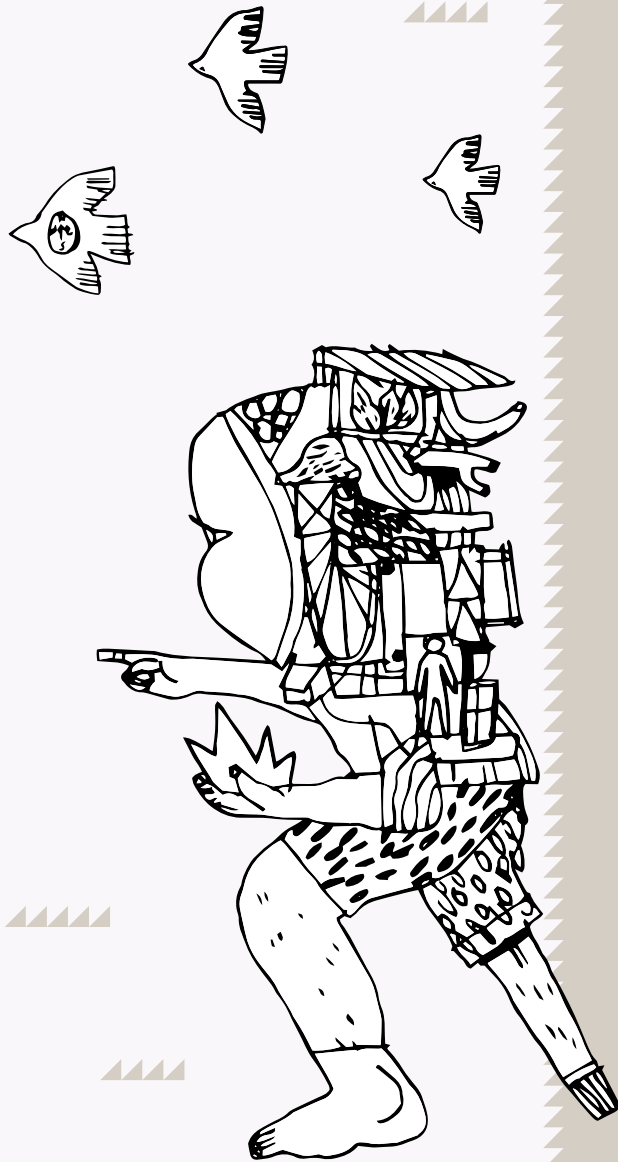


# The Esplanade Co Ltd

ANNUAL  
REPORT  
FY2018/2019



esplanade  
theatres on the bay  
singapore



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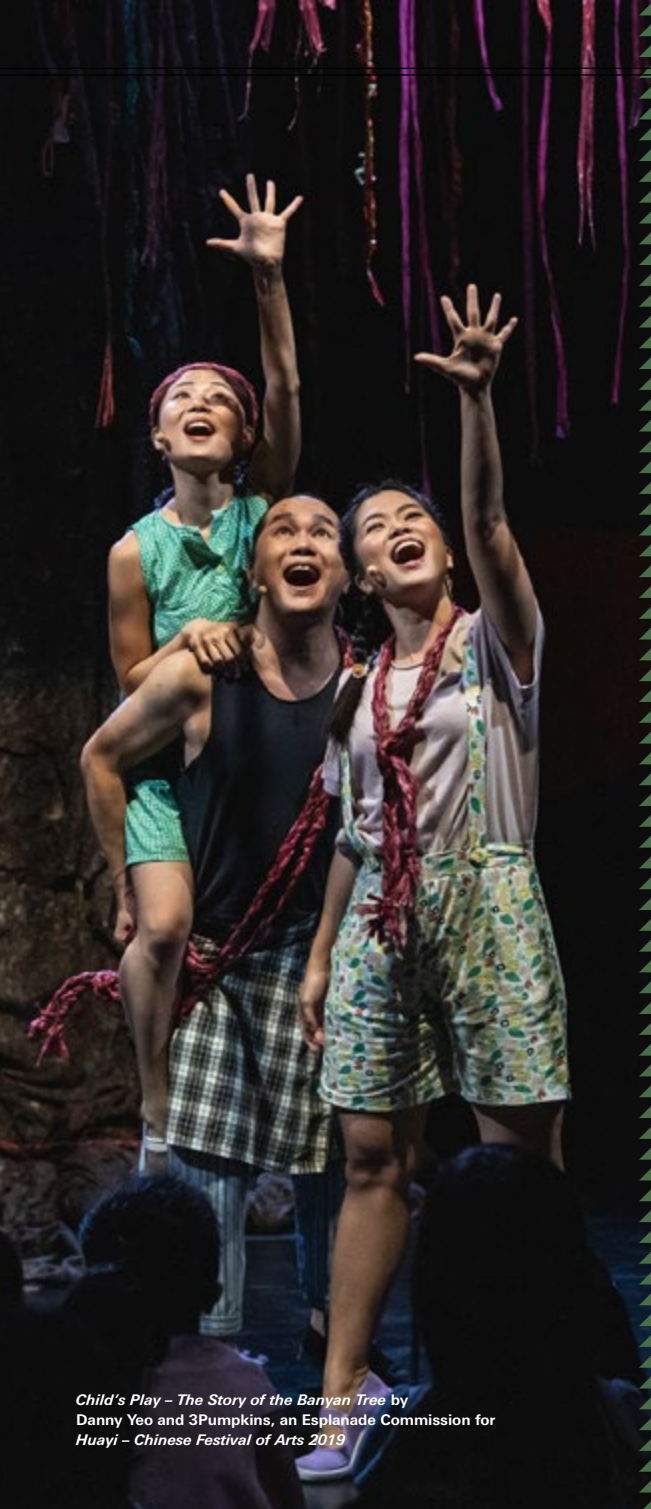
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*Child's Play – The Story of the Banyan Tree* by  
Danny Yeo and 3Pumpkins, an Esplanade Commission for  
*Huayi – Chinese Festival of Arts 2019*

# Vision, Mission, Values

## OUR VISION

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

## OUR MISSION

To entertain, engage, educate and inspire.

## OUR VALUES

We recognise that our core business is in the arts.

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

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

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

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

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

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

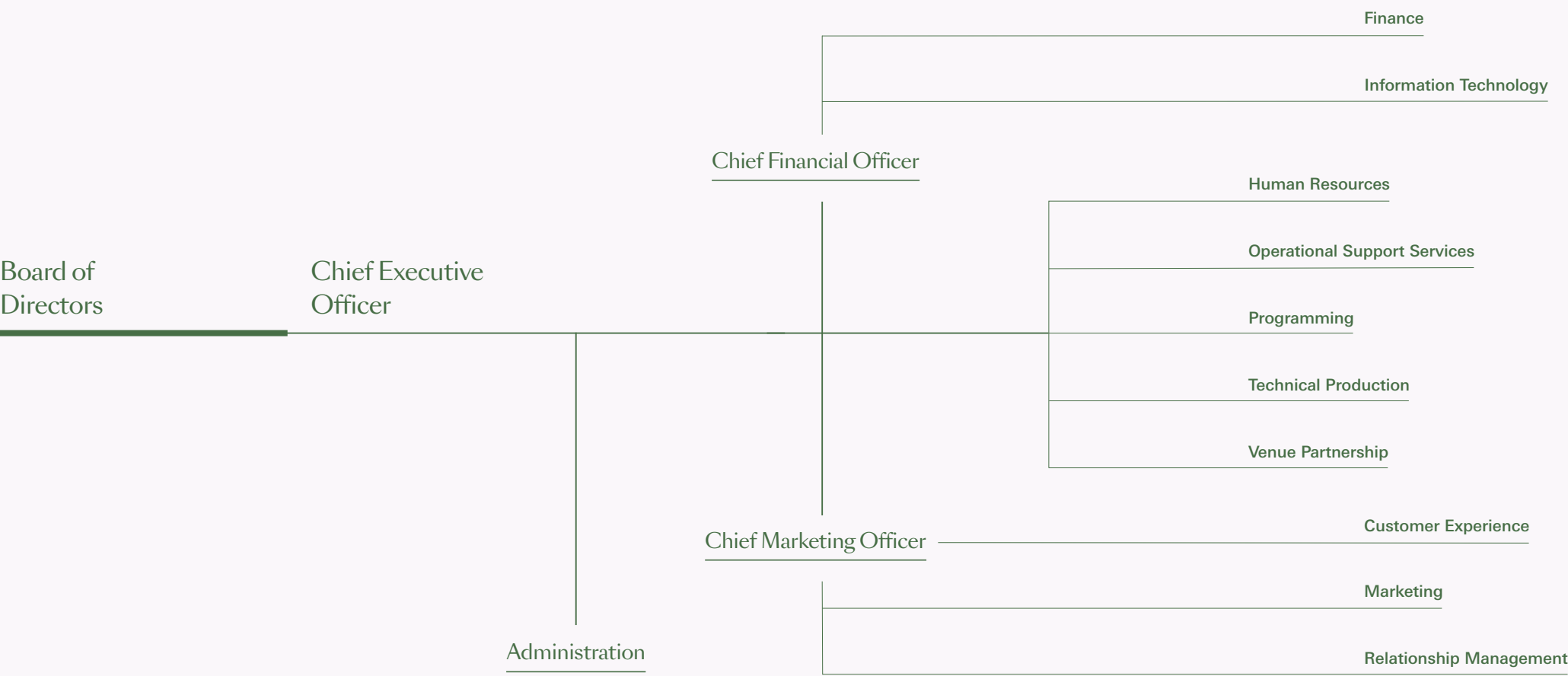
Above all, we are a team. We recognise that everyone matters and that all roles are important. As a team we will:

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

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



# Organisation Structure



# Corporate Information

## BOARD OF DIRECTORS

Mr Lee Tzu Yang (Chairman)  
 Ms Yvonne Tham (Chief Executive Officer)  
 Mrs Rosa Daniel  
 Prof Lily Kong  
 Dr Jennifer Lee  
 Mr Kenny Powar  
 Mr Ramlee Bin Buang  
 Mr Sim Hwee Cher  
 Mr Suhaimi Bin Zainul Abidin  
 Dr Patricia Tan Shu Ming  
 Mrs Valarie Wilson  
 Mr Yap Chee Meng  
 Mr Andre Yeap

## NOMINATING & REMUNERATION COMMITTEE

Dr Jennifer Lee (Chairman)  
 Mrs Rosa Daniel  
 Prof Lily Kong  
 Mr Kenny Powar  
 Mr Ramlee Bin Buang  
 Mr Sim Hwee Cher

## AUDIT & RISK COMMITTEE

Mr Yap Chee Meng (Chairman)  
 Mr Suhaimi Bin Zainul Abidin  
 Dr Patricia Tan Shu Ming  
 Mrs Valarie Wilson  
 Mr Andre Yeap

## REGISTERED ADDRESS

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

RSM Risk Advisory Services Pte Ltd

## PANEL OF LEGAL ADVISORS

Rajah & Tann LLP  
 RHTLaw Taylor Wessing LLP

## COMPANY SECRETARY

Mr See Tho Keng Leong

## PRINCIPAL BANKERS

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

# Board of Directors

Appointments as at latest practicable date

## Mr Lee Tzu Yang

Age 65

Appointed to the Board on 24 Nov 2003  
Date of last re-appointment: 24 Nov 2017

### Chairman

Dr Goh Keng Swee Scholarship Fund, Lee Kuan Yew Exchange Fellowship, Lee Kuan Yew Scholarship Fund, Public Service Commission, Singapore University of Technology and Design

### Vice Chairman

Board of Visiting Justices and Board of Inspection

### Member

Legal Service Commission, Singapore Arts School Ltd

### Qualifications

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

## Ms Yvonne Tham

Age 45

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

### Chief Executive Officer

The Esplanade Co Ltd (appointed on 1 Aug 2018)

### Member

SISTIC.com Pte Ltd, Advisory Committee for Singapore Film Commission – Infocomm Media Development Authority, Culture Academy Stakeholders Steering Committee – Ministry of Culture, Community and Youth, Heritage and Identity Partnership – Urban Redevelopment Authority

### Qualifications

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

## Mrs Rosa Daniel

Age 55

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

**DS (Culture)**  
Ministry of Culture, Community and Youth  
**CEO**  
National Arts Council

### Qualifications

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

## Prof Lily Kong

Age 54

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

**President and Lee Kong Chian Chair Professor of Social Sciences**  
Singapore Management University

### Council Member

Advisory Council on Community Relations in Defence  
(Educational Institutions), Presidential Council for Religious  
Harmony, Social Science Research Council (SSRC)

### Board Member

A\*STAR (Agency for Science, Technology and Research), Housing  
& Development Board, National Heritage Board, Singapore Art  
Museum, Singapore International Chamber of Commerce

### Advisory Board Member

Centre for Liveable Cities Advisory Board

### Commission Member

Public Service Commission

### Committee Member

Chinese Community Sub-Committee of the Community  
Committee, Elections Department Singapore, Prime Minister's  
Office, Founders' Memorial Committee

### Panel Member

Scientific Panel to the Ministry of National Development

### Qualifications

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

## Dr Jennifer Lee

Age 66

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

Director

Parkway Trust Management Ltd

### Qualifications

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

## Mr Kenny Powar

Age 48

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

Founder and CEO

Rebel Owl

Director

KEHpital Pte Ltd, Powars & Partners Pte Ltd

### Qualifications

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

## Mr Ramlee Bin Buang

Age 62

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

Founder

UYKO Advisory

Chairman and Director

1FSS Pte Ltd

Director

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

Member

MOH Holdings Investment Committee, Singapore  
Accountancy Commission, Woodlands Health Campus

### Qualifications & Professional Bodies

ACCA, Harvard Business School Advanced Management Program (2011),  
Graduate Diploma in Marketing, Certified GRC Professional and Certified  
Co-Active Coach

Member

The Chartered Association of Certified Accountants (UK), CPA (Australia)

Member

MIS and CIM (UK). Associate Certified Coach (ICF)

Non-practicing member

Institute of Singapore Chartered Accountants



## Mr Sim Hwee Cher

Age 62

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

### Council Member

Community Chest, National Youth Achievement Award Association

### Advisory Council Member

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

### Director

Mandai Park Holdings Pte Ltd, NTUC Income Co-Operative Limited, UOL Group Ltd

### Qualifications

Bachelor of Accountancy (Second Class Honours),  
National University of Singapore

## Mr Suhaimi Bin Zainul Abidin

Age 40

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

### Chief Executive Officer

Quantedge Capital Pte Ltd

### Director

National Environment Agency, SkillsFuture Singapore Agency,  
Quantedge Foundation, Mendaki SENSE, Warees Investments,  
Tri Sector Associates, Learning Gateway Ltd

### Council Member

Charity Council, Lifelong Learning Endowment Fund

### Qualifications

LLB Law Degree, University of Nottingham, UK

## Dr Patricia Tan Shu Ming

Age 45

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, US  
Master of Arts, History of Technology, Stanford University, US  
Doctor of Philosophy in Modern History, Oxford University, UK

## Mrs Valarie Wilson

Age 48

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 64

Appointed to the Board on 24 Nov 2013  
Date of last re-appointment: 24 Nov 2018

### Independent non-Executive Director

AXA Insurance Pte Ltd (non-Exec Chairman), RHB Asset  
Management Group (non-Exec Chairman), Keppel Land Limited,  
Pavilion Energy Trading & Supply Pte Ltd, Pavilion Gas Pte Ltd,  
RHB Investment Bank Berhad, RHB Securities Singapore Pte Ltd,  
ARA Trust (Suntec) Limited and SATS Ltd

### Qualifications & Professional Bodies

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

## Mr Andre Yeap

Age 58

Appointed to the Board on 24 Nov 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

### Independent Director

ASL Marine Holdings Ltd

### Qualifications & Professional Bodies

Bachelor of Laws (Hons), National University of Singapore  
Advocate & Solicitor, Senior Counsel, Supreme Court of Singapore

### Member

Law Society of Singapore

### Fellow

Singapore Academy of Law and Singapore Institute of Arbitrators

# Chairman's Review



Photo by Alvin Ho

The metaphor of a journey is fitting for the arts. The process of discovery in relation to self and others we engage along the way involves searching beyond the present.

