E Second Company
- TJ Harmonics
- Townsville Primary School Angklung Kulintang Ensemble
- Xinmin Primary Guzheng Ensemble
- Zeeaura

#### MAY 2017

##### Songs We Grew Up With

- Bani Abdul Rahman, Paul Daniel and Yani Salleh
- Bryan Chua
- CLO and Louisa Kan
- Dimension5
- Fong and Yao Zong
- Gabrielle Ferdinands
- Hillary Francis
- Izzathy Halil X Levon+AJ
- Jia Pah Lang
- Juni and JEEPBand
- Lazar
- Love Me Knot
- Marian Carmel

- Marian Carmel and JAWN
- Mathilda Dsilva
- Miss Lou
- MonoQ Empire
- Panchamam Arts & Creations
- PennyLane
- Ramona & The Cool Cats
- Romito Mendoza
- ShiLi & Adi
- The Shanghai Jazz Club
- Vannessa Barker

##### Mother's Day Weekend

- Izzathy Halil and Adir Kaisan
- Ngak & Zsa Zsa
- Quirky Off Days
- Saturdate
- ShiLi & Adi
- Uberjam
- Veritas

#### JUNE 2017

##### Soundtracks

- A Flutey Affair Junior
- Arpeggione Quartet
- Awesome Twosome (Oniatta Effendi and Nizam Ismail)
- Bennett Bay, Tyen Ying Fong and Krish Natarajan
- BRUO (Leslie Tay and Alvin Tan)
- Bryan Toro
- Butterfly Dream (Stella Wu and Iris Koh)
- Cheryl Tan and Rick Smith
- CTWinds
- De Silva & Sons
- Dwayne Tan and Cheryl Tan

- Heema & Romana
- Horizon Winds
- Hui Xuan and Stan
- ITE That Acapella Group
- Jeremy Kwan and Sky Ong
- Kalysa & Sano
- Lion City Brass Band
- Maya & Syurga
- Nanyang Polytechnic Symphony Orchestra
- NUS Alumni Orchestra
- One Heart One Voice
- Scherzando
- Sembawang Wind Orchestra
- Sharon & Kevin
- Sheena Hong, Darren D'Cunha and Dale Yeoh
- Singapore Polytechnic Symphonic Band
- Sons of Ben
- St Anthony's Canossian Primary School Choir
- St Margaret's Secondary School Choir
- The Young Musicians' Foundation Orchestra

#### JULY 2017

##### Jazz in July

- Aaron James Lee Trio
- Alemay Fernandez
- Aya Sekine and Guest Artists
- Ayaschool Jungle Jam
- Bass G (Indonesia)
- CALMERA (Japan)
- Cold Cut Trio
- Dock in Absolute (Luxembourg)
- Dr Tony Makarome
- Ear Candy Jazz Factory (Japan)
- Ireson Latin Band and Josse Manuel

- Jazz in July: Pizza and Jazz Jam
- Jia Rong Quartet
- Juliet Pang and Didi Mudigdo
- Louis Soliano, Bobby Singh, Joshua Wan, John Koh and Shmil Berniker
- Mario Serio VOX Series: Beverly Morata
- Mario Serio VOX Series: Lily Hargrove
- Mosaic Jazz Fellows – Bopcats
- Nicole Duffell and Andrew Lim
- Octaves
- Oliver Von Essen and Zora Smith
- Prapanpong x Kittipat (Thailand)
- Richard Jackson and Anson Fung
- Rick Smith, Richard Jackson, Kailin Yong, Felix Phang and Tang Jia
- Sam Cheah Quartet
- Spiral Group
- Steve Sedergreen Trio (Australia, Singapore)
- Summertimes Big Band
- The Jazz Listening Party – Swinging With Aya Sekine
- The Simplicius Cheong Quartet (Australia, Singapore)
- Welly Tjandra Trio
- Yesterday Was The Answer

## AUGUST 2017

### Red Dot August

- Adia Tay
- Alex Oh and Sin Jin How
- Amanda Lye of Amanda Facepaint
- Anthem of Hearts
- August Lum, Sugie Phua, Vanessa Phang and Evon Chua
- A Zubir Said Tribute: Az Samad, Syakirah Noble, Felix Phang, Audrey Tengkey, Anson Koh, Muhammad Ridzman, Sean Hong Wei, Eric Tan Jun Qi, Li Aiyu,

- Syed Ridwan bin Ahmad and Gan Ying Ying (Malaysia, Singapore)
- Cadence
- Chew Jun An and Tan Yu Ting, Lin Hengyue, Phoebe Chee, Keane Ong and Lee Jin Jun
- Creating a Home Away from Home - An exhibition of objects from Singapore's migrant worker community: Indonesian Family Network Singapore, Migrant Worker Poetry Competition and El Shaddai Singapore Chapter
- Damaru
- Dawn Ho & ASTRAL + CO
- Dawn Wong, Felix Phang, Alvin Wong and Kailin Yong
- Evan & Anthea
- Fym Summer
- General Lee
- Glen Wee
- Hafizah Naser featuring Pink Saturday
- Hillary Francis
- Jayden Chia
- John Lee
- Joyce x Kelly Raphaelle
- Ken Loh (Malaysia)
- Kevin Loh
- Late Night Ghost Stories: SEVEN (by We Colour People)
- Leon Marcus
- Leslie Low
- Let's Talk – A conversation with Singapore's migrant worker community: Art, Creativity and Labour by Migrant Worker Poetry Competition
- Let's Talk – A conversation with Singapore's migrant worker community: Hopes and Fears by Migrant Worker Poetry Competition
- Lincoln Lim
- Lincoln Lim featuring Benjamin Jacob Lee and Shak'tiya Subramaniam

- Lorraine Tan
- Nelson Tan and Tujuhband
- OpusNovus
- Police Quintet
- Project W, Sin Jin How and Jax Ang
- Ramona
- Ronald Goh
- SG Film Screenings: Ervin Han, Jacen Tan, M. Raihan Halim and Woo Yen Yen/Colin Goh
- ShiLi & Adi
- SHISHA
- Singapore Pocket Opera Theatre (S.P.O.T)
- Sing Lit Station and Joshua Ip
- stillsunrise and Glen Wee
- Tammy Ying
- The Mashed Ups
- Umar Sirhan
- Vivienne's Verdict
- Without Sight: Performance & Dark Room Experience by Irene Jansen and Dialogue in the Dark Singapore

## SEPTEMBER 2017

### Crossing Borders

- Alberto Marín Trio and the Rose Borromeo Spanish Dance Company (Malaysia, Singapore, Spain)
- Andayoma
- Azrin Abdullah, Alhafiz Jamat and Nizar Fauzie
- Beyond the Octave
- Cappella Martialis
- Catherine Herrmann
- Flamenco Sin Fronteras
- Ger Mythen and Friends
- Havana Social Club
- HIBIKIYA featuring Jun'nosuke Uehara (Japan, Singapore)

- IreSon Latin Band and Josse Manuel (Mexico)
- Manuel Alonso and Francisco Lelo de Larrea (Mexico)
- NADI Singapora
- Riduan Zalani, ZingO Festival Drums, El'Awzan, Batidas Centro (ITE College Central), Damaru, SP Alumni Taiko (Singapore Polytechnic), Soul Percussion (ITE College East), SMU MLCC RENTAK (Singapore Management University), Salvo Drums (Temasek Polytechnic), Tribal Tide, Louis Soliano and SERENTAK2 (Nadi Singapora)
- Sari-Sari Philippine Kulintang
- Sasha (Accordions Singapore)
- Sasha (Accordions Singapore) and Tango Lyrical Theatre Singapore
- SIFAS Alumni

#### OCTOBER 2017

##### Soul Jam

- Abby Simone
- Anson Fung featuring Richard Jackson
- Ground Up
- Lisa Haryono and Audrey Tenkey
- Nick Hempton (US)
- Roze Kasmani
- Shak and the Baits
- Shak with Glen Wee
- Syed Ahmad & Novobloco
- Umar
- What Is Hip
- Zora Smith & Oliver von Essen

#### NOVEMBER 2017

##### A.I.R. Time

- Bennett Bay
- Dharma
- Nelson Tan

#### DECEMBER 2017

##### Celebrate December

- 3puffsinapod
- Accordions Singapore
- Amni Musfirah
- Brass Nation
- CLARQuinet
- Clédat & Petitpierre (France)
- Codie and The Baits
- Dimension5
- DwayneTan and Julian Wong
- Eunoia & Victoria JC Winds!
- Gayle Nerva and Gareth Fernandez, featuring The Momma Shop
- Glen Wee
- ITE Show Choir
- Jo Potter (US)
- Lester and Friends
- Lin Si Tong
- M1LDL1FE
- Mel Ferdinands and Rani Tofani
- MOTUS
- MUSA
- NADA and ABANG
- Nick Zavior and His All Stars
- Ocarina House
- Peter Chua
- Shak and The Baits
- Sheer-Nas and Friends
- Sheila De Niro and Friends
- SISAY
- The Anglo-Chinese Junior College Choir
- The Apex Project
- The Lost Box

- The Lost Hat
- The LostTribe of Pulau Gypsy
- Timothy Nga
- VOXPOPULI
- Xposé Guitar Ensemble
- Your Friend

#### JANUARY 2018

##### All Things New

- Bopcats
- Charlie Lim x Yeo
- Charmaine Pelaez
- Christopher Chen Wei
- ColdCut Quartet
- Cosmic Child
- Dansen John
- Darren Lum and Crimson Inc
- dolltr!ck
- Elaine Chan
- FXTRT
- Iman's League
- Jason Yu
- Jean Tan
- Jive Collective
- Karmahead
- Ken Loh
- Krysta Joy
- Kyla T
- Maxime
- Octaves
- Paint The Sky Red
- Pavi
- Peng Chi Sheng and Tay Sia Yeun
- Picks

- Ronald Goh
- Royal Estate
- Sang Matahari Tidur Mati
- Sarah Ann Wee
- Sensorial
- Sophia Joe
- Sten Sandell & Paul Nilssen Love (Norway, Sweden)
- Subsonic Eye
- Sulaiman and The Expressions
- Tacit Aria
- Tell Lie Vision
- Test the Divide
- The Cosmic Owls
- The Intimate Friends
- Trust the Chaos
- Welly Tjandra Trio
- Yeo

## FEBRUARY 2018

### Foreword February

- .gif
- Abby Simone
- Amni Musfirah and The Hustlers (Malaysia, Singapore)
- Andrew Marko
- Boey Kim Cheng x Kelvin Tan & Tania De Rozario x Linying
- Crystal Goh
- Deborah Emmanuel and Stew Bamrah
- Desmond Soh and Lina Yu
- DoReFaSoLah x Chen Weibiao
- ExtraOrdinary Horizons, Julian Wong, Hannah Nordin, Abdul Wafi and Malcolm Lim
- Farhanah Diyanah
- Groove Factory