This came to life on the Esplanade Community Wall in October 2018 with *FORAGE, VOYAGE* an exhibition we commissioned Singapore artist Lee Wan Xiang to create, which explores continuous evolution of the self. Wan Xiang re-created this artwork on the cover of our annual report for Esplanade for our journey, led by Yvonne Tham, who took over from Benson Puah as our CEO from 1 Aug 2018.



Enjoying an interactive performance at *Flipside 2018*

The birth of each new work is an adventure. We commissioned 15 visual arts exhibitions in our public spaces from 69 Singapore and regional artists in FY2018/2019, and we commissioned, produced and supported another 148 original works and initiatives in the performing arts. In line with our mission to support more artistic creation, this is triple our number in FY2012/2013. Every new work is fraught with challenges but also fulfilling. We are proud to have played a part in creating unique works that speak of Singapore and Asian stories.

We are committed to supporting the creation of more new works, particularly by Singapore and Asian artists. Increasingly we do so in partnership with other producers, festivals and arts centres in the Asia Pacific region. When our new semi-flexible 550-seat theatre opens in 2021 we will do even more. Construction of the new theatre broke ground on 18 Jun 2019 and in appreciation of the generous donation of S\$10 million from Singtel, it will be named the Singtel Waterfront Theatre.



Many in Singapore are donating generously to arts and cultural causes. Among the national Distinguished Patron of the Arts awardees for corporations and individuals, organised by the National Arts Council this year, are Singtel and Anne Lee from Bowen Enterprises Pte Ltd. They are among those who generously contributed a total of S\$5.67 million to Esplanade in this financial year. Excluding Singtel's large donation, the sponsorship and donation amount to Esplanade this year increased by about 7%.

The number of our sponsors and donors who gave more than S\$1,000 increased by 46% from 114 in the previous year. Some of our new sponsors include Tridente Automobili Pte Ltd (Maserati) as the Official Car of *Jazz at Lincoln Centre with Wynton Marsalis*, as well as first-time arts supporter Burger King, which supported our free alternative music festival *Baybeats*.

Our first-ever fundraising gala on 9 Jun 2018, where guests dined on the stage of the Esplanade Theatre and were entertained by Singapore artists, contributed significantly to this increase in the number of sponsors and donors. Many of them responded to our call to help us build the new theatre for our next generation of audiences and artists. We raised S\$980,000 from the gala, of which S\$920,000 will go to the waterfront theatre project. The balance of S\$60,000 will support our Community Engagement programmes which bring the arts to underserved communities, including children, youths, those with special needs, seniors and migrant workers.



Artist's impression of the new Singtel Waterfront Theatre





*One Thousand Beats by Sriwana at Pesta Raya – Malay Festival of Arts 2018*


We continue to look at innovative ways for more to leave their mark on the new waterfront theatre. At the theatre's ground-breaking, we launched the *Gift a Seat* campaign for a limited number of seats to be adopted for a donation above a minimum of S\$2,800 per seat. We welcome philanthropists and corporates that wish to make a lasting contribution to the arts in Singapore to adopt various spaces. These include the Waterfront Linkway which will shelter our visitors coming from the main centre, the Green Room where artists mingle and rest, as well as Dressing Rooms where artists transform into their stage personalities.

We are also exploring simple ways for the general public to participate and be a part of our vision to be an arts centre for everyone. No amount is too small and every contribution matters. Thousands of individuals who see value in the arts and believe in what we do for the community gave close to S\$80,000 in FY2018/2019 through the donation boxes at the centre and through online donation platforms such as [Giving.sg](http://Giving.sg) of the National Volunteer & Philanthropy Centre (NVPC) and our ticketing partner SISTIC.com.

This year, we continue to work with NVPC to launch a fundraising campaign called *Ground Up*, where the public can help develop our next generation through the waterfront theatre from donating as little as S\$10. Bowen Enterprises will contribute dollar-for-dollar to match donations up to a total of S\$50,000 to encourage more people to give.

Whether it is for big or small giving, it is what we do to serve our communities and the impact of our work for them that is at the heart of our fundraising. Many of our sponsors and donors who share the same belief have consistently supported and stayed with us through the years.





We are grateful for the continued support of Tan Chin Tuan Foundation for our *Mother's Day Special: Songs for Mothers with Love* at the Esplanade Concert Hall for the last three years. Every year, close to 1,600 beneficiaries from 40 Social Service Organisations (SSOs) are invited to attend this concert which features popular getai singers with familiar and well-loved Chinese hit songs from yesteryear. Through this and other Community Engagement programmes in FY2018/2019, we hosted a total of 17,086 beneficiaries to 629 activities. Both grew about 7% from last year.

Audiences enjoying Esplanade's *Mother's Day Special: Songs for Mothers with Love* at the Esplanade Concert Hall



Many Singapore artists have come forward to help us raise funds, for which we are thankful. Renowned visual artist Chua Boon Kee contributed his artworks to Esplanade for the third time in support of our fundraising initiatives. The first was on the occasion of our 10th Anniversary in 2012 with his exhibition *In the Affair of Cats & Dogs, the Government's Involved and So Shall We*, and the second was for a group exhibition *80by80* in 2017. In 2018, to help raise funds for our new waterfront theatre, Boon Kee's uniquely designed cats and dogs sculptures in his installation *to have a home* at the Esplanade Concourse were made available for public adoption and helped us raise S\$63,888.

Our sincere gratitude goes to MCCY and NAC for their continued support and partnership. We also thank the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club for their unwavering support of Esplanade's Community Programmes which promote social cohesion and bonding.

My personal appreciation goes to my fellow board members for their tireless dedication and commitment to Esplanade. Our outgoing board members Christine Ong, Saw Phaik Hwa and Mildred Tan-Sim Beng Mei provided invaluable counsel and contributions. We warmly welcome Janet Ang, Lily Kong, Sim Hwee Cher and Suhaimi Zainul Abidin to the Esplanade Board. I must also thank Benson Puah who so ably led Esplanade as CEO till last year.

As we set sail for new lands and forage for new food from experiences, great adventures await our artists and audiences. We have a great crew for this journey in the Esplanade team. I would like to thank our staff for their passion, professionalism and perseverance in serving our diverse community through the arts.



Lee Tzu Yang  
Chairman



*to have a home* by Chua Boon Kee



# From the CEO



Photo by Wesley Loh

The vision for Esplanade — Theatres on the Bay to be an arts centre for everyone, however simple, is a powerful one. The journey the centre has taken in the last 20 years is held accountable against this simple vision: whether we have served, through the arts, the different people and communities, including various artistic communities, who make up Singapore society.

In FY2018/2019, 2.68 million people attended over 4,000 ticketed and non-ticketed activities at Esplanade. A vast majority of the attendances was at performances in our ticketed and non-ticketed venues. And when our venues have reached their full capacity, such as at the Esplanade Outdoor Theatre, technology via a simulcast on the newly installed outdoor LED screens, brought performances to more people. But there were also many who participated in workshops, talks, masterclasses, tours and learning journeys around the centre. Even though attendances went up by about 14% from FY2017/2018, there still remain many who have yet to step into Esplanade or to have the opportunity to encounter the arts here and beyond our walls.

## Creativity and a Sense of Adventure

The questions that continue to drive the Esplanade team forward also centre around our vision. The needs of this “Everyone” we serve have changed in ways that demand of us new responses, new solutions, new programmes.

We know that the tensions and divides in society, not just in Singapore but around the world, have become more pronounced. So, we ask how can the arts and Esplanade as a civic space address or even heal these fractures, and how can the arts inform, educate and empower our next generation in their approaches to the issues of their time?

We know too that technology will continue to radically shape our leisure habits and lifestyles. How can the arts and Esplanade further tap into the many digital and media tools to connect with a wider public, or to deepen knowledge and understanding of the arts and culture? In the coming years, our efforts on the digital front will help bring performances to inspire a wider audience beyond our walls. Interviews with artists, behind-the-scenes videos, introductory talks, and even educational kits for schools will all be material that can be available to deepen an audience’s knowledge of a performance or reach out to the next generation.

As our arts scene matures, so has the artistic and cultural landscapes around us in the region. How can Esplanade better support Singapore artists to make work that speaks not only to the changing society around us, but also connect with the region and the world?

These questions also point the Esplanade team to aspire towards another statement in our vision, one less frequently cited but no less powerful: We will be internationally recognised for our creativity and sense of adventure. Because how else can we chart a path in the arts for the future but creatively and with a sense of adventure! And in FY2018/2019, Esplanade did have our fair share of adventures as we started on a journey to answer these questions.



*Impressing the Czar* by Dresden Semperoper Ballett, choreographed by William Forsythe, presented under *da:ns series 2019*  
Photo by Ken Cheong





## Taking the Lead in Supporting New Work

FY2018/2019 saw Esplanade supporting—be it through presenting, producing and/or commissioning—some 140 new works in the performing arts of varying genres and scale. The number of new works far exceeded our annual average of 80 to 90 new works in the last few years and does not include the new visual artworks commissioned each quarter for the centre's public spaces and in Jendela (Visual Arts Space).

*Alkesah* written by Zulfadli Rashid and directed by Aidli Mosbit, an Esplanade Commission for Pesta Raya – Malay Festival of Arts 2018  
Photo by Jack Yam



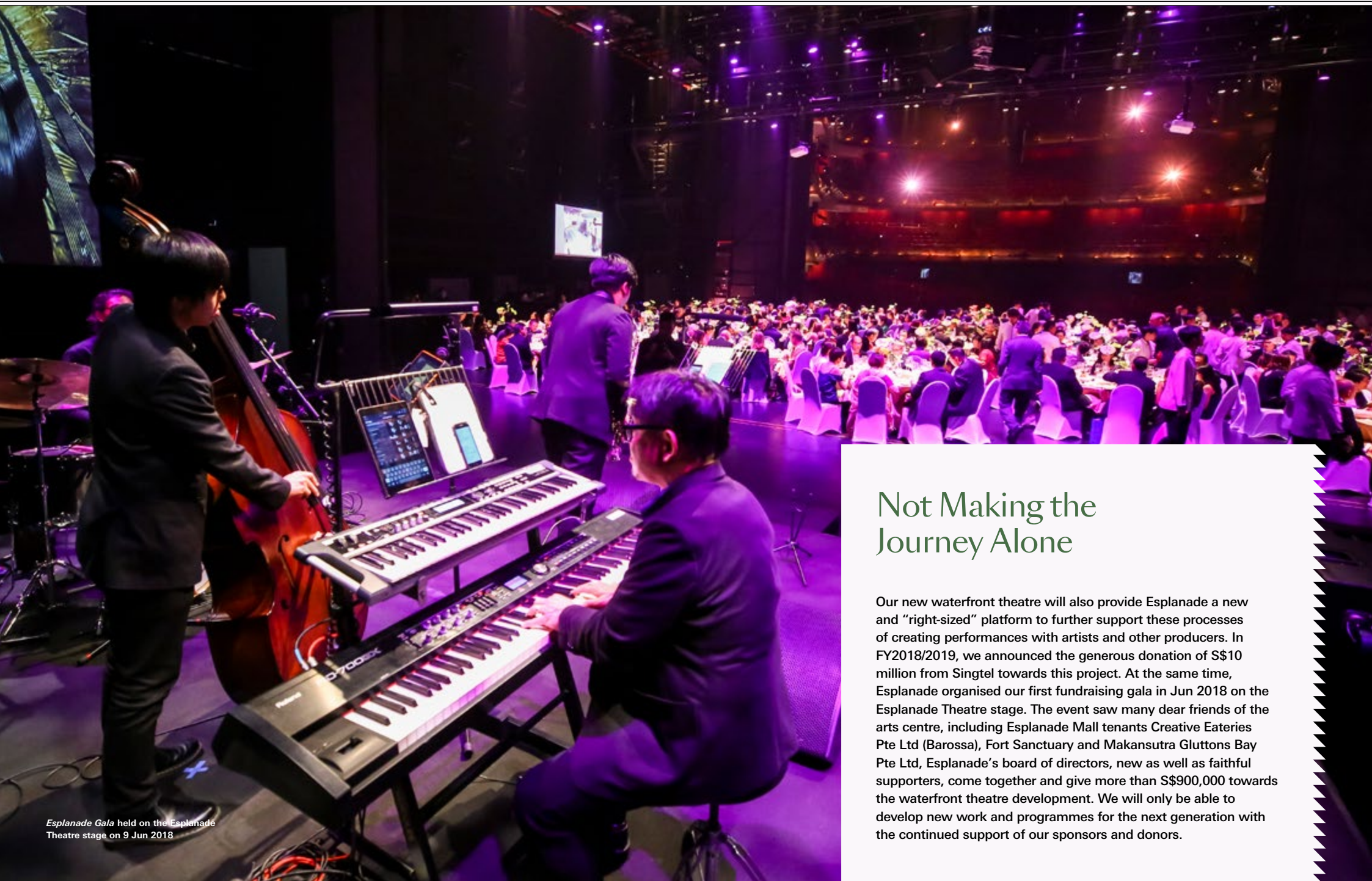
Some of the new theatre works by Singapore artists include *Alkesah*, written by Zulfadli Rashid and directed by Aidli Mosbit, commissioned for *Pesta Raya – Malay Festival of Arts*; *Parasu: The Story of an Ultimate Warrior* by Avant Theatre, co-produced by Esplanade and presented at *Kalaa Utsavam – Indian Festival of Arts*; *FOUR FOUR EIGHT* by Emergency Stairs, commissioned for *Huayi – Chinese Festival of Arts*; and more. The new works also include many created for young audiences, such as *Child's Play – The Story of the Banyan Tree* by Danny Yeo and 3Pumpkins (*Huayi*); *The True Monkey King* by Paper Monkey Theatre (*Moonfest*); *Ganga – The Heavenly Princess* (*Kalaa Utsavam*), and *The Dragon's Dentist* directed by Ian Loy (*PLAYtime!*). Even at our non-ticketed platforms, new themes such as *eXchAnge* saw artists from different disciplines collaborate to present performances that cut through cultures, ideas and languages.

Esplanade is a window for the world to witness the artistic talent and energy in Singapore, and across Asia; and for our audiences to experience the diverse stories and perspectives of the region. The strong relationships with the network of international arts centres and producers built over the years now enable us to also find partners in this endeavour. Examples of our international co-commissions and regional collaborations in FY2018/2019 are *The Tragedy of Hamlet – Prince of Denmark* by Beijing Li Liuyi Theatre Studio, co-commissioned with the Hong Kong Arts Festival; *Painted Skin – An Opera in Concert*, co-commissioned with China Shanghai International Arts Festival and Singapore Chinese Orchestra; and *Medium* by Indonesian contemporary dancer Rianto, co-commissioned with Performance Space (Sydney), National Kaohsiung Center for the Arts (Weiwuying), deSingel Internationale Kunstcampus and Staatstheater Darmstadt (*da:ns festival*).



*Ganga – The Heavenly Princess*, an Esplanade Production for *Kalaa Utsavam – Indian Festival of Arts 2018*





*Esplanade Gala held on the Esplanade Theatre stage on 9 Jun 2018*

## Not Making the Journey Alone

Our new waterfront theatre will also provide Esplanade a new and “right-sized” platform to further support these processes of creating performances with artists and other producers. In FY2018/2019, we announced the generous donation of S\$10 million from Singtel towards this project. At the same time, Esplanade organised our first fundraising gala in Jun 2018 on the Esplanade Theatre stage. The event saw many dear friends of the arts centre, including Esplanade Mall tenants Creative Eateries Pte Ltd (Barossa), Fort Sanctuary and Makansutra Gluttons Bay Pte Ltd, Esplanade’s board of directors, new as well as faithful supporters, come together and give more than S\$900,000 towards the waterfront theatre development. We will only be able to develop new work and programmes for the next generation with the continued support of our sponsors and donors.





Community Engagement *Sing Out Loud* showcase  
at the Esplanade Recital Studio

In FY2018/2019, many individuals, particularly youths, also came on board to give their time. Some 261 volunteers contributed 2,400 hours of service and love, almost double that in 2017 when we first launched the *Esplanade Volunteer* programme. They enriched the experience at the centre for our public by being the friendly extension of “mydurian” to families, children and the elderly, or by sharing their love for the arts as a festival “ambassador”. One of our *Esplanade Volunteers*, Joanna Ong, literally grew up with Esplanade. As a kid, she had participated in our *Octoburst! Drawing Competition and Colouring Fun* for six consecutive years! The 23-year-old arts management graduate from Nanyang Academy of Fine Arts shared with us that the volunteer experience made her feel like a member of the Esplanade family.

We will do more in the coming years to champion and raise greater understanding of the impact of the arts on personal and social well-being. In FY2018/2019, we made the entire *A Tapestry of Sacred Music* festival one that is free for everyone to access, including performances in the Esplanade Concert Hall. And we saw an even greater diversity of audiences explore the cultures, music and rituals of faith groups from around the world.

In bringing the arts to diverse audiences, our focus has always been how the arts can best meet people wherever they are in life—be it through one’s sense of beauty, self, confidence, solace or community which the arts inspires. This is perhaps most visibly demonstrated in Esplanade’s community engagement programmes. In FY2018/2019, over 17,000 participants from different social service organisations and institutions attended performances, toured the centre, took part in workshops with artists or volunteered. This included the *Songwriting for Hope* for at-risk youths and *Sing Out Loud* programmes that, over the years, have been developed with the artists, partners such as the Singapore Girls’ Home and Alzheimer’s Disease Association, volunteers, as well as the participants themselves. As such, in FY2018/2019, we introduced a pilot *Intergenerational Hip Hop* dance project, combining the seniors and at-risk youths hip hop programmes we had organised separately in the past. Participants shared with us how dance gave them a sense of confidence, and that witnessing another person, particularly someone of another age group, master the dance also left them with images of resilience and courage for the future.

Relationships forged through the arts often feel special because they are forged in a kind of honesty about what makes us





Singapore band Force Vomit who celebrated the 20th anniversary of their debut album at *Baybeats 2018*  
Photo by Danial Halim

human. As an arts centre, we hold dear our relationships with artists and the privilege we have to witness and celebrate key moments of their artistic journey. In FY2018/2019, we hosted pop diva Kit Chan's 25th anniversary concert at the Esplanade Theatre; homegrown band Force Vomit celebrated the 20th anniversary of their debut album at *Baybeats 2018*; and T.H.E. Dance Company marked their 10th anniversary with *Invisible Habitudes*, an Esplanade Commission at *da:ns festival 2018*. There were many more such occasions throughout the year.

Understandably, the deepest bonds we have fostered are within the Esplanade team itself. Many Esplanade staff have given years of sweat and tears to ensure that everyone who passes through our doors can encounter the arts in the best possible way. My team and I would like to express our deepest respect for and appreciation to former CEO Benson Pua who celebrated his 20th year of service to Esplanade just before he stepped down on 31 Jul 2018. In FY2018/2019, we also congratulated 40 staff who marked their 15th, 10th or 5th anniversary at Esplanade. To them, I say thank you for staying the course, and for your passion, commitment and—I think it is apt to add—sense of adventure.

My journey as Esplanade CEO has just begun. I have learnt that no journey in the arts is ever taken alone. While some ideas and revelations may come to one in solitude, realising them—especially in a beloved arts centre that wears its “mydurian” tag with pride—takes many dreamers, funders, builders, operators... people of diverse skills, backgrounds and resources, brought together by a common vision.

Yvonne Tham  
Chief Executive Officer



# Year in Review

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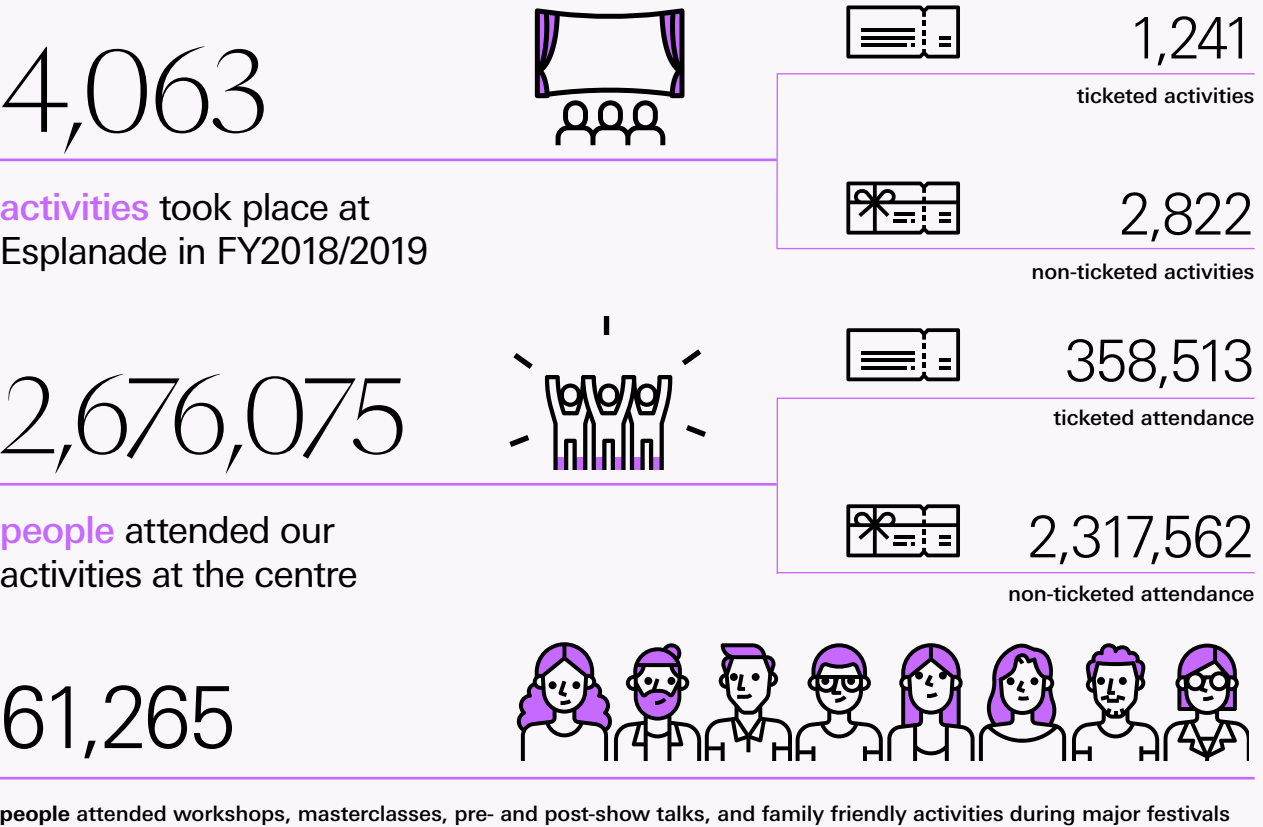


Joanna Dong “So Here I Am” Concert, Presented by Red Roof Records, in collaboration with Esplanade – Theatres on the Bay  
Photo by Alvin Ho

# The Year at a Glance

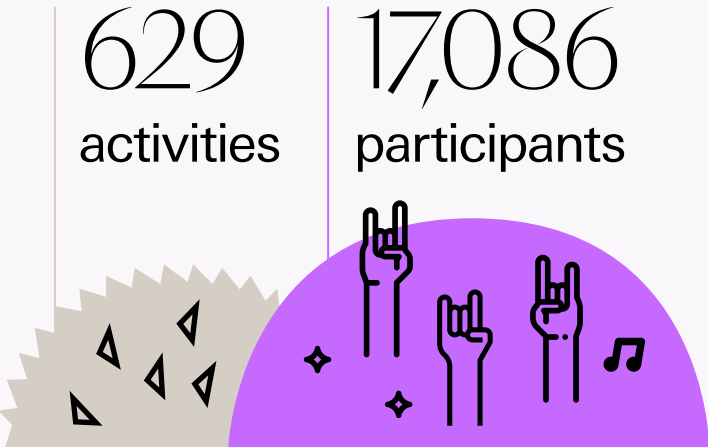
FY2018/2019 at a glance

Esplanade is a performing arts centre **for everyone**



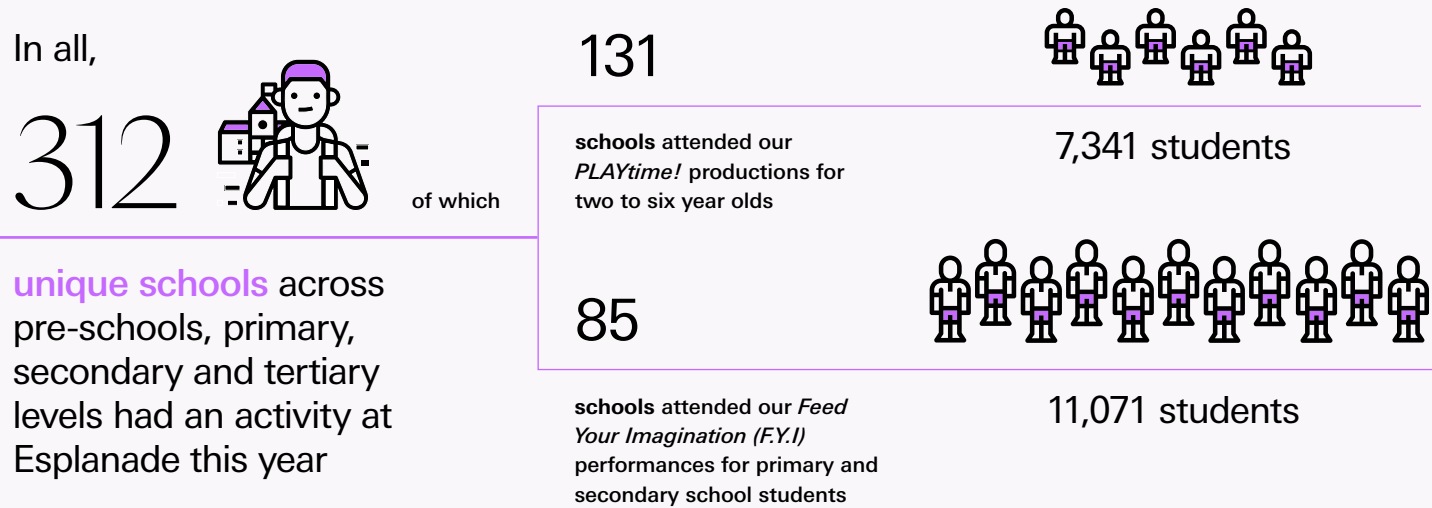
We believe that **everyone** should be able to experience the joy of the arts, including children, youths, seniors, migrant workers and individuals with special needs

COMMUNITY ENGAGEMENT

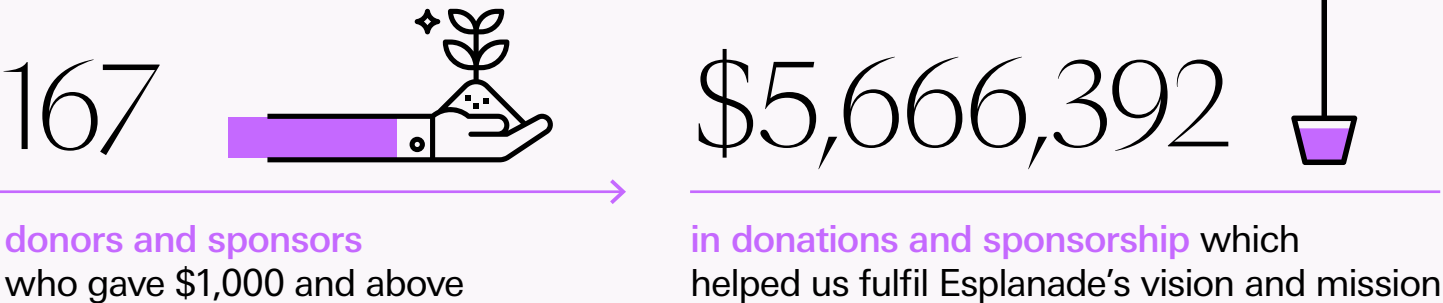


# Programmes for Schools and the Young

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



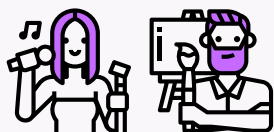
Creating opportunities for people to volunteer at Esplanade to encourage Singaporeans to participate in the arts



Esplanade helps to develop Singapore's arts scene by working in close partnership with Singapore artists and arts groups

148

New works or initiatives involved



270

Singapore artists



Our people at Esplanade are at the heart of what we do



259

full-time staff

266

Esplanade Staff



7

contract staff

## Media Activities and Statistics



358 activities  
(652 media)



Local media

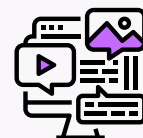
343 activities (615 media)



International media

15 activities (37 media)