- Haneri
- Keith VVOLF
- Marco Zhang and Amanda Huang
- Nusantara Arts
- OCK and Rauzan Rahman
- Orkes Nuri and Syed Ahmad
- Peng Chi Sheng, Tay Sia Yeun and Aaron Matthew Lim
- Performers from the Migrant Community
- Rebekah Sangeetha Dorai
- Republic Polytechnic's Wira & Endang Ratiana Pekacah and Ngee Ann Polytechnic's Adiratna
- Sheer-Nas and Friends
- Telling Stories Live
- The Psalms and Permanence
- Voodoo Sounds x MOTUS x Damaru

## MARCH 2018

### Cool Classics

- Benjamin Boo and Friends
- B-L Piano Duo
- Bossa Celli
- Catholic Junior College Symphonic Band
- Dr Namita Mehta
- Harrow Chamber Orchestra (UK)
- Incursion Trio
- Kseniia & Iryna Vokhmianina
- NAFA Wind and Brass Ensemble
- Novo Winds
- Occasional Oboe Trio
- ONYXmusic
- OperaLab
- Singapore Horn Sounds
- Singapore Lyric Opera Chorus and Singapore Lyric Opera – Leow Siak Fah Artists Training Programme Singers

- Singapore Pocket Opera Theatre
- Singapore Polytechnic Chinese Orchestra
- Singapore Wind Symphony Percussion Ensemble
- Singapore Management University Symphonia
- Students of Lim Tshui Fang and Lim Tshui Ling
- Students of School of the Arts
- Sudarshan
- The Past and The Present
- Zheng Professionals

## PIP'S PLAYBOX

### An Aquatic Adventure

#### Grace Kalaiselvi: Stories of Light and Love

Grace Kalaiselvi

#### Hari Raya: Stories of Family and Love

Bright Ong, Kamini Ramachandran and Yazid Jalil

#### Holi Tales

Grace Kalaiselvi

#### Kids Craft: My Festive Sparklers

#### Stories about Infinity and Beyond

Ang Xiao Ting and Cerys Ong

#### Stories about Infinity and Beyond

Cerys Ong and Ellison Tan

#### Tuneful Tykes

Our Music Classroom

## COLLABORATIONS

### ADAM / LIVE

The Apex Project

### Asian Intercultural Conference: Theatre Wars – Return of the Artist

Intercultural Theatre Institute

### ATC EP2 Launch by Amateur Takes Control

Amateur Takes Control

### Celebrating 10 Years of KittyWu

Dirgahayu, T-Rex, Paris In The Making, Blankverse, Subsonic Eye and Amateur Takes Control (Malaysia, Singapore)

### Chinese Dance Fiesta 2017

Singapore Chinese Dance Theatre

### Ding Yi Chinese Chamber Music Festival 2017

Ding Yi Music Company

- **Between the Weaving Tunes**  
Taipei Liuqin Ensemble (Taiwan)
- **Ding Yi's 10th Anniversary Concert**  
Ding Yi Music Company's Graduating Musicians
- **Glimpse of Shanghai**  
Shanghai Hinmony Chinese Traditional Chamber Ensemble (China)
- **Modern Impressions**  
Chengdu Modern Chamber Orchestra (China)

### Figure8 Agency presents Tinariwen

Tinariwen (Mali)

### KittyWu Double Bill featuring This Town Needs Guns & Mylets (UK, US)

### KoFlow-MFO: A Turntable-Orchestra Programme

DJ KoFlow, Julian Wong, Metropolitan Festival Orchestra, Caryn Cheng, Peter Huang and THELIONCITYBOY

### M1 CONTACT Contemporary Dance Festival

T.H.E Dance Company

- **Asian Festivals Exchange (AFX)**  
Yokohama Dance Collection, T.H.E Second Company and Seoul Dance Collection (Japan, Korea, Singapore)
- **Binary – International Artists Showcase**  
Dimo Kirilov & Tamako Akiyama and Rudi Cole & Júlia Robert (Bulgaria, Japan, Spain, UK)
- **Borderline**  
Muscle Mouth and T.H.E Dance Company (New Zealand, Singapore)
- **Dance at Dusk**  
T.H.E Dance Company, T.H.E Second Company and Company Ici'bas (Singapore, Switzerland)
- **M1 Open Stage + DiverCity**  
T.H.E Dance Company

### M1 Peer Pleasure Youth Theatre Festival 2017

ArtsWok Collaborative

- **Community Dialogues**  
UNSAID, Down Syndrome Association, Jean Ng and Julius Foo
- **Introduction to Devising Workshop**  
The Necessary Stage
- **Triple Bill**  
Down Syndrome Association, St Anthony's Canossian Secondary School and UNSAID
- **Without Reason**  
Sim Yan Ying and Adib Kosnan

### M1 Singapore Fringe Festival 2018 -

#### Let's Walk The Necessary Stage

- **All In**  
Atresbandes (Spain)
- **Displaced**  
Ground Cover Theatre (Canada)
- **Fresh Fringe: Does This Work For You?**  
The Nervous System
- **Fresh Fringe: One Thousand Millennials Crying**  
Kenneth Chia & Mitchell Fang
- **If there's not dancing at the revolution, I'm not coming**  
Julia Croft (New Zealand)
- **The Immortal Sole**  
Edith Podesta (Australia, Singapore)
- **The Most Massive Woman Wins**  
Madeleine George/Mitchell Productions Inc. & Chopt Logic Productions (Australia, US)
- **The Neighbour's Grief is Greener**  
Emanuella Amichai (Israel)
- **Walking in Beauty**  
Petrina Kow

### Muara Festival 2017

Era Dance Theatre

- **Menjunung Budi**
- **School Performances**
- **Tari Pinnan Mualang by Duta Kayong (Indonesia, Singapore)**
- **Zapin Dance – Al Zapfn by Tom Ibnur (Indonesia, Singapore)**

### OURTOWN

Intercultural Theatre Institute

**Quintet-ssential British**

Take 5 Piano Quintet

**Singapore International Violin Competition Grand Final 2018**

Yong Siew Toh Conservatory of Music

**Showtime Productions presents Jazz the Beatles - Jeremy Monteiro, With A Little Help from My Friends**

Jeremy Monteiro, Joanna Dong, Steve Lippia, Miz Dee Logwood, Alberto Marsico, Tony Lakatos, Melissa Tham, CC Lee, Aaron James Lee, John Koh, Christy Smith, Shawn Letts, Shawn Kelley, Eddie Wen and Marques Young (China, Germany, Italy, Malaysia, Singapore, US)

**Showtime Productions presents Jazzy Christmas – A Kaleidoscopic Christmas**

Jeremy Monteiro, Melissa Tham, Nick Zavior, Jens Bunge, Hong Chanutr Techatana-nan, Eugene Pao, Julian Chan and Ben Poh (Germany, Hong Kong, Thailand, Singapore)

**Songs of the Dragon Kiln**

Ding Yi Music Company

**sub:shaman presents Apnea**

sub:shaman, The Psalms and Mudman

**Syndicate presents Intriguan's Album Launch**

Intriguan

**What You're Feeling Is Not Enough – EP Launch by TypeWriter**

Typewriter, Lost Weekend and Tiko Disko

**COMMUNITY ENGAGEMENT**

**Celebrate December 2017 – Offsite Performance**

- CLARQuinet
- SISAY
- Lin Si Tong
- The Anglo-Chinese Junior College Choir

**Cha Cha Dance Workshop**

DanceSport Academy

**Community Handbells Workshops**

Ministry of Bellz

**Community Video Mentorship (LASALLE College of the Arts & Nanyang Technological University)**

Parabole

**Creative Movement Workshops**

The Arts Fission Company

**Dream A Little Dream**

Oniatta Effendi

**Footwork for Seniors – Hip Hop Dance Project (AMKFSC COMNET Senior Services @ Teck Ghee Senior Activity Centre & O'Joy Care Services)**

Danz People

**Footwork for Youth – Street Dance Project (Students Care Service with Kent Ridge Secondary School & Bowen Secondary School)**

Danz People

**Huayi – Community Chinese Drumming Workshops**

ZingO Festival Drum Group

**Kalaa Utsavam – Community Indian Drumming Workshops**

Nawaz Mirajkar

**Moonfest – Community Lantern-making Workshops**

Yong Kah Kin

**Moonfest – Offsite Performances (Bukit Batok Home for the Aged & Ling Kwang Home for Senior Citizens)**

Hubei Provincial Peking Opera Theatre (China)

**Octoburst! – Community Workshops: Nature's Creatures**

Lin Shiyun

**Pesta Raya – Community Angklung Workshops**

Sri Warisan Som Said Performing Arts Ltd

**PLAYtime! on-the-Go – Koko the Great (Grace Child Development Centre & Rainbow Centre Yishun Park School)**

Directed by Natalie Henedige

**PLAYtime! on-the-Go – The Dog Who Goes Woof Woof (MacPherson Sheng Hong Childcare Centre & AWWA Early Intervention Centre @ Napiri)**

Directed by Tan Beng Tian

**Red Dot August – Community Diorama-making Workshops**

Stellah Lim

**Sing Out Loud! for Seniors with Dementia (Alzheimer's  
Disease Association (Singapore) – New Horizon Centre  
Toa Payoh)**

Angelina Choo

**Songwriting for Hope (Singapore Girls' Home)**

Diamonds on the Street

**Tapestry – Community Hula Dance Workshops**

Sugako Mayuzumi

**Theatre for Dreams (Singapore Boys' Home)**

Oniatta Effendi

# HIRERS' PERFORMANCES

April 2017 to March 2018 (Unless otherwise stated, all performances are from Singapore)

## CONCERT HALL

### APRIL 2017

#### MSWorks Pte Ltd

Adam Gyorgy, Piano (US)

#### Singapore Symphonia Company Limited

SSO Gala:

Masaaki Suzuki Conducts Mozart (Japan, Singapore)

SSO Pops Concert:

Makoto Ozone • Rhapsody in Blue (Japan, Singapore)

SSO Subscription Concert:

Messiaen: Turangalila (Singapore, Switzerland)

SSO Subscription Concert:

Robert Spano "Titan" (Singapore, US)

SSO Subscription Concert:

Tan Dun – Farewell My Concubine (China, Singapore)

#### Yong Siew Toh Conservatory of Music

Conservatory Orchestra Series:

Qin Li-Wei & Yang Yang Barber & Rachmaninoff

(China, Singapore)

### MAY 2017

#### Anglo-Chinese Junior College

An Evening with Friends

#### Jointly Presented by Esplanade – Theatres on the Bay and Hong Kong Philharmonic Orchestra

Hong Kong Philharmonic Orchestra (Hong Kong)

#### Singapore Chinese Orchestra Company Ltd

Young Children's Concert – The Little Adventurer of SCO

#### Singapore Symphonia Company Limited

SSO Subscription Concert: Debussy and Dvorak (China, Kazakhstan, Singapore)

#### Sound of Faeries Limited

Kingdom Hearts Orchestra – World Tour (France, Japan, Singapore)

#### Victoria Junior College

Symphony of Voices 2017

#### West Winds, Band of the Bukit Batok Community Club

Blockbusters' Live!