### OVERALL MEDIA CLIPS



6,376 clips



Print & online

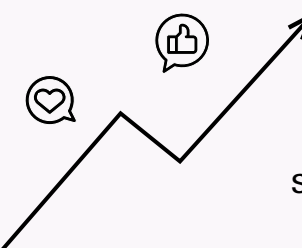
6,300 clips



Broadcast

76 clips

Social Media  
Following across  
Esplanade's social  
media assets



17.7%

growth in  
social media following

From 115,757

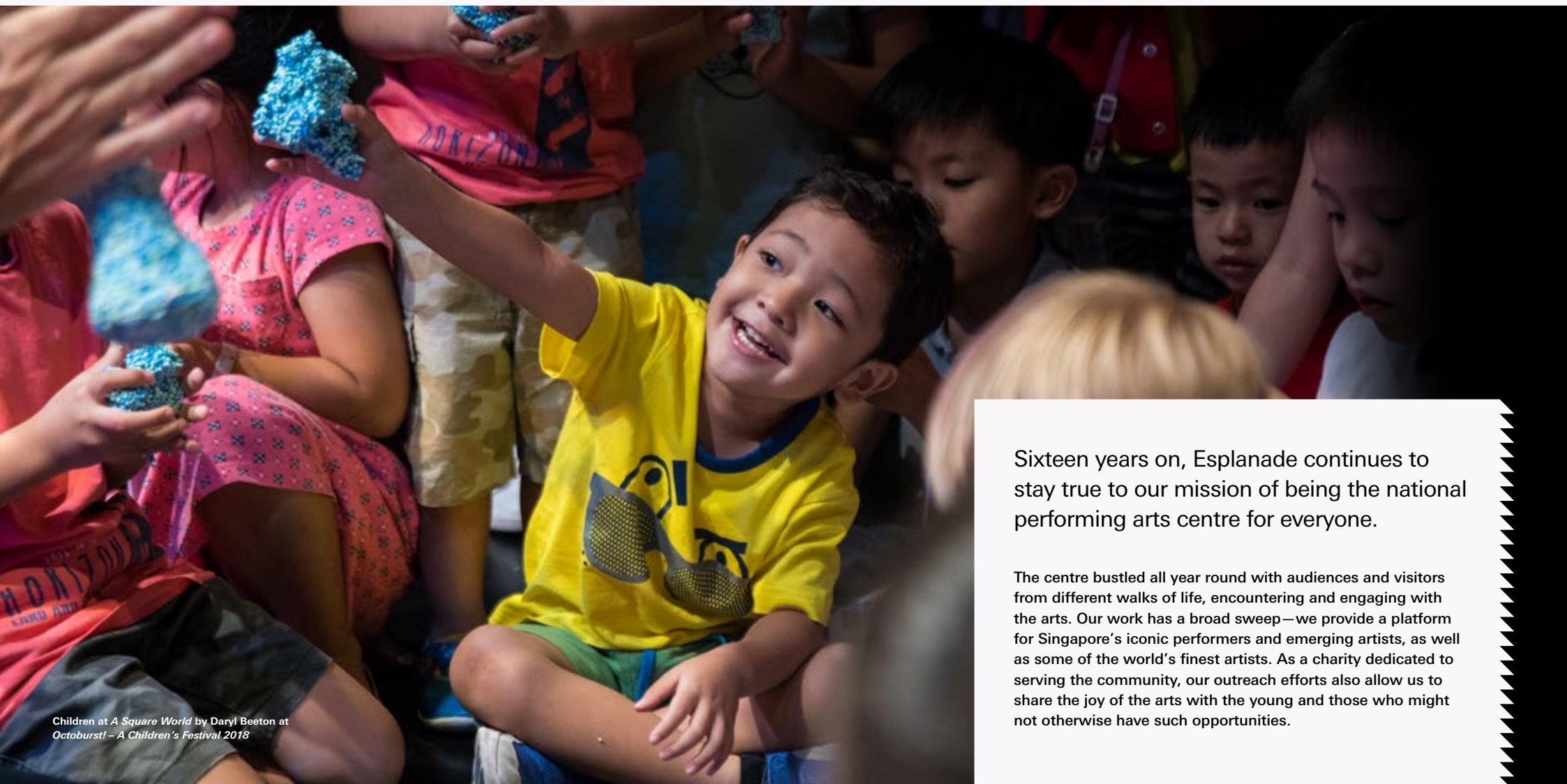
as of 31 Mar 2018

to 136,300

as of 31 Mar 2019



# Engagement – Diversity & Access



Children at *A Square World* by Daryl Beeton at  
*Octoburst! – A Children's Festival 2018*

Sixteen years on, Esplanade continues to stay true to our mission of being the national performing arts centre for everyone.

The centre bustled all year round with audiences and visitors from different walks of life, encountering and engaging with the arts. Our work has a broad sweep—we provide a platform for Singapore's iconic performers and emerging artists, as well as some of the world's finest artists. As a charity dedicated to serving the community, our outreach efforts also allow us to share the joy of the arts with the young and those who might not otherwise have such opportunities.



Photo by Ken Cheong

## Inspiring audiences with the world's best

*Jazz at Lincoln Center Orchestra (Mosaic Music Series)* returned to Esplanade after 17 years, following their first performance during Esplanade's *Opening Festival* in 2002. The orchestra proved once again why they are considered the best jazz orchestra in the world, presenting two well-loved programmes featuring music by the likes of Count Basie, Duke Ellington, Louis Armstrong and Dizzy Gillespie. Singapore jazz vocalist Alemay Fernandez was a guest singer during one of these shows.





Marcus Printup of Jazz at Lincoln Center Orchestra jamming with Aaron James Lee on drums and Benjamin Poh on bass  
Photo by Ken Cheong

The orchestra and Wynton Marsalis, the artistic director of Jazz at Lincoln Center Orchestra, also performed a narrated concert, *Jazz for Young People*, that introduced youths to the genre in a more accessible and engaging way. Fellow jazz enthusiasts got a chance to learn from them as well, via a big band masterclass for the Jazz Association of Singapore Youth Orchestra and Thomson Swing Band; and two nights of post-concert jazz jam sessions which were attended by industry veterans and young musicians from Esplanade's *Mosaic Jazz Fellows* programme.

"Attending *Jazz for Young People* was the first time most of my students visited Esplanade... They enjoyed the performance through and through and commented that they had learnt more from the interaction and would like to attend more of such performances in future. The notes that were given out gave our students a heads-up about what would be happening and helped to guide them during the performance."

– Ms Jasmine Low, Music Coordinator, Hougang Secondary

*Impressing the Czar* by Dresden Semperoper Ballett (*da:ns* series) marked the first time a full-length work by iconic choreographer William Forsythe was shown in Singapore. It was also the company's first time performing here, and the work was greatly anticipated by the dance community.

*"Impressing The Czar* is a seminal piece of dance, thick with all kinds of references, building patterns and revealing music in a new way...The Dresden Semperoper Ballett is a brilliant company of powerful, passionate individuals, carrying wildness and grace in their bodies, making sure we look at chaos and never turn away."

– Bernice Lee, *FiveLines*, 18 Mar 2019



Photo by Ken Cheong



## Supporting Singapore artists, arts groups and presenters

Singapore Mandopop icon Kit Chan marked her 25th year in show business in 2018 with a concert, *25 Years On: A Time for Everything*. Her fans celebrated this career milestone with her at the Esplanade Theatre, which the singer calls her favourite performance venue. Taking place over two evenings, the concert featured her classic Mandarin and Cantonese hits. This also marked Esplanade's first joint presentation with KKBOX, a digital music streaming service based in Taiwan. The performance received rave reviews in the media, and from fans who have seen her evolve into a mentor and role model for a younger generation of Singapore musicians.



Photo by Juan Li

In line with our aim of supporting Singapore artists to scale greater artistic heights, we collaborated with Siong Leng Musical Association for the second edition of the *International Youth Nanyin Festival*. *Nanyin* has been identified by UNESCO as one of the representations of intangible cultural heritage, and the festival brings together *nanyin* musicians from China, Indonesia, Malaysia, the Philippines, Taiwan and Singapore. The line-up this time included the performance *Soul Journey, Ten Years*, which first premiered 10 years ago at the 220-seat Esplanade Theatre Studio, and returned to the centre this time for a staging at the 1600-seat Esplanade Concert Hall.





This year, we were thrilled to applaud the Singapore Symphony Orchestra (SSO) at their SSO 40th Anniversary Gala concert at the Esplanade Concert Hall. We also celebrated music director Lan Shui's outstanding contributions to classical music in Singapore at his farewell concert with the SSO (pictured), and we paid homage to piano legend Martha Argerich during the 25th Singapore International Piano Festival presented by the SSO. Esplanade works closely with all our hirers like the SSO to help them realise successful presentations. In the process, we help different communities come together and share experiences through the arts, and support the development of artists and arts groups on our stages.



Photo by Jack Yam





# BIG BROTHER IS WATCHING YOU

We also welcomed the return of the *Singapore International Festival of Arts* (SIFA) to Esplanade. This national celebration of the arts presented two intense and thought-provoking works at the centre—*An Enemy of the People* by Schaubühne Berlin and *1984* by George Orwell (pictured). Singapore Dance Theatre also celebrated their 30th anniversary with a Gala at Esplanade Theatre, and the Singapore Chinese Orchestra shared the stage once again with Grammy-winning violinist Joshua Bell, performing the much-loved classic violin concerto *Butterfly Lovers*, as well as other masterpieces.

Photo by Shane Reid





Photo by Dominic Phua

From Bollywood to Harry Potter, there was something for everyone. For younger audiences and youths, *Harry Potter & The Prisoner of Azkaban In Concert* presented by Faeries of the East Pte Ltd and South Korean indie band HYUKOH (pictured) presented by NOW/LIVE Pte Ltd were great draws. Fakkah Fuzz, the first Singaporean comedian to have his own Netflix special, staged his first solo show, *Unmarried*, which poked fun at Asian parents' obsession with marrying off their children. Esplanade provided venue support to Limelight Arts for their presentation of *Mughal-E-Azam: The Musical*, a Broadway-styled musical based on the Bollywood film of the same title. We also worked with SC Cultural & Educational Pte Ltd on their presentation of *Spring in the City*, featuring works by China National Opera and Dance Drama Theater and others.

"Doing a show at Esplanade is always a great pleasure. The venue has a large equipment inventory available on site, and a great and devoted team. We always come to Esplanade with a feeling of simplicity and peace of mind, which is sometimes too rare in this industry!"

– Julien Mombert, Director, Faeries of the East Pte Ltd





*Intersections by Adeline Loo at Flipside 2018*

## Reaching out to new audiences

To surprise and delight audiences, our festivals are always evolving. *Flipside* returned after a one-year hiatus with upsized programming, to reach out to new audiences by presenting accessible, playful and interactive encounters with the arts. The refreshed line-up included circus arts, physical comedy, visual theatre, and performances that defied strict categorisation. New elements included larger-scale visual art installations (pictured) along the waterfront at the Esplanade Outdoor Theatre and Esplanade Concourse, more events catering to young adults aged 18 and above, and pop-up interactive experiences and work that used technology inventively.

An example of an interactive experience was the *Late Night Backstage Tour: The Spaces in Between*. This was held at 11pm, and audiences were able to access seldom-seen backstage spaces of Esplanade, with sound and lighting effects incorporated to create an atmospheric, immersive experience.



In its 17th year, *Baybeats*, Singapore's largest alternative music festival, created new music experiences to cater to a new generation of audiences. Together with the crew behind the EMONIGHTSG events, the festival presented a late-night party at the Esplanade Annexe Studio. Several performances at the festival featured hip hop and rap—genres that were previously rarely heard at *Baybeats*. The line-up included Singapore's Akeem Jahat and Yung Raja x Fariz Jabba, and Malaysia's Zamaera.

Yung Raja at *Baybeats* 2018  
Photo by Hoong Wei Long



The year 2018 also marked the last time the festival's Powerhouse stage hosted performances. This temporary stage has been erected along the Esplanade Waterfront just for *Baybeats* each year since 2007. Its site is now earmarked for Esplanade's new waterfront theatre, whose construction began in 2019. To mark the occasion of Powerhouse stage's final *Baybeats* appearance, several Singapore bands who previously performed there returned for a last hurrah. These included Caracal, Wormrot and The Full Pledge Munkees (pictured).



Photo by Alvin Ho





## Engaging the young and young at heart

Arts for the young is at the core of Esplanade's programming. We have the *PLAYtime!* series for two to six year olds, the *Feed Your Imagination (F.Y.I)* series designed specially for schools, and the *Limelight* series that showcases the best school bands and choirs. Then there is the annual highlight for families with young children—*Octoburst! – A Children's Festival*, which celebrates Children's Day. This year's *Octoburst!* featured its very first *Festival Parade*, with participants invited to parade down Esplanade's Waterfront with the DIY puppets they made as part of the festival. Also at the festival, Daryl Beeton (pictured) who is an industry advocate for inclusive arts, presented the work *A Square World*, which centred on the topic of those who are differently-abled. This gave children and their parents an opportunity to address misconceptions and the lack of empathy children may have for those who are different from them.

"Seeing my kids break down the barrier and get closer to the actor on the wheelchair for the interactive portion was priceless."

– Teo Swee Shang, a parent who brought her children to watch *A Square World*



We also serve seniors through the arts, through initiatives such as the monthly *Coffee Morning & Afternoon Tea* programmes. Another festival popular with seniors is *A Date With Friends*, which featured presentations such as the tribute concert to The Beatles—*All You Need is Love*, film screenings at the Esplanade Recital Studio and Esplanade Concourse, and craft-making workshops. These drew their fair share of younger fans too. There was an effort to bridge the generation gap between artists as well—the youngest artist was 14 and the oldest, 52 years old.



Photo by Ken Cheong





Photo by Brinkhoff Mögenberg

## Creating more inclusive arts experiences

As part of the Singapore Repertory Theatre and Esplanade's joint presentation of the National Theatre's *The Curious Incident of the Dog in the Night-Time* (pictured), a relaxed performance was held on 8 Apr 2018. The performance in the Esplanade Theatre was specially designed for anyone who would benefit from a more relaxed theatre environment, such as people on the autism spectrum, and those with sensory and communication difficulties or a learning disability. We also developed pre-show resources, which were made available to help prepare audiences for the performance.

This was the first time we presented a relaxed performance in a large venue. However, such sensory-friendly performances have been a regular feature of our *PLAYtime!* series for children since 2016.

We have also been trying to create a more inclusive theatre experience at *The Studios*. The 2018 season saw the commissioning and producing of five new works which focused on issues such as palliative care, end-of-life, living with loss, social and community issues, and sexual assault. We captioned these works, and a sign interpreter was present for the post-show discussions and the integration of sign interpretation during shows where possible.

"The concept of the relaxed performance is new in Singapore and I'm glad that Esplanade has become an early adopter. Hope that the arts scene will take the cue from Esplanade and there will be more shows in such formats in the future."

– Feedback from *Shoulders Singapore*, a support group for parents with autistic children

## Transforming lives of seniors and at-risk youths

This year, we expanded and deepened Esplanade's Community Engagement programmes, designing and developing performing arts-based long-term programmes that reached out to seniors and at-risk youths.

These included workshops on understanding the impact of sexual assault on survivors, which were organised in conjunction with *The Studios* production *Leda and the Rage* (pictured). Esplanade worked with an applied theatre practitioner, Rosemary McGowan, to create workshops for over 70 social workers, students and front-liners who work with such survivors. The workshops put participants in the shoes of a survivor and demonstrated that theatre can be a powerful platform for bringing about healing and reconciliation.

"Look forward to another run and would recommend other professionals to attend! Would apply to my practice and share ideas with the IMH team."