### JUNE 2017

#### FLOW – The Story of Koflow

#### IMM Performing Arts SDN BHD

Sound of Wisdom 2 HEAL (Malaysia)

#### The Philharmonic Winds

Symphonic Collage – A Musical Tapestry (Singapore, US)

#### Vocal Associates Ltd

Faure's Requiem

### JULY 2017

#### Ace 99 Cultural Pte Ltd

10th Orientale Cententus International Choral Festival 2017 – Grand Prix Concert

#### Singapore Chinese Orchestra Company Ltd

Gala: Sun Yingdi & Chelsea Chen Keyboard Extravaganza (China, Singapore, US)

#### Singapore Symphonia Company Limited

Dawn and Storm: SNYO In Concert

SSO Subscription Concert:

Chopin Piano Concerto 2 – Poem of Ecstasy (Canada, Singapore)

SSO Subscription Concert:

Gil Shaham – Brahms Symphonies (Singapore, US)

SSO Subscription Concert:

Mendelssohn Piano Concerto 1 – Brahms Symphonies

#### Sound of Faeries Limited

Harry Potter and The Philosopher's Stone in Concert (Singapore, US)

#### SourceWerkz Pte Ltd

SICF Grand Prix & Closing Ceremony Concert 2017

**AUGUST 2017**

**Orchestra of the Music Makers**

A Celebration of Dreams John Williams

- The Music Makers

**Singapore Symphonia Company Limited**

SSO Pops Concert: A Night At The Movies

SSO Subscription Concert: Emperor and Pathetique (Israel, Singapore)

SSO Subscription Concert: When in Rome (Poland, Russia, Singapore)

**Vmall Entertainment**

Zakir Hussain & Masters of Percussion (India)

**SEPTEMBER 2017**

**Arts Management Associates**

Tommy Emmanuel (Australia)

**Global Cultural Alliance Ltd**

Brief Encounters: A Musical Affair (Austria, Singapore)

**Golden Travel Services Pte Ltd**

Singapore-Shanxi Cultural Exchange Concert (China)

**Pangdemonium Theatre Co Ltd**

The Jam – A Pangdemonium Fundraiser

**The Philharmonic Winds**

Songs Our Parents Love 3 by Philharmonic Youth Winds

**Singapore Chinese Orchestra Company Ltd**

Silk Road Extravaganza (China, Singapore)

**Singapore Symphonia Company Limited**

SSO Subscription Concert:

Litton – Bavouzet (France, US)

SSO Subscription Concert:

Mendelssohn Violin Concerto – Brahms Symphonies (Japan, Singapore)

**OCTOBER 2017**

**The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency**

In Harmony 31 – Dances of the World (by SAF Band)

**Licha Stelaus Productions Pte. Ltd.**

Messa di Gloria by Giacomo Puccini (Norway)

**Nanyang Philharmonic Chinese Orchestra Limited**

Heaven and Earth

**Singapore Chinese Orchestra Company Ltd**

An Evening of Xinyao

**Singapore Symphonia Company Limited**

SSO Gala: Janine Jansen (Netherlands, Singapore)

SSO Subscription Concert:

Stephen Hough • Rachmaninov Piano Concerto 1 (Australia, Finland, Singapore, UK)

SSO Subscription Concert:

Steven Isserlis – Elgar Cello Concerto (Singapore, UK)

SSO Subscription Concert:

The Ring – An Orchestral Adventure (Estonia, France, US)

**NOVEMBER 2017**

**Aries Media Solutions Pte Ltd**

MTV Unplugged – Sounds of Sufi: Rekha Bhardwaj, Harshdeep Kaur and Rasika Shekar (India)

**Centrestage Consultants Pte Ltd**

String A Legacy (Japan, Prague, Singapore)

**Jointly Presented by Euphoria Pte Ltd and Esplanade – Theatres on the Bay**

ROSSA – The Journey of 21 Dazzling Years (Indonesia)

**Lushington Entertainments Pte Ltd**

China Philharmonic Orchestra & Paloma So Conducted by Long Yu (China)

**The Singapore Lyric Opera Limited**

Unrequited Love SLO Gala Concert

**Singapore Street Festival Limited**

Rahimah Rahim, My Life, My Art

**Singapore Symphonia Company Limited**

SSO Gala: Diana Damrau (Germany, Singapore)

SSO Gala: Yefim Bronfman – Beethoven & Bartok (Israel, Singapore, US)

SSO Subscription Concert:  
Beethoven Triple Concerto in C (Russia, Singapore, US)

SSO Subscription Concert:  
Song of Destiny – Brahms Symphonies  
(Philippines, Romania, Singapore)

#### DECEMBER 2017

##### **Aureus Group Pte Ltd**

Aureus Great Artist Series: Melvyn Tan Gala Concert (UK)

##### **Faeries of the East Pte Ltd**

Disney In Concert: Frozen (France, Singapore)

##### **Hallelujah Oratorio Society**

Messiah

##### **The Philharmonic Winds**

On The Fifth Day Of Christmas

##### **Singapore Symphonia Company Limited**

A Celebration of Youth Orchestras (Malaysia, Singapore)

SSO Subscription Concert: Finland 100  
(Finland, Singapore)

##### **Toa Payoh West CCMC**

Con Brio V

##### **Vocal Associates Ltd**

Tomorrow Shall Be My Dancing Day

##### **Wind Bands Association of Singapore**

5th WBAS Youth Band Festival

#### JANUARY 2018

##### **Kids' Philharmonic & Co. Ltd.**

Coming Together to Sing with Vienna Boys Choir  
(Austria, Singapore)

##### **Orchestra of the Music Makers**

OMM10: Discover

##### **The Philharmonic Winds**

Philharmonic Youth Winds Presents Classiques! X

##### **Singapore Symphonia Company Limited**

SSO Subscription Concert:  
Haydn Cello Concerto 1 (China, Singapore)