– Goh Min Hui, Family Therapist, Institute of Mental Health

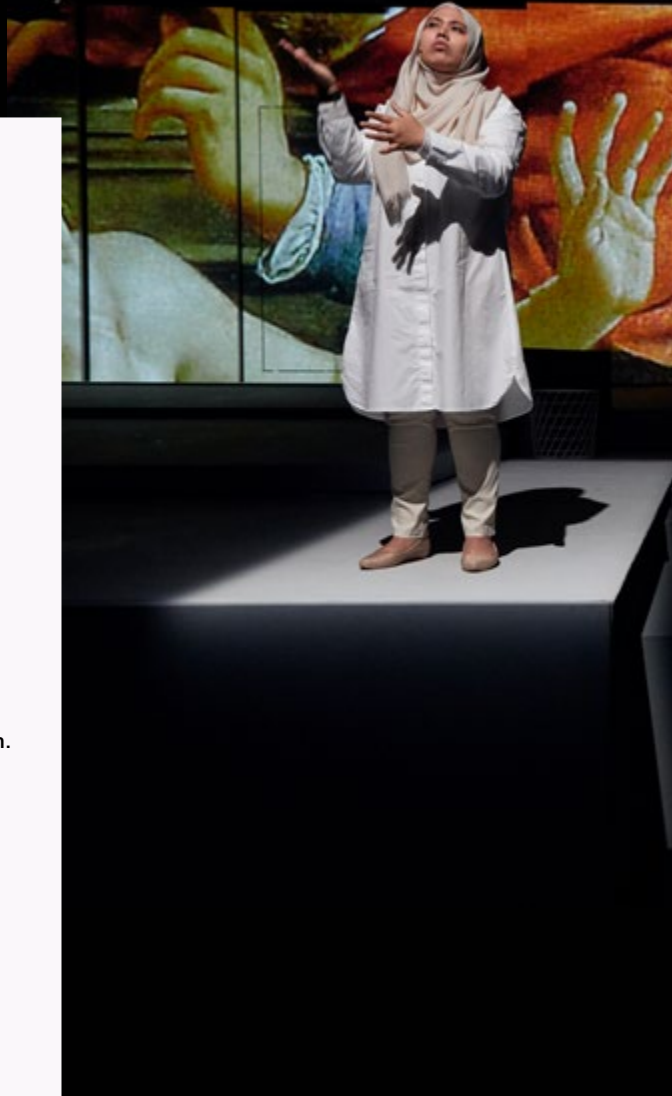
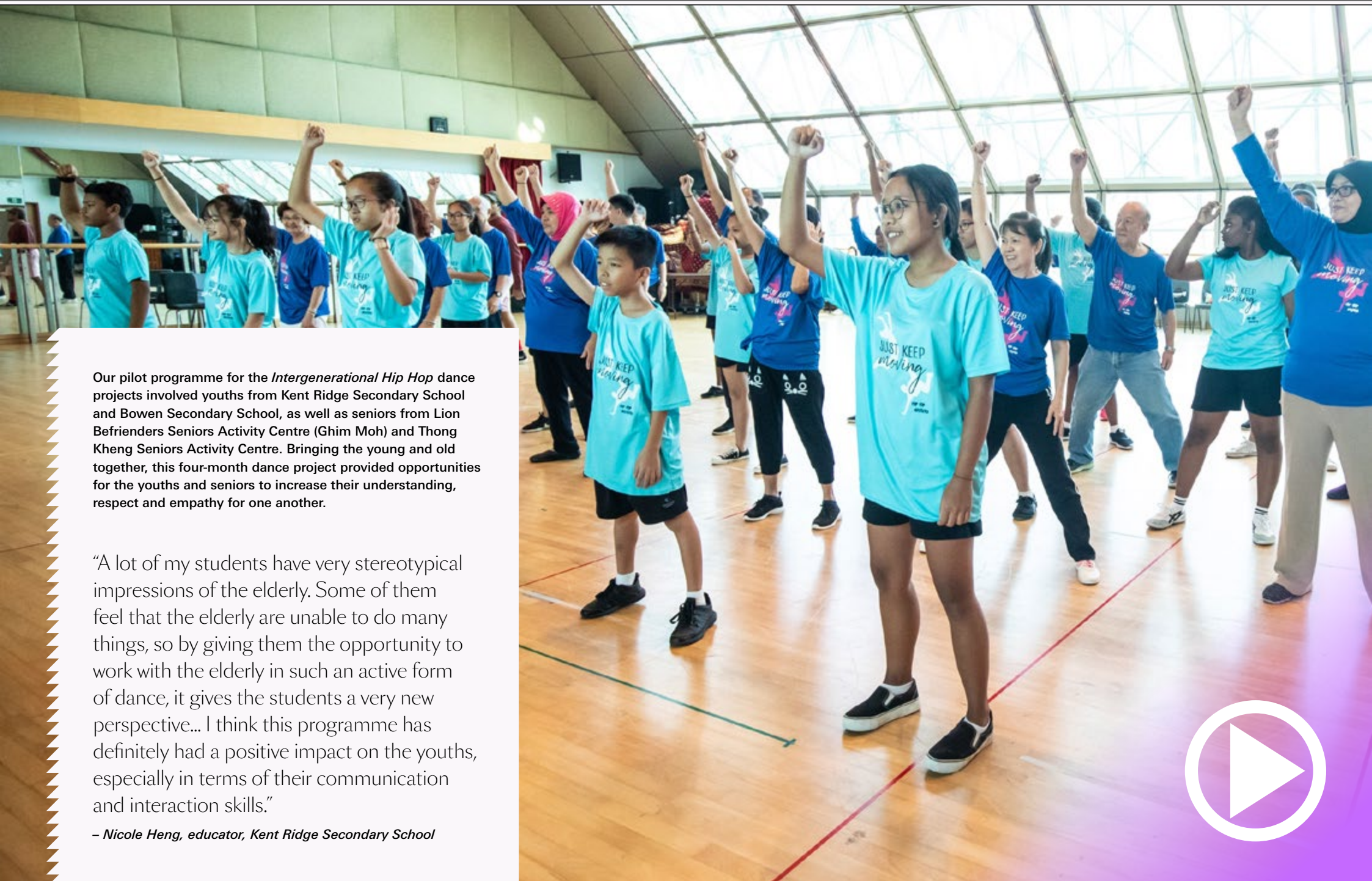


Photo by Crispian Chan





Our pilot programme for the *Intergenerational Hip Hop* dance projects involved youths from Kent Ridge Secondary School and Bowen Secondary School, as well as seniors from Lion Befrienders Seniors Activity Centre (Ghim Moh) and Thong Kheng Seniors Activity Centre. Bringing the young and old together, this four-month dance project provided opportunities for the youths and seniors to increase their understanding, respect and empathy for one another.

“A lot of my students have very stereotypical impressions of the elderly. Some of them feel that the elderly are unable to do many things, so by giving them the opportunity to work with the elderly in such an active form of dance, it gives the students a very new perspective... I think this programme has definitely had a positive impact on the youths, especially in terms of their communication and interaction skills.”

– Nicole Heng, educator, Kent Ridge Secondary School





Another programme that was piloted this year was our *Sing Out Loud!* project at the Khoo Teck Puat Hospital (KTPH) that incorporated a research component. This seven-month project was a partnership between Esplanade, Geriatric Education and Research Institute (GERI) and KTPH. The programme evaluation research undertaken by GERI evaluated the impact of this singing programme on persons with dementia and their caregivers.

“We assessed participants before and after the programme. They reported higher ratings of being less forgetful, being able to focus better and having better concentration... One family caregiver was touched and shed tears of joy when she said it was (beyond) her imagination to see her father be able to perform at Esplanade, what more when he has dementia... It gives (family members) a renewed sense of hope, because dementia strikes at the very core of the person, and family members can feel that they have lost the person.”

– Associate Professor Philip Yap Lin Kiatt, Director, Geriatric Centre, Senior Consultant, Khoo Teck Puat Hospital







We partnered with the Alzheimer's Disease Association for a third time to run a full-fledged *Sing Out Loud!* project involving seniors with dementia and their caregivers at the New Horizon Centre (Toa Payoh). Taking place from November to December 2018, this project was supported by the Agape Foundation (Singapore), and demonstrated the benefits of music intervention in dementia care, as well as in self-care for caregivers.





Thanks to the generosity of a donor who provided long-term support (from 2016 to 2018) for the *Songwriting for Hope* programme for troubled teenagers, Esplanade ran the third edition of this project at the Singapore Girls' Home. Through the reflective songwriting process, this project sought to help troubled teenage girls write songs to express their feelings and increase their self-esteem. Beyond the impact on the youths, this long-term programme is gradually bearing fruit in terms of impact on the family members of the participants, the artists involved and the staff at Singapore Girls' Home.

"... I have watched the youths emerge from being quiet, reserved and withdrawn, and become vocal, expressive and happier. This has shown me that music and the arts are able to empower people in such positive ways. Through the programme, I have managed to forge closer bonds with the youths, and some of them have opened up more to me. I am able to sense their increased confidence and ease in expressing themselves through our conversations. More youths should be selected to benefit from this programme so that they can be empowered to face their fears and overcome their challenges..."

– Zoe Lim, youth guidance officer, Singapore Girls' Home



Besides the flagship projects, the centre also organised a series of 65 single-session community workshops and off-site performances that were thematically linked to different Esplanade festivals. One highlight: the hula dance workshops organised in conjunction with *A Tapestry of Sacred Music* (pictured), which reached out to women in crisis. These included migrant females, troubled youths, single mothers and the widowed.

Thanks to the generosity of donors, Esplanade was able to host over 4,800 beneficiaries to performances at the centre. We also organised a by-invitation-only relaxed performance of a *Beautiful Sunday* concert for children with autism and their families.

“Watching the *Beautiful Sunday* concert with my little one brought me (to) tears because for the first time, when he talked periodically due to his excitement, he did not meet with stares and ‘shsss’ or threats to leave. By introducing music to our children, we are giving them a chance at a normal and enriching life, one that every child deserves.”

– Lilian Kuan, parent of a child with autism, *Shoulders SG*





As part of the *When Music Meets Life* and *Durian Season* outreach initiatives, homegrown and visiting artists performed at hospitals, hospices and nursing homes. This included artists from the highly acclaimed Hong Kong Chinese Orchestra Huqin Ensemble and Ming Hwa Yuan Arts & Cultural Group (Taiwan). They reached out to over 1,700 patients from the various hospitals, hospices and nursing homes, including St Andrew's Community Hospital, Changi General Hospital, Sengkang Community Hospital, HCA Day Hospice Centre, Kang Le Day Care Centre, Sree Narayana Mission Nursing Home, St Joseph's Home, St Theresa's Home, SWAMI Home, Society for the Aged Sick and Jamiyah Home for the Aged.





## SPOTLIGHT

## Kit Chan

*The pop icon looks back on Esplanade memories and spaces that are most special to her, and reveals why the centre is her favourite performance venue*

It's been 17 years since she first starred in *Forbidden City: Portrait of an Empress*, the Singapore Repertory Theatre musical that was part of Esplanade's *Opening Festival* in 2002. But for Singapore pop icon Kit Chan, the memory remains as vivid as ever.

"Everything was magical. I was so aware of how everything was fresh and new, like a new love. So I guess it was love at first sight with Esplanade," she reminisces. "I remember seeing the dressing rooms, stepping onto the stage, beholding the grandeur of the vast and empty Esplanade Theatre for the first time."

Since then, she has returned to the centre often, taking centrestage in shows such as a concert with the Singapore Chinese Orchestra in 2011, and a fourth run of *Forbidden City* in 2017. Along the way, Esplanade became her favourite performance venue.

"Esplanade is a place that just makes me feel really great from the moment I go backstage and start preparing for shows," she says. "I have an unofficial 'designated' dressing room at the Theatre, which I have been using since Esplanade's opening. I'm always given that room when I perform there, they know I am attached to it. I am very sentimental."

Another one of her favourite spaces at the centre is the Rehearsal Studio on the centre's sixth floor, which offers a beautiful view of Marina Bay. "Most rehearsal studios are dark and cramped," the veteran performer reveals. "It is such a luxury to be able to rehearse in a beautiful sunlit space that has the same dimensions as the Theatre stage! I cannot tell you how precious this is to a performer. And some of my favourite moments in there have nothing to do with rehearsing. I love it when it rains, and you can see the water flowing or dripping off the glass roof. During the rehearsals for *Forbidden City* in 2017, we even witnessed some spectacular fireworks during a National Day Parade rehearsal. We brought champagne to celebrate the occasion."

So it's little wonder that when she was planning a concert to mark her 25th anniversary in show business, Esplanade was her preferred venue for celebrating this very special milestone. "Often, producers deem such venues inappropriate for a pop concert, mainly because of the limited seating capacity, or because they seem too 'serious'. But of course I do not agree," says Kit. "I told my producer and manager that it was my dream to do an intimate acoustic pop concert at Esplanade. I'm so happy that things worked out, and Esplanade even became a co-presenter together with digital music streaming service KKBox."

Titled *25 Years On: A Time For Everything*, the concert took place in the Theatre in 2018, and marked the first time Kit performed at the centre as a solo pop artist. While the Concert Hall might have been a more suitable venue from an acoustics point of view, the sentimental singer chose to return to her first love, the Theatre. "For an orchestral performance, the Concert Hall is SWEET! But in terms of staging and capacity, the Theatre was more suitable for *A Time For Everything*. With a pop sound, the acoustics are not as important, because everything is amplified."

And even when she's not on the playbill, don't be surprised if you see this arts-lover spending time at the centre. "I have seen so many inspiring music performances of varying scale, world-class dance performances, and, of course, plays and musicals, all of which I greatly enjoy," Kit enthuses. "I especially look forward to the *Mosaic* series and the *da:ns* series. I think that both the ticketed and free programmes are well-considered and of high quality. I love library@esplanade and the Esplanade Mall, and it is so relaxing and interesting to walk about and hang out at some of the F&B establishments too."

"My life would be a lot duller if this 'Durian' had never been built. I consider it an institution that promotes and nurtures the arts, and a great hangout place for anyone who loves the arts. I am terribly proud of it."



## SPOTLIGHT

## Siti Madhiah binte Samat

*The Assistant Manager of the Planning, Development & Partnership Unit, Youth Residential Service and Rehabilitation and Protection Group under the Ministry of Social and Family Development (MSF) reflects on the impact of Esplanade's community engagement initiatives on at-risk youths*

In 2016, Esplanade introduced the three-month *Songwriting for Hope* programme for some residents of the Singapore Girls' Home (SGH). Arts collective Diamonds on the Street conducted a series of workshops that guided participants through the songwriting process, and the girls "had a wonderful learning experience", says Madhiah, who served as the coordinator for the project.

The results were very encouraging. One participant continued to write songs even after the programme, often sharing them with her peers. Another girl, who had been mourning the death of her father, was finally able to find closure by writing a song about him. One father was so inspired by his daughter's songs that he began writing some as well, to express his emotions for her.

Heartened by the response, MSF partnered with Esplanade again in 2017, introducing a new programme, *Theatre for Dreams*, for some residents of the Singapore Boys' Home (SBH). These participants were introduced to drama-based exercises and techniques.

"These programmes did not focus only on drama, music and movement, but also facilitated reflection through lyrics and actions. Working with applied theatre practitioner Oniatia Effendi, the youths were able to reflect on their past, and on their dreams and aspirations for the future, all in a safe and supportive environment," says Madhiah.

"This process was therapeutic and unique for many of them, and helped them overcome negative emotions such as frustration, fear and confusion."

To date, *Songwriting for Hope* has had three runs at the SGH, while *Theatre for Dreams* has had one run at the SBH, with another taking place in July 2019. Along the way, MSF and Esplanade made some tweaks to the programmes. For instance, the *Songwriting for Hope* programme culminates in a showcase where participants perform the songs they have written. The first two showcases were attended by SGH staff, Esplanade staff and Esplanade volunteers.

"For the third run, we decided to invite the youths' family members to attend the showcase. Together with Esplanade, we felt that having family members hear the songs composed by the youths would help bring the family closer," Madhiah explains. "And it was very heartwarming to see the emotions of both the youths and their family members. Parents have commented that through the songs and drama, they could hear the inner thoughts and aspirations of their children."

Besides taking care of logistical details, Madhiah also helps Esplanade and the participating artists better understand the youths they work with, so that they can engage them more effectively. Making the effort to refine this understanding is crucial to the efficacy of such programmes, she believes. "Each youth has different needs and interests, which such programmes have to address. Artists also need to adjust their approaches to cater to different group dynamics. It is therefore critical for Esplanade, the artists, caseworkers and youth guidance officers to work together and plan our approach and strategies before we start to conduct such programmes."

Three years and counting into this collaboration, she can also see the long-term potential of this programme as a platform that helps other at-risk youths in the community. "Perhaps some of the participants who have been inspired by the programme could come back as alumni to inspire more youths in the future," Madhiah muses.

For organisations thinking about tapping on the power of the arts to connect with such youths, or other marginalised communities, she has this advice: "Learn to speak and breathe their language. Know that every single one of them has a story to tell. Often, we will end up learning a lot from them. You will not see immediate results, but we hope that every seed we sow will eventually reap its benefits."





# Engagement – Ownership



*The Dragon's Dentist* directed by Ian Loy, *PLAYtime!* 2019  
Photo by Alvin Ho

Esplanade's engagement with our audiences, donors, volunteers and other stakeholders before, during and after their time here demonstrates the centre's approach to nurturing a long-term and meaningful engagement with the arts.

We are guided by our social motivations—to entertain, engage, educate and inspire our communities through the arts. Like-minded supporters of Esplanade help us to create more opportunities for these communities to enjoy the arts.



# Doing more with the support of our donors and sponsors

Total of	
\$5,666,392	
\$799,124 sponsors	\$4,867,268 donors

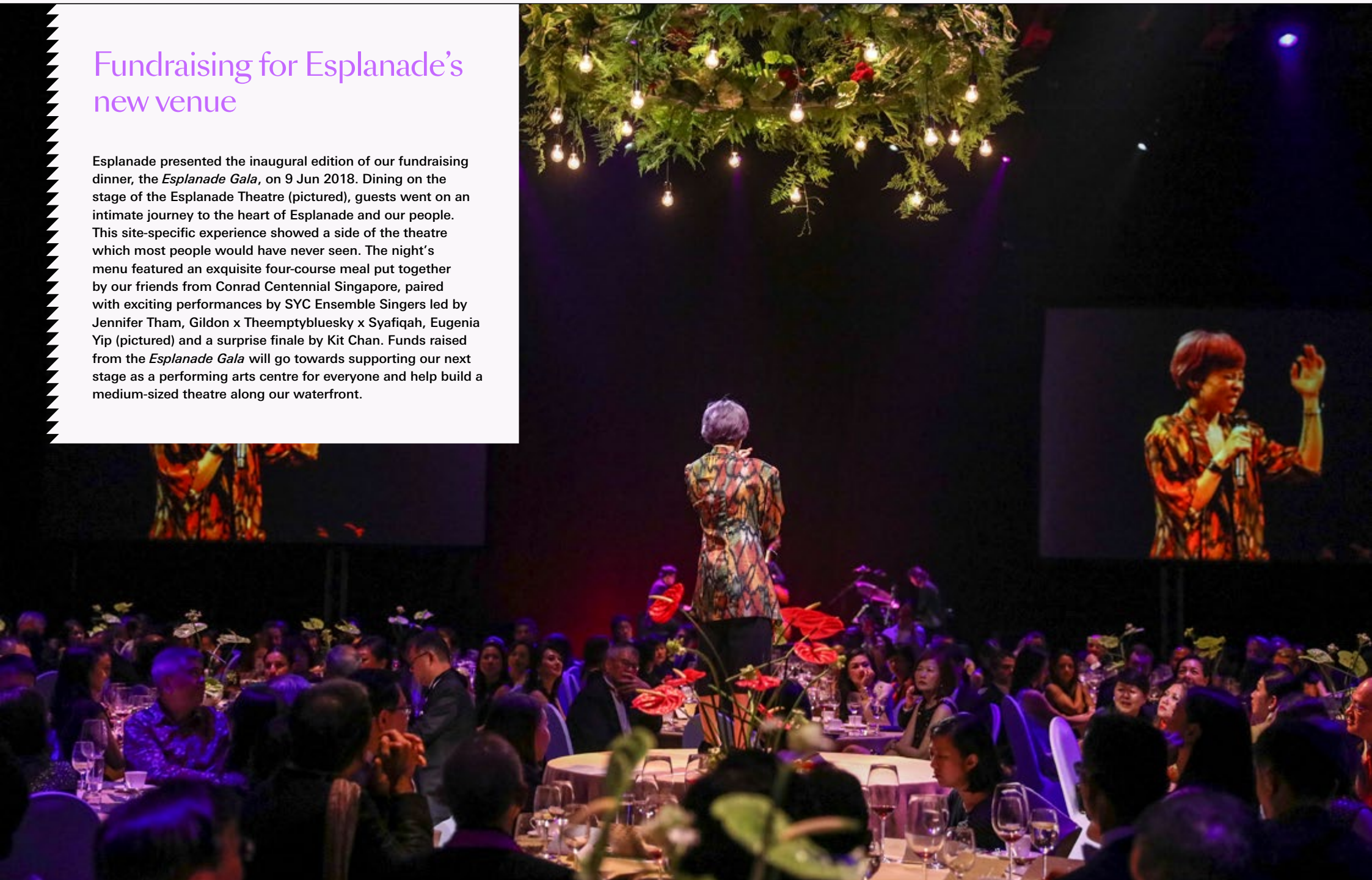
As a registered charity and a not-for-profit arts centre, much of what we do at Esplanade would not be possible without the generous support of our sponsors and donors. We are grateful for their tremendous support, which has enabled us to continue serving the community.

The Tan Chin Tuan Foundation continued to support our *Beautiful Sunday* Mother's Day concert (pictured) for a second year. Close to 1,600 beneficiaries from 40 Social Service Organisations were invited to attend this one-hour concert held at the Esplanade Concert Hall on Mother's Day, which featured popular singers Baobei Sisters, Josephine Lam, Xie Wen, Li Bao En and Lawrence Chen singing well-loved Chinese hits from yesteryear.



## Fundraising for Esplanade's new venue

Esplanade presented the inaugural edition of our fundraising dinner, the *Esplanade Gala*, on 9 Jun 2018. Dining on the stage of the Esplanade Theatre (pictured), guests went on an intimate journey to the heart of Esplanade and our people. This site-specific experience showed a side of the theatre which most people would have never seen. The night's menu featured an exquisite four-course meal put together by our friends from Conrad Centennial Singapore, paired with exciting performances by SYC Ensemble Singers led by Jennifer Tham, Gildon x Theemptybluesky x Syafiqah, Eugenia Yip (pictured) and a surprise finale by Kit Chan. Funds raised from the *Esplanade Gala* will go towards supporting our next stage as a performing arts centre for everyone and help build a medium-sized theatre along our waterfront.





During the *Esplanade Gala*, we announced Singtel's contribution of S\$10 million towards Esplanade's development of the medium-sized theatre. This is the largest single donation that we have received since our inception in 2002. In appreciation of the generous gift, this new theatre along the Esplanade Waterfront will be named after Singtel for a period of 15 years from the time it opens in 2021.

With a seating capacity of 550, Esplanade's first medium-sized theatre aims to address expanding audiences and growing artistic needs. The majority of works produced today are best suited for mid-sized venues, and this new theatre will help us support the next generation of Singapore and Asian artists, as they create new works that tell our stories and those of our children and grandchildren. The new venue will also help us touch even more lives, and make the arts more accessible, especially to youths and seniors.



Artist's impression of the new Singtel Waterfront Theatre



*to have a home* (pictured) was a fundraising installation held from 14 Jul to 11 Nov 2018 at the Esplanade Concourse. We are grateful to Singapore artist Chua Boon Kee for contributing his artworks—an installation of 120 fibreglass cat and dog sculptures inspired by recent developments in animal welfare in Singapore. Each cat and dog was available for adoption, with a minimum donation of S\$1,500 to Esplanade, with funds going to the upcoming waterfront theatre.

This marked the third time Chua supported Esplanade's fundraising initiatives. Previously, on the occasion of our 10th Anniversary, he mounted the exhibition *In the Affair of Cats & Dogs, the Government's Involved and So Shall We*. In 2017, he was part of group fundraising exhibition, *80by80*.





## Connecting through #mydurian

Singaporeans have long associated our spiky twin domes with the “king of fruits”. During Esplanade’s 15th anniversary year from October 2017 to September 2018, we wanted to open up the durian shell and reveal the myriad stories of artists, staff and audiences who have passed through our doors, each of whom has contributed to the growth of Singapore’s national performing arts centre. By sharing their stories on social media, and using the hashtag #mydurian to connect these posts, we hoped to build a deeper bond with some, and get others who have never set foot in the centre to see it in a fresh light.



#mydurian experience winner Clara Lai and her mother having lunch at Noosh with actress Munah Bagharib







The last six months of the campaign saw the release of #mydurian videos on social media by advocates such as singer-actor Benjamin Kheng and actress Janice Koh (pictured), singer Kit Chan and pop a capella ensemble MICappella, who reflected on their affinity with the arts and with Esplanade. Members of the public were also encouraged to share their special moments at Esplanade on social media through the #mydurian experiences contest, where selected #mydurian social media posts earned its authors unique experiences at the centre. As a result, audience members Kelvin Ang and Clara Lai snagged lunch dates for themselves and a friend with actresses and Esplanade advocates Siti Khalijah Zainal and Munah Bagharib respectively. Another experience, bagged by concert-goer James Lim, was a night out for two, starting with dinner at Esplanade Mall restaurant Old School Delights followed by a concert featuring soul-funk ensemble The Steve McQueens.







After one year of the campaign, Esplanade's Instagram following grew 53.71% and the use of the hashtag increased from 780 to 5,400. Stay tuned for more #mydurian experiences and continuing engagement with existing and new advocates.

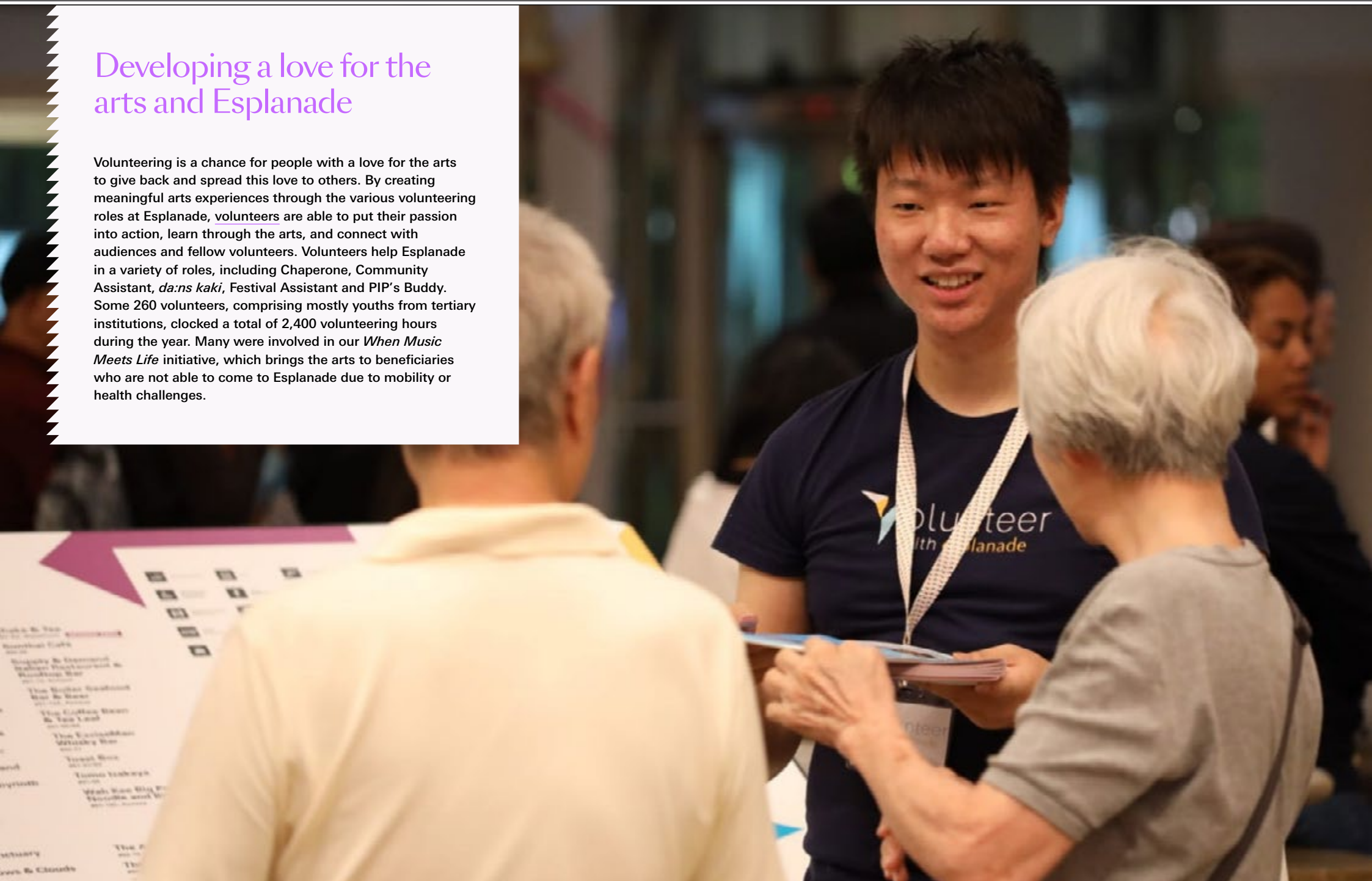
"The Esplanade, to me, has really been a platform and mirror...to really understand the people of Singapore and also the world through various art forms."

– Kelvin Ang, winner of the #mydurian experience in July 2018, who won a lunch date with actress Siti Khalijah Zainal at Esplanade Mall restaurant Noosh.



## Developing a love for the arts and Esplanade

Volunteering is a chance for people with a love for the arts to give back and spread this love to others. By creating meaningful arts experiences through the various volunteering roles at Esplanade, volunteers are able to put their passion into action, learn through the arts, and connect with audiences and fellow volunteers. Volunteers help Esplanade in a variety of roles, including Chaperone, Community Assistant, *da:ns kaki*, Festival Assistant and PIP's Buddy. Some 260 volunteers, comprising mostly youths from tertiary institutions, clocked a total of 2,400 volunteering hours during the year. Many were involved in our *When Music Meets Life* initiative, which brings the arts to beneficiaries who are not able to come to Esplanade due to mobility or health challenges.



## SPOTLIGHT

## Chua Sock Koong

*Singtel's Group CEO explains why the company is a firm believer in the value of the arts, and how it hopes its donation to develop Esplanade's waterfront theatre will help to grow Singapore's arts scene*

Singtel's support for the arts goes back a long way. Since its days as the statutory board Singapore Telephone Board, it has been supporting both budding and established Singapore visual artists. Today, its corporate art collection comprises nearly 200 works by leading and emerging Singapore and Southeast Asian artists. The artworks are showcased to the public through its online gallery, the Singtel Art Project.

In 2015, Singtel became a founding partner of the National Gallery Singapore, with a contribution of S\$20 million. The Singtel Special Exhibition Gallery showcases internationally acclaimed artworks alongside significant Southeast Asian art co-curated with world-renowned museums.

Singtel's support for the arts will soon help to make another exciting new Singapore arts venue possible—Esplanade's upcoming waterfront theatre. In 2018, the company made a S\$10 million donation to help fund the development of this venue, thereby extending their support beyond visual arts to include performing arts.

Singtel's contribution is the largest single donation that Esplanade has received since its inception in 2002. In appreciation of the generous gift, the waterfront theatre will be named after Singtel for a period of 15 years from the time it opens in 2021. With a seating capacity of 550, this venue will be Esplanade's first medium-sized theatre. As the majority of works produced today are best suited for such mid-sized venues, the new theatre will help to support a new generation of Singapore and Asian artists in their creation of new stories.

"When former CEO Benson Pua, then Assistant CEO Yvonne Tham and the team first told us about the plans for a mid-sized theatre, we were keen to support Esplanade's next phase of growth," says Sock Koong.

"We believe the arts connects people and sparks dialogue and ideas, and we hope to facilitate even more conversations with the new Singtel Waterfront Theatre."

The venue will help expand the reach of local artists and arts groups to as wide an audience as possible and cultivate a greater appreciation for local performances. Just as importantly, it will support a new generation of artists to bring fresh perspectives to the arts scene here.