SSO Subscription Concert: Mahler 7

SSO Subscription Concert: Scheherazade • Kari Kriikku  
(Finland, Singapore)

SSO Subscription Concert: Symphonie Fantastique  
(Japan, Singapore)

##### **West Winds, Band of the Bukit Batok Community Club**

West Winds 25th Anniversary Concert:  
Gratitude Celebrating 25 years of Music,  
Friendship and Community

#### FEBRUARY 2018

##### **Aureus Group Pte Ltd**

Boris Berezovsky: Titan of the Piano (Russia)

##### **Brought to you by Esplanade – Theatres on the Bay**

Chris Botti (US)

##### **Rave Group Int'l Pte Ltd**

The Poetic Zheng – Wang Zhongshan World Tour Concert  
(China)

##### **Singapore Symphonia Company Limited**

SSO Subscription Concert: Shostakovich Cello Concerto  
(Germany, Singapore, Uruguay)

#### MARCH 2018

##### **Christine N Concerts Ltd**

Faire Is The Heaven by St John's College Choir (UK)

##### **Brought to you by Esplanade – Theatres on the Bay**

Estonian National Male Choir (Estonia)

##### **NUS Centre For the Arts**

Varsity Voices 2018

##### **The Philharmonic Winds**

From Bernstein to Copland

##### **Singapore Symphonia Company Limited**

SNYO in Concert – A Musical Flower Clock  
(Netherlands, Singapore)

SSO Subscription Concert: Alina Ibragimova Plays  
Brahms (Russia, Singapore)

SSO Subscription Concert: Radiance and Spark  
(Canada, China, Germany, Poland, Singapore, US)

##### **Victoria School**

Rhapsody XIII

## THEATRE

### APRIL 2017

#### Arte Compass Pte Ltd

Ponniyin Selvan (India, Singapore)

#### Spring-time Productions (Singapore) Pte Ltd

The Golden Cangue (Hong Kong)

### MAY 2017

#### AGP World Pte Ltd

Nicolai Friedrich –The Best Mentalist of the World (France)

#### Now/Live Pte Ltd

AIR – Live in Singapore (France)

#### The Singapore Lyric Opera Limited

Donizetti's L'elisir d'amore

#### Teamwork Productions Pte Ltd

What's Done Is Done (India)

### JUNE 2017

#### Ministry of Education

Singapore Youth Festival 2017 Celebrations:  
Youth Hearts – Radiate

### JULY 2017

#### Ministry of Education

Singapore Youth Festival 2017 Celebrations:  
Youth Hearts – Radiate

#### Singapore Dance Theatre Ltd

Celebration In Dance  
Masterpiece In Motion

### AUGUST 2017

#### Jointly Presented by Singapore Repertory Theatre and Esplanade – Theatres on the Bay

Forbidden City – Portrait of an Empress

### OCTOBER 2017

#### Faeries of the East Pte Ltd

Star Wars VII: The Force Awakens in Concert (Australia, Singapore)

### NOVEMBER 2017

#### The Comedy Club Pte Ltd

Kings & Queen of Comedy Asia 8 – Harith Iskander, Daliso Chaponda, Raj Sharma, Sharul Channa, Stephen Grant (Malaysia, Singapore, UK, US)

### DECEMBER 2017

#### Singapore Dance Theatre Ltd

The Nutcracker

### JANUARY 2018

#### Adi Media Pte Ltd

Concert Planet Akim and the Majistret Live in Singapore (Malaysia)

#### Faeries of the East Pte Ltd

Harry Potter & The Chamber of Secrets in Concert (Singapore, US)

#### Now/Live Pte Ltd

Fleet Foxes – Live in Singapore (US)

#### SC Cultural & Educational Pte Ltd

Hundred Birds Dress (China)

### FEBRUARY 2018

#### SC Cultural & Educational Pte Ltd

The Legend of SuWu (China)

### MARCH 2018

#### Arte Compass Pte Ltd

MARA –The Mastermind (India, Singapore, US)

#### Jointly Presented by Singapore Repertory Theatre and Esplanade – Theatres on the Bay

National Theatre's The Curious Incident of the Dog in the Night-Time (UK)

#### Sinoquest Pte Ltd

Dynamic Yunnan (China)

## RECITAL STUDIO

### APRIL 2017

#### Hibikiya Pte Ltd

HIBIKI VI

#### Roberto Alvarez

Picnic Suite (Singapore, Spain, Ukraine)

#### Ruth Rodrigues

Musical Portraits by Kenneth Hamilton (UK)

**Siew Yi Li**

Les Sonates Francaises by Siew Yi Li and Beatrice Lin

**Sinfonia Music Studio Pte Ltd**

Alicja Fiderkiewicz Solo Piano Recital (Poland)

**Teamwork Productions Pte Ltd**

Iss Majhdhar Mein

**Yee Ee Ping**

Dreams, Passions and Love (UK)

**MAY 2017**

**Arte Compass Pte Ltd**

The MANDolin & Beyond 2017 (India, US)

**HuM Theatre Ltd**

Mohan's Masala (India)

**Loh Jun Hong**

A Musician's Fantasy – by More than Music

**Singapore Street Festival Limited**

The New Wave (by REQ, Sheeq Luna, The Zaddon)

**Singapore Youth Choir Ltd**

SYC in La-lah Land

**Soh Kheng Jin Eugene**

Bakers in Space Implosions EP Launch

**Tang Tee Khoon**

Bach – A Prelude

Beethoven Heroic Years – Concerts for Children

(Italy, Singapore, UK, US)

**JUNE 2017**

**Ars Nova Productions LLP**

The Odyssey

**Atul Sinha**

Songs of Belonging (Australia, Singapore)

**Harmonica Aficionados Society**

Judy's Harmonica Ensemble Asian Tour Concert

–The Map Painter (Taiwan)

**Kartik Alan Jairamin**

Singapore Horn Sounds: Debut!

**Leaw Weilin**

SOAR by Stringanza

**The Philharmonic Orchestra Society**

The Philharmonic Orchestra's 15th Anniversary:

The Complete Beethoven Symphonies (II)

**Singapore Pocket Opera Theatre Ltd**

48, Our Gift to the Life Changers, Teachers

**Singapore Street Festival Limited**

Uncharted featuring Natalie Ong, SamReq & Yeng

Constantino (Philippines, Singapore)

**JULY 2017**

**Harmonica Aficionados Society**

QY35: Burger Niibori Harmonica Concert

(Italy, Singapore)

**John Rae Philippe Saavedra Cortes**

Bahaghari

**Mark Anthony Paden Canios**

rach'd

**Siew Yi Li**

Tchaikovsky & Arensky's Piano Trios

**Singapore Street Festival Limited**

Sachiyo –The Journey Concert (Japan, Singapore)

**AUGUST 2017**

**Kris Foundation**

Beyond Borders 2017: Victoria Li, Martins Smaukstelis

and Benjamin Lim (Latvia, Singapore)

Viva Viola! 2017

**Lin Hengyue**

Ballerinas

**MS Works Pte Ltd**

Piano and Poetry Potpourri

**Singapore Youth Choir Ltd**

If You Were A Song (Singapore, Sweden)

**Toh Tze Chin**

Wonderland X

**Vocal Associates Ltd**

Songbirds Series II  
– A Song Festival For All Winged Things

**SEPTEMBER 2017**

**Ding Yi Music Company Ltd**

Musical Frontiers (Finland, Singapore)

**Loh Jun Hong**

Live Jukebox! by More than Music

**The Musique Loft**

Aspects of Liszt (US)

**QingArts Musical and Performance Society**

A Vocal Recital

**Shane Thio**

Aspirations – Performance & Workshop by Shane Thio

**Valerie Choo Jia Qi**

On Display: A Musical Cabaret

**OCTOBER 2017**

**Admission Nation LLC**

The Roots of Flamenco (by Sonia Olla & Ismael Fernandez) (US)

**Brett P. Yang**

TwoSet Violin World Tour (Australia)

**Harmonica Aficionados Society**

QY36: Harmonica Magic

**Singapore Street Festival Limited**

Encore! – D’J Party 15th Anniversary Concert

**Vocal Associates Ltd**

Chi of Love by Khor Ai Ming

**NOVEMBER 2017**

**Brownhill Consultancy Pte. Ltd.**

Overture to Holidays (by Serine de Labaume, Yi Li Siew & Beatrice Lin)

**Joanne Wong**

Duo Recital: Presented by Joanne Wong & Shawn Neo

**Kartik Alan Jairamin**

Duo Continuum – Retelling Forgotten Stories II: In Delightful Company

**Klass International Pte Ltd**

JOHN KLASS Sings The Hits!

**Nusantara Arts**

Traditionally Avant Garde – A Journey with Malay Music

**Tang Tee Khoon**

6 + 6ACH (Singapore, UK)

**DECEMBER 2017**

**The Arts Place**

That’s Me – Vocal Recital by Michelle Chow & Martin Ng

**Association for Persons with Special Needs**

Music Gives Back 2! Concert

**The Band World**

Singapore Clarinet Festival 2017

**Dicapella Dizi Ensemble**

Flutes of the World

**Kris Foundation**

Kris Foundation Presents Trout! – Evelyn Handrisanto and Friends

**Lam, Vincent Ho Ming**

The Best of West End – Encore! (UK)

**Lee Shi Mei**

Not A Piano Trio Recital: Arnold Schönberg’s Transfigured Night

**Low Shao Suan**

Christmas Concert 2017

**Singapore Street Festival Limited**

An Evening with Sean Ghazi – Love Songs from the Stage and Screen (Malaysia)  
Just Frances

**Teng Xiang Ting**

Sure on this Shining Night

**Yung-Yu Huang**

Serene Echoes, Yung-Yu Huang Solo Recital (Taiwan)

**JANUARY 2018**

**Mode Productions Pte Ltd**

Kelvin Ray of Light Concert

**MS Works Pte Ltd**

Antiquity through Modernity

**New Opera Singapore Ltd**

Sing for Fun(d) Concert by New Opera

**Shao Yeh Music Co Ltd**

HeLOL World (Taiwan)

**Sinfonia Music Studio Pte Ltd**

Piano Recital by Alicja Fiderkiewicz (Poland)

**Staynuts Music Pte Ltd**

Multiplicity – An Album Launch

**Three X Media Production Pte Ltd**

Shalynn Tsai

**FEBRUARY 2018**

**Presented by British Council in collaboration with Singapore Repertory Theatre and Esplanade – Theatres on the Bay**

What Relaxed Events Tell Us About Who Arts Are For – A British Council “Knowledge is Great” lecture featuring Kirsty Hoyle (UK)

**Engage Arts Pte Ltd**

Vocal Traditions of India – A tribute to Gana Saraswati Kishori Amonkar (India)

**The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency Chamber Repertory X (by SAF Band)**

**MARCH 2018**

**Kartik Alan Jairamin**

EDQ Presents: 3

**Lee Shi Mei**

Postscript

**T'ang Quartet**

T'ang Quartet Presents What The Fugue!