Of course, with its prime waterfront location, the new theatre will also become one of the architectural sights of Marina Bay. Says Sock Koong: "When it was first unveiled in 2002, Esplanade jazzed up the city skyline with its eye-catching spiky façade. Its impact on the local arts scene has been equally inspiring through exciting and diverse programmes featuring both local and international acts."

"The Singtel Waterfront Theatre will be a wonderful addition to Singapore's vibrant bayfront district. We very much look forward to its completion in 2021."



Photo by Singtel



## SPOTLIGHT

## Joanna Ong

*This arts management student hopes to work in community engagement, and her volunteering experience at Esplanade is giving her a taste of what such initiatives can do*

Joanna's introduction to Esplanade happened early—when she was seven years old, her parents signed her up for the centre's annual *Octoburst! Drawing Competition* for children. Joanna, who was already delighting in doodling the walls at home, enjoyed herself so much that this competition became a regular family event for her and her sisters for the next few years.

"I remember thinking Esplanade was very big and grand," she says of her first impressions. "But it also felt very homely. Because there were so many children running around, there was a lot of excitement in the air. It was really fun."

Now 23 years old, Joanna is a recent graduate of the Nanyang Academy of Fine Arts, where she studied arts management. She will soon continue her studies in the same subject at LASALLE College of the Arts, and hopes to work in the field of community engagement in the future. "I want to bring the arts to people who have no opportunity to engage in it," she shares. "I feel so blessed that the arts entered my life and gave it so much colour, and I want to help facilitate this experience for others."

As an Esplanade volunteer since 2017, she is already getting a taste of the impact such community engagement efforts can make. She has helped out at an *angklung* workshop conducted by the centre's Community Engagement team for a group of seniors from St Luke's ElderCare (Jurong East Centre). "I really enjoyed the interaction with the participants," says Joanna. "They loved learning how to play the *angklung*, and really felt a sense of achievement when they were able to perform using the instrument."

Esplanade strives to bring the arts to communities in need through these programmes. Assisting in such workshops "has

been a really good opportunity to learn more about this side of the arts", Joanna believes.

Joining Esplanade's volunteer programme has felt like joining a family, she says. "From the first day, everyone has made me feel very comfortable and a part of the team." One of her favourite events to volunteer at is the centre's annual Mother's Day Concert for the elderly beneficiaries of Social Service Organisations, where her role is to chaperone these seniors during their visit to Esplanade. The concert always reminds her of her late mother, who was always very supportive of her desire to go into the arts; as well as her late grandmother. "I wish I can bring both of them here. But the seniors who come for the concert treat me like family, and it is a really nice experience."

Some of these seniors have taught her how to speak Hokkien, while others share with her their memories of defunct arts venues in Singapore and traditional genres such as Chinese opera. "I love my interactions with them, and it's a really worthwhile experience," she says.

In fact, "every single time I volunteer at Esplanade, there is someone new to meet, and something interesting to learn. It always puts a smile on my face and makes my day better."

This year, Joanna also started working as an usher here, which means she now comes to the centre about once a week even when she's not volunteering. And that's not even counting the time she spends at the centre studying at library@esplanade or watching performances as an audience member. The site of her annual childhood visit has truly become a familiar haven. "If I'm not at home or in school, I will most likely be here."



# Leadership



*Invisible Habitudes* by T.H.E Dance Company, an Esplanade Commission for *da:ns festival 2018*  
Photo by Bernie Ng

Esplanade plays an important role in developing productions of a high standard by Singapore artists and companies, defining excellence, deepening international collaborations for artists, and making it possible for new works to tour.

Beyond programming and producing, Esplanade also champions innovation and industry development in technical theatre and venue and arts management, including the integration of digital technologies in marketing, education and venue experience.



## Supporting the creation of Asian work

*Huayi – Chinese Festival of Arts* presents the works of outstanding Chinese artists from across the Chinese diaspora, over the Chinese New Year festive period. In 2019, this festival featured two co-commissions—*The Tragedy of Hamlet – Prince of Denmark* by Li Liuyi Studio (pictured), a star-studded co-commission with the Hong Kong Arts Festival; and *Painted Skin – An Opera In Concert*, which was a co-commission with the Singapore Chinese Orchestra and the China Shanghai International Festival of Arts.



Photo by Jack Yam

Esplanade also commissioned and produced two works for *Huayi*—dance double bill *That which cannot be divided*, and *Love Letters* (pictured), which featured a collaboration between groups from Hong Kong and Singapore. There were two other Singapore commissions in 2019. The first was *FOUR FOUR EIGHT* by Emergency Stairs, the most personal work by artistic director Liu Xiaoyi thus far, and one that resonated deeply with the audience. The second was *Child's Play – The Story of the Banyan Tree* by Danny Yeo and 3Pumpkins, an immersive theatre experience enjoyed by children.



Photo by Tuckys Photography





*Pesta Raya – Malay Festival of Arts* celebrated the rich Malay heritage, arts and culture of the region, through some of its finest traditional and contemporary artists. This year, the works that were presented reflected the different facets that make up the modern-day Singapore Malay. Commissions for the year included the thoughtful re-imagining of Malay folklore and characters in *Alkesah* (pictured); and the fresh re-interpretation of the traditional ghazal (short poems consisting of rhyming couplets) in *GhaMuhyi*, which marked the first collaboration between Malaysia's GhaMuhyi and Singapore's Sri Mahligai and Orkestra Sri Temasek.

Photo by Jack Yam

A new space was utilised at *Pesta Raya* this year, with *Pesta Berpesta!* taking place at the Esplanade Annexe Plaza and Esplanade Annexe Studio. Here, artists such as Tarakucha! from Malaysia (pictured), IRAMAMAMA from Indonesia, and NADA from Singapore presented a wide selection of popular music from the '60s to the '80s. This new space managed to attract the *kakak kebayas*, *uncle cabarets* and *adik-adik punk* (aunties, uncles and the young).



Photo by Lee Chi Hau



*Kalaa Utsavam – Indian Festival of Arts* brought audiences on a journey to find inspiration through the works and stories that come alive in the festival's programmes, showcasing how traditional art forms can be made contemporary and relevant to our times. The festival depicts the diversity and vibrancy of Indian arts and culture, and is a time for the community to connect with their roots and for curious minds to feast on rich Indian heritage.



*NADI – The River* by Leela Samson and Spanda Dance Company  
at *Kalaa Utsavam – Indian Festival of Arts 2018*  
Photo by Lijesh Karunakaran

*Parasu – The Story of an Ultimate Warrior* by Singapore's Avant Theatre (pictured) tells the story of Parasurama, the valiant warrior sage who is the sixth avatar, or manifestation, of Lord Vishnu. The work is an Esplanade co-production and an original work of Singapore Tamil theatre. It demonstrates Esplanade's commitment to partnering Singapore Tamil theatre groups to produce works. Previous commissions include *Adukku Veettu Annasamy* with RDG, a trilogy adapted from a popular 1960s radio play written by Singapore Tamil literary pioneer and Cultural Medallion recipient P. Krishnan.



Photo by Lijesh Karunakaran





Three new productions—*Invisible Habitudes* by [Kuiik Swee Boon](#) and T.H.E Dance Company, *xhe* by Daniel Kok and Miho Shimizu (pictured) and *Medium* by Rianto respectively—were commissioned for *da:ns festival*. Two of these were co-commissioned with venues in Australia and Taiwan, and were subsequently presented in their respective festivals. This meant that Esplanade not only shared costs and resources, but also gained presenter and audience support outside of Singapore.

*xhe* by Daniel Kok and Miho Shimizu at *da:ns festival 2018*  
Photo by Bernie Ng

*da:ns festival* also explored unusual venues and formats through works such as T.H.E Dance Company's *Invisible Habitudes* (pictured), a full-length contemporary dance piece staged at the Esplanade Outdoor Theatre. This was the first time we presented a ticketed performance at this open-air venue. The production marked T.H.E's 10th anniversary, and the company's performances at Esplanade have been a critical part of their development. Daniel Kok and Miho Shimizu's multidisciplinary, five-hour performance *xhe*, held at the Esplanade Annexe Studio, saw a choreography of changing shapes and shifting intersections for audiences to interact with amongst a vibrant set of soft sculptures.



Photo by Bernie Ng



Large-scale works presented this year at *da:ns festival* included inspiring performances by Nederlands Dans Theater 1 and Akram Khan's *Until The Lions*. The latter was the first production the festival presented that featured a Southeast Asian dancer, Rianto (pictured), as the lead performer in the Esplanade Theatre. Through our introduction in 2015, Rianto was invited by Akram Khan to perform in this work.



Photo by Bernie Ng



A collaboration with T.H.E Dance Company, the *M1 CONTACT Contemporary Dance Festival* attracted a good mix of students and dance practitioners to its line-up, which featured works from 14 countries. Now in its ninth edition, the festival's strong partnership with Esplanade over the years has allowed for a more diverse range of contemporary dance presentations. New collaborations in its Asian Festivals Exchange platform has also forged partnerships among regional contemporary dance festivals. This festival remains an important platform for emerging dance artists to present works or works-in-progress. It continues to be a valuable development platform for Esplanade in contributing to the dance ecosystem in Singapore.

Asian Festivals Exchange presented by T.H.E Dance Company at  
*M1 CONTACT Contemporary Dance Festival 2018*  
Photo by Chung Tou Suk





As part of the centre's continued efforts to develop artists and provide more opportunities for exposure and development, Esplanade supported *Mosaic Associate Artist* The Steve McQueens' presentation at the Tokyo Jazz Festival (pictured), as well as dancer Raka Maitra's pitch proposal on her works at the Association of Asia Pacific Performing Arts Centres (AAPPAC) Auckland Conference. We also led small delegations of artists to relevant festivals overseas.

Photo by H. Nishioka



Esplanade's *Mosaic Associate Artists* are exceptional musicians at the forefront of their genres, to whom we provide tailored and intensive support. This year, *Mosaic Associate Artist Chok Kerong* (pictured), who is one of Singapore's most versatile jazz talents, had his second chamber jazz presentation at Esplanade. Titled *Pitch*, the performance featured all-new compositions and arrangements written for the latest edition of his ensemble, which comprises some of the best musicians from all over the world, such as Marques Young, Nathaniel Gao, Mat Jodrell, Johannes Felscher, Soh Wen Ming and Teriver Cheung. To increase the level of engagement and appreciation of the genre among younger audiences, an educational guide was disseminated to teachers from ITE College and Yishun Secondary School ahead of the performance.

"I was hypnotised by the compositions played and inspired to further my study in music."

– Adunbi Ervin, 2nd year student, ITE Jazz Orchestra



Photo by Jensen Ching and Very Crafty





## Developing capabilities to meet industry needs

Esplanade is committed to equipping and training our staff in operational and functional skills, so that they are able to work effectively and confidently. Some highlights of the training and attachments this year include Production Coordinator Carolene Liew's attachment at UK and USA arts centres Sheffield Theatres, St. Ann's Warehouse, Park Avenue Armory (pictured, left), Brooklyn Academy of Music and UC San Diego; and Programmer Iris Cheung's attachment with Akram Khan Company in London (pictured, right), where she understudied the company's Producer, Farooq Chaudhry. Understanding the processes, considerations and production practices of these venues and companies was beneficial, especially in view of Esplanade's plan of taking a more active producing role as an industry leader in the region.





As the national performing arts centre, we engage with schools, institutions and various agencies from both Singapore and overseas, to share knowledge and details of how the centre is run. Over the past year, Esplanade hosted 45 visitors from Singapore organisations, such as the STAR Performing Arts Centre and the Singapore Chinese Cultural Centre.

Esplanade also hosted 48 trainees and management trainees from various overseas institutions and arts centres. During their visits, they experienced and learnt the different areas of operations in the centre. For example, the General Manager of Shanghai City Theatre, Liao Han, was attached to various departments over three weeks; and Jack Wilkins, a post-graduate student from the University of South Australia, was attached to the Operational Support Services team for a month.

“Overall, the internship has met and exceeded my expectations. I have been welcomed into a friendly and motivated team that strives to be the best they can be, and this internship has given me the experience I have never been able to get in the past, which I am very grateful for.”

– Jack Wilkins, trainee with Esplanade’s Operational Support Services team from January – February 2019

Delegates from the Shanghai Theatre Managers Programme held in March 2019







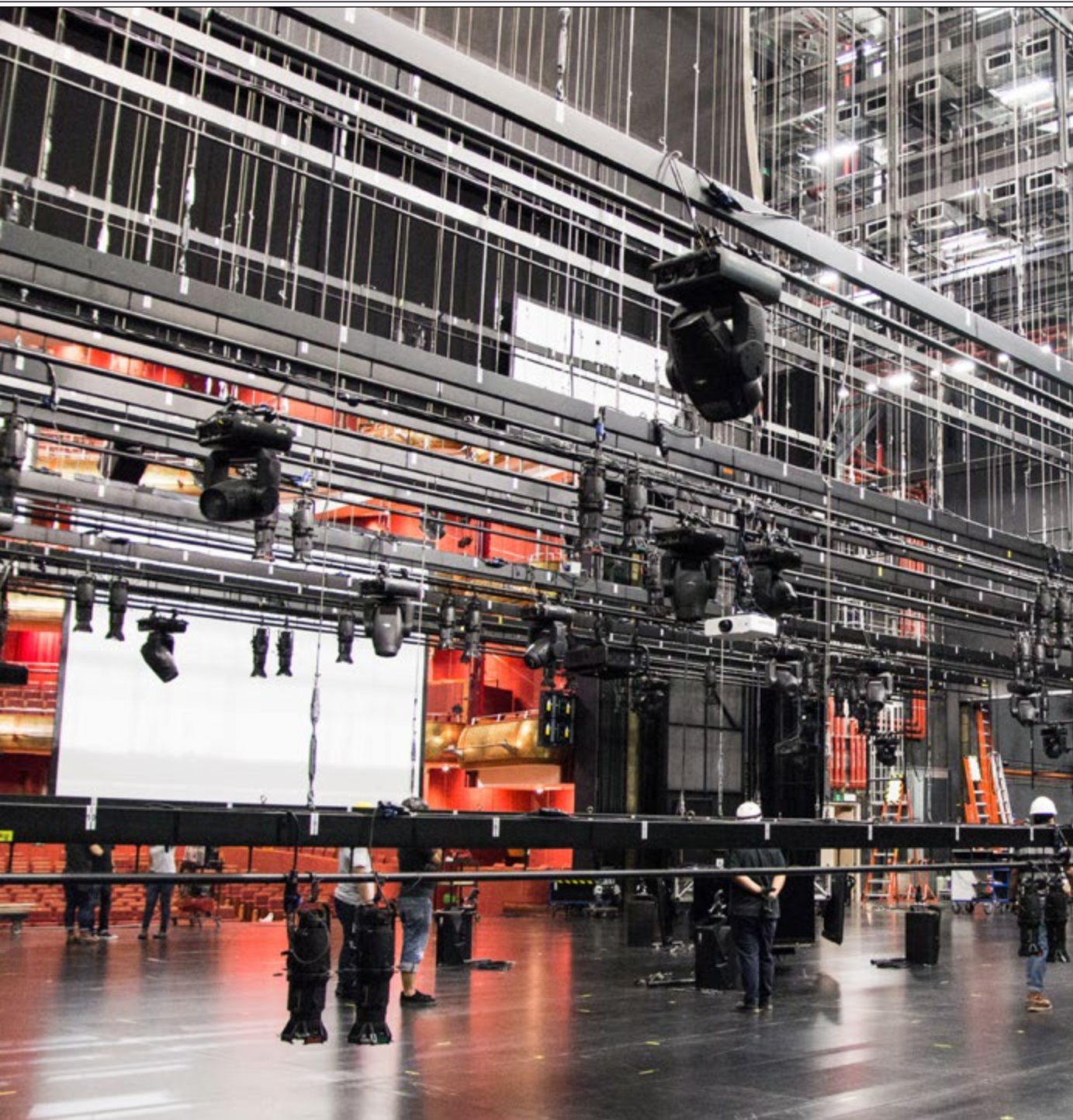
Trainees from the WSQ Demonstrate Understanding of Basic Lighting Operations programme

## Training for the industry

Esplanade conducts a range of technical theatre training programmes for the creative industry. As an Approved Training Organisation of SkillsFuture Singapore, we run courses that are competency-based, following the Singapore Workforce Skills Qualifications (WSQ) framework. Our programmes equipped over 300 participants in FY2018/2019 with the necessary knowledge and skills for working in the areas of the arts, entertainment, and events.