**THEATRE STUDIO**

**JUNE 2017**

**Singapore Dance Theatre Ltd**

Peter & Blue's Birthday Party

**OCTOBER 2017**

**Purelankan Ideas Pte Ltd**

Aluth Horek Ona – Wanted a New Thief (Sri Lanka)

**Soorya (Singapore)**

The Transcendence (India, Singapore)

**NOVEMBER 2017**

**Bhaskar's Arts Academy Ltd**

Brihannala – Arjuna's Disguise

**DECEMBER 2017**

**Sigma Contemporary Dance**

Insatiable by Sigma Contemporary Dance

**T.H.E Dance Company Ltd**

Three Kin (Bulgaria, Korea, Singapore)

**JANUARY 2018**

**TRDO Ltd**

TRDO Act 4: We, The Singaporeans (WTS!)

**REHEARSAL STUDIO**

**MAY 2017**

**Clarence Tan**

MasterWorks – Beethoven At An Exhibition

**JUNE 2017**

**Ministry of Education**

Singapore Youth Festival 2017 Celebrations (Workshops)

**JULY 2017**

**Ministry of Education**

Singapore Youth Festival 2017 Celebrations (Workshops)

**AUGUST 2017**

**Jointly Presented by Singapore Repertory Theatre and Esplanade – Theatres on the Bay**

Directing Workshop with Steven Dexter: Forbidden City

**NOVEMBER 2017**

**Lau Wen Rong**

Brass Connection: Debut!

## ANNEXE STUDIO

### APRIL 2017

#### The Comedy Club Pte Ltd

Singapore Comedy Fringe Festival 2017  
(Canada, Ireland, Malaysia, New Zealand, Singapore, UK)

#### Jasmine Choe

Maricelle: The Pursuit Launch Party

### MAY 2017

#### F J Benjamin (Singapore) Pte Ltd

Marc Jacobs Fall 2017 SEA Press Day

#### Orbis Festival Productions Pte Ltd

Collective Minds presents Cyril Hahn (Switzerland)

### JUNE 2017

#### The Comedy Club Pte Ltd

Malaysian Association of Chinese Comedians:  
Now That's What I Call Jokes Vol. 8 (Malaysia)

#### Cross Ratio Entertainment Pte Ltd

The Façade – Vanity EP Launch

#### Moonbeats Asia LLP

Moonbeats presents Honne (UK)

### JULY 2017

#### The Gig People (Singapore) LLP

LEW: Lullacry Album Launch

#### Orbis Festival Productions Pte Ltd

Disco Edit City with The Reflex by Collective Minds X  
Darker Than Wax (Singapore, UK)

#### Pangdemonium Theatre Co Ltd

Pangdemonium's Triple Threats Musical  
Theatre Workshop 2017 Showcase

#### Spinworkx Pte Ltd

Asia Pacific Yo-Yo Championships 2017 After Party

#### Universal Music Pte Ltd

Niall Horan: Exclusive Showcase (Ireland)

### AUGUST 2017

#### The FinLab

Interstellar (Showcase Day)

#### Joshua Lau

Amberhill: Songs of Summer EP Launch

#### LAMC Productions Pte Ltd

Richie Kotzen Live in Singapore (US)

#### Orbis Festival Productions Pte Ltd

Collective Minds presents Ben Pearce (Australia)

### SEPTEMBER 2017

#### Global Entertainment Production

Gerhana Skacinta Live at Esplanade Annexe Studio  
(Malaysia)

#### MLA Pte Ltd

Rolls Royce Phantom Launch

#### Mode Entertainment Pte Ltd

Derrick "Back to 19" Live

#### Singapore Management University

SoundTrek 2017 by SMU Music Interactive Club  
& SMU Sound Foundry

### OCTOBER 2017

#### Amnesty Pte Ltd

Fred Perry Subculture Live (UK)

#### Sharan Sunil Pillai

Rock-A-Fall 2017

### NOVEMBER 2017

#### The Events Artery

Pinot Palooza Singapore (Australia)

#### Orbis Festival Productions Pte Ltd

JUNGLE presented by SingJazz & Collective Minds (UK)

### DECEMBER 2017

#### Thunder Rock School

Thunder Rock School presents The Beatles

### JANUARY 2018

#### Daniel Sassoon

PG.Lost – Versus Tour with In Each Hand A Cutlass  
(Singapore, Sweden)

**Division Communications Pte Ltd**

KIA Stinger Media Launch

**FEBRUARY 2018**

**The Comedy Club Pte Ltd**

Gina Yashere Live in Singapore (UK)

**Straatosphere**

PUMA FUTURE 2018 Launch

**Universal Music Pte Ltd**

An Exclusive Showcase with Shane Filan (Ireland)

**MARCH 2018**

**Persatuan Bahasa Melayu Universiti**

**Kebangsaan Singapura**

PBMUKS mempersembahkan SAHSIAH: ME{R}DU 2018

**Wilson Chee**

DiVine & Friends LIVE 2018

## OUTDOOR THEATRE

**JUNE 2017**

**Ministry of Education**

Singapore Youth Festival 2017 Celebrations

**JULY 2017**

**Ministry of Education**

Singapore Youth Festival 2017 Celebrations

**SEPTEMBER 2017**

**Singapore GP Pte Ltd**

Formula 1 Singapore Airlines Singapore Grand Prix

## WATERFRONT CARPARK

**MAY 2017**

**Esprimo Pte Ltd**

Star Wars Run Singapore 2017



OUR HEARTFELT THANKS TO ALL INDIVIDUALS, ORGANISATIONS AND CORPORATIONS  
FOR YOUR SUPPORT OF ESPLANADE THROUGH THE YEARS.