In addition to training technical crew, Esplanade remains committed to grooming and developing capabilities for individuals and organisations working in the industry through our programmes. Besides training and developing our staff, we also host more than 80 external trainees each year who are keen to learn about the industry. Comprising students from secondary schools and tertiary institutions, the trainees spend three to eight weeks with Esplanade, attached to departments such as Customer Experience, Programming and Technical Production, given opportunities to learn from the team, and exposure to what goes on behind the scenes at the centre.





## TECHNICAL THEATRE PROGRAMMES CONDUCTED FOR FY2018/2019

Programme	No. of Trainees/ Participants
<b>Singapore Workforce Skills Qualifications (WSQ) Programmes</b>	
WSQ Technical Theatre Training Programme 2018	12
WSQ Demonstrate Knowledge of Production and Technical Theatre Practice	44
WSQ Perform Basic Stage Operations	44
WSQ Contribute to Health and Safety in the Workplace	49
WSQ Elevated Work Platform	17
WSQ Working at Height Training	18
WSQ Perform Elementary Stagecraft	25
WSQ Demonstrate Understanding of Basic Sound Operations	40
WSQ Demonstrate Understanding of Basic Lighting Operations	38
<b>Non-WSQ Technical Theatre Programmes</b>	
Technical Theatre Foundation Course	11
Polytechnic Attachment Programme	5



## Journeying towards a Digital Performing Arts Centre

Two years ago, Esplanade embarked on a company-wide journey to digitise and integrate our data collection points. To be better equipped with increasing digital touchpoints and data volumes, we have merged our many fragmented data sources into one, single central view. With this unified data platform, we are now able to have an in-depth understanding of our patrons' digital touchpoints and make informed decisions.

More than just a numbers game, this is the beginning of empowering our staff with the right tools and digital skillsets in our goal to be a data-driven organisation.

The long-term vision is to be the Digital Performing Arts Centre for Singapore and Asia, with multiple touchpoints that can create a seamless experience for our patrons between the physical centre and the digital space. This includes the creation of behind-the-scenes, infotainment and educational digital content that prepares the audience for a show, and deepens their understanding of what they have watched after the curtains come down.





Leveraging on our content-rich archives of 16 years of video and print materials, Esplanade's production of digital content in different formats has been growing in traction. The digital content includes videos, long-form features and interactive quizzes, and targets four key groups of audiences who are well-served by the centre's live programming: casual arts-goers, more discerning arts aficionados, families with children under the age of 12, and schools. While such editorial content is currently published on the Esplanade website and shared on our social channels, we have plans to develop a dedicated performing arts microsite to house all the content. This will be connected with the main website [www.esplanade.com](http://www.esplanade.com), so audiences can discover more about Esplanade's programmes and purchase tickets for them in a fluid user journey.



An interactive quiz published for *Kalaa Utsavam*  
– Indian Festival of Arts 2018



## SPOTLIGHT

## G Selva

*The founder and artistic director of Avant Theatre wants to take Tamil-language theatre to new heights*

G Selva's interest in performing started in his youth, when he wrote and staged plays about social issues with a group of friends, as part of the Ravindran Drama Group. He was also trained in the classical Indian dance tradition of *bharatanatyam*, by the late Apsaras Arts doyenne Srimathi Neila Sathyalingham. "I have a very expressive face, so she used me for many godly and demon characters," he recalls with a fond laugh. "I learnt many things from her."

Inspired by his experiences in dance and theatre, he decided to further his studies in Australia, where he got a degree in New Media and Theatre at Melbourne's Deakin University. He was curious about exploring theatre in a more Western paradigm, and what he discovered was that "they are always pushing their OB markers". While in Australia, he started Avant Theatre, staging productions in both English and Tamil.

When he moved back to Singapore in 2011, Avant Theatre began a new chapter here. Some early Singapore productions for the company included *Romz and Julz*, a take on the familiar tale of Romeo and Juliet that gave the audience a peek into backstage spaces via TV monitors placed onstage; and a staging of courtroom drama *Twelve Angry Men*, where the cast members each learnt all 12 roles, and the audience got to choose the role each actor would play just minutes before the play started.

Notably, he has chosen to focus on Tamil-language theatre in Singapore. "I love this language," he explains. "It feels very close to me." In 2017, the company created a staged reading of a new Tamil work, *Parasu – The Story of an Ultimate Warrior*, for Esplanade's *Raga* series, a showcase for Indian performing arts throughout the year. Written by Elavazhagan Murugan and directed by G Selva, the play was based on the story of Parasurama, a warrior-sage who is the sixth avatar or manifestation of Lord Vishnu.

"I wanted to see how a Tamil audience would react to just the text and the story, without too much exuberant acting," he explains. The reading went well, and conversations with audience members during post-show dialogues gave him the confidence that they would be receptive to a fuller production of the play. In 2018, Esplanade co-produced a full-fledged version of *Parasu* with Avant Theatre, for the centre's *Kalaa Utsavam – Indian Festival of Arts*, demonstrating its commitment to partnering Singapore theatre groups to produce works of Tamil theatre.

"A full production was a whole different ball game," says G Selva of *Parasu*'s 2018 run. "The Esplanade Technical Production crew helped us make the whole stage come alive, and the Programming team was very supportive as well and helped us to strengthen the whole production." The play also helped him make new strides towards his larger goal of developing a more critical audience. In particular, "I want to connect with people in their 20s. At that age, when they start working, movies can have a stronger appeal than theatre, and productions that attract them have to be short, not too heavy-duty, and be fast-moving."

With its literary style and classical allusions, *Parasu* would seem like a counter-intuitive move for courting this audience segment.

"But I like to shock the audience by taking them to a different paradigm, and see how they react to certain aspects of theatre. Boundaries have to be broken. By teasing their minds, you can start to build an intellectual connection with audiences."



Photo by Avant Theatre

## SPOTLIGHT

## Kuik Swee Boon

*The artistic director of T.H.E Dance Company reflects on his quest to build a unique identity for his troupe, and nurture Singapore's next generation of dance talents*

When Swee Boon resolved to shift from dancing to choreography in 2007, he kicked off a period of profound transition. "You know that saying: Every minute on stage requires a decade of training. After focusing so fully on training your body for so long, many dancers tend to feel depressed and lost when they stop dancing. But after 20 years as a dancer, I felt I had reached a certain peak that would be hard to top. And I wanted to continue my dance journey by creating something different, something meaningful."

He had begun his dancing career with the People's Association Dance Company, before spending a decade with the Singapore Dance Theatre. By 2007, he had become the first Asian male principal dancer of Spain's renowned Compania Nacional de Danza. After returning to Singapore from Madrid, his next chapter kicked off with *Silence*, a piece that had begun as an eight-minute work first performed in 2006.

Faith Tan, Esplanade's Head of Dance & Theatre, invited him to develop the piece into an hour-long work, and it eventually premiered in the centre's *da:ns festival* in 2007. "That was the first time I stepped into my new identity as a choreographer," he remembers. "I felt a sense of responsibility and happiness, but also stress and anxiety."

"I was honoured to work with the Esplanade team, and they made a deep impression on me. They were very committed to quality productions, but were also able to maintain an attitude that was very warm and endearing. That kind of balance can be rare."

A year later, he founded The Human Expression (T.H.E) Dance Company, which is today known as Singapore's leading contemporary dance troupe. Esplanade has been a critical part of its development. T.H.E launched the *CONTACT Festival – A Week of Dance* in 2010, curating a line-up of contemporary dance performances by troupes from all over the world. "I wanted to

introduce more audiences to contemporary dance, and show them that it could be very diverse, and full of different possibilities that are all wonderful to watch," Swee Boon explains.

After the first edition was held at the National University of Singapore, he decided to find a less far-flung performance venue to help draw more people to the shows, and Esplanade came onboard as a venue collaborator. Now known as the *M1 CONTACT Contemporary Dance Festival*, it has become an important platform for showcasing emerging dance artists and continues to be a valuable development collaboration for Esplanade to contribute to Singapore's dance ecosystem.

"Through the festival, we've also been able to support younger choreographers in Singapore," notes Swee Boon. "This year, three solo and duet works were selected to be presented at six international dance festivals, and that's a very important milestone. We proved that with the right guidance, these choreographers are capable of excellent work."

Another milestone was achieved in 2018—T.H.E's 10th anniversary. For that year's *da:ns festival*, Esplanade commissioned the troupe to create *Invisible Habitudes*, a work that became the first ticketed performance at the Esplanade Outdoor Theatre. It was also the first work that fully embodied a unique methodology Swee Boon had been developing since the troupe's inception.

He has named this methodology "Hollow Body", and it focuses on the relationship between the mind, body and emotion. "Dance schools tend to focus only on the body, on technique," says Swee Boon. "But to define our vocabulary, aesthetic and identity, I wanted to understand the mind and the heart as well. This methodology is about understanding the relationship between these three elements, and getting clarity from this understanding."

As T.H.E moves into its second decade, Swee Boon aims to continue refining the troupe's identity. "I've set myself a timeframe of 20 years to build a strong foundation for the company. To do something well, you need time." And he has found that Esplanade is on the same page when it comes to this mindset. "It's always easy to work with them, because we are all trying to create something that doesn't just seek to stimulate excitement, but aspires to move people deeply."



Photo by Joie Koo



## SPOTLIGHT

## Chok Kerong

*The acclaimed jazz musician reveals how becoming a Mosaic Associate Artist has helped him to gain valuable exposure, both as a performer and a composer*

Chok Kerong has been performing at Esplanade since he was a university student trying to juggle his law studies with his passion for jazz. Music finally edged out the law about a decade ago—after graduating with a law degree from the National University of Singapore (NUS), Kerong moved to New York and obtained a master's degree from the Manhattan School of Music, with support from the National Arts Council Overseas Scholarship.

It's probably not surprising that he decided to pursue music as his life's work. As a boy, Kerong was already trying to play the melodies and chords from songs he heard on the radio. "It was something that was fun to do, so I just kept pursuing it, eventually discovering the music of Chick Corea and Bill Evans, thanks to my teacher at the time, Dr Eugene Dairianathan," he says. "From then on, it was just a matter of connecting the dots, and I began listening to the music of Miles Davis, Wayne Shorter, Herbie Hancock, Charlie Parker and so on."

As an undergraduate in NUS, he performed regularly in "all sorts of different settings, and I'd say it gave me enough confidence to make the decision to pursue it full-time", he explains. In graduate school, he began to compose more, due to the nature of his class assignments. "I began to see composition as another creative outlet. I've been working on it ever since, and have been fortunate to be offered opportunities to compose and arrange in a wide range of contexts over the past seven years."

Kerong's compositions and arrangements have been performed by luminaries such as Jeremy Monteiro, Rani Singam and the T'ang Quartet. Recent works include *Disquiet*, a chamber piece commissioned by the Singapore Symphony Group for the Victoria Concert Hall Organ Series; and *Sketches of Miles*, an episodic work for big band commissioned by Jazz Association (Singapore).

He has also continued to perform as a pianist and organist, both within the jazz genre and outside it. In 2016, he was invited by

Esplanade to become a *Mosaic Associate Artist*—a platform that offers tailored, intensive support to exceptional musicians at the forefront of their genres.

"The support I've received from this initiative has been tremendous," says Kerong. "I've performed at the Tokyo Jazz Festival and the Melbourne International Jazz Festival as a result, and have also presented my own projects at Esplanade."

The most recent of these projects was *PITCH*, a concert of original compositions written for an ensemble comprising a string quartet, horn section and rhythm section. Held at the Esplanade Recital Studio in February 2019, this chamber jazz presentation was performed by some of the best musicians from all over the world, including Marques Young, Nathaniel Gao, Mat Jodrell, Johannes Felscher, Soh Wen Ming and Teriver Cheung. "This will remain one of my fondest memories," says Kerong. "I felt like there was an unusually strong connection between the musicians and the members of the audience during the show."

Kerong is also doing his part to help guide the next generation of Singapore's music-makers. He is the Music Director of the NUS Jazz Band, an instructor at LASALLE College of the Arts and School of the Arts, as well as a mentor to young musicians under Esplanade's *Mosaic Jazz Fellows* programme. Ask him what advice they typically seek from him, and Kerong replies: "I generally encourage students to draw their own conclusions through careful listening and reflection. It's important that students understand what they want to achieve, and that's something that I cannot prescribe. Once that is clear to them, the question of 'what to practice' becomes much easier to answer, and I can help save them some time by pointing them in the right direction. The 'right direction', however, is different for everybody."



Photo by Jensen Ching and Very Crafty

# Organisation



People of Esplanade

As the national performing arts centre and one of the busiest performing arts centres in the world, we have welcomed close to 105 million visitors since we opened 16 years ago, in October 2002. We seek ways to sustainably maximise operational efficiencies while keeping our facilities running like clockwork and creating experiences for our patrons and visitors that are exceptional and meaningful.

Esplanade is as much about our people as our venue and facilities. Our staff are vital in helping us carry out Esplanade's vision and mission. 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.





## Going green, maximising operational efficiencies

This year, we achieved the Building and Construction Authority (BCA) Green Mark Platinum certification by implementing more sustainable energy conservation projects based on BCA Green Mark guides. Besides the chiller replacement project that was completed this year, we are progressively upgrading the centre's conventional lighting to more energy-efficient LED lights, without compromising the overall experience at Esplanade. For example, the lighting in Esplanade's Basement Carpark has been replaced with LED lights with motion sensors, which help us to achieve maximum energy savings when traffic movement is low. All building lighting at Esplanade will be replaced with LED lights by next year. This will help the centre achieve higher energy savings in the long run.





## Art meets life

The offerings at Esplanade Mall have been reconfigured to better serve the diverse communities that come to Esplanade, and complement the overall Esplanade experience. The range of family-friendly offerings was enhanced with the opening of The Boiler Seafood Bar & Beer—an award-winning restaurant that serves up fresh seafood with bold sauces infused with both local and Western spices. Other new additions include Jiak Modern Tzechar and Straits Chinese Signatures, which offer familiar favourites and homestyle food in modern settings. In other firsts at Esplanade, The Exciseman Whisky Bar has been hailed by *Lifestyle Asia* as one of the best whisky bars in Singapore. Room2f x Sanity Coffee—a multi-use space that is a hybrid of a living room, community hub, event space, café and a music recording studio—also opened to great excitement.



Jiak Modern Tzechar, The Boiler Seafood Bar & Beer,  
The ExciseMan Whisky Bar



To continually refresh the dining and retail experience at Esplanade, the Esplanade Mall offered seasonal promotions and activities at various points in the year. For example, the *Lighten Your Mind, Body & Spirit* campaign offered free *Wellness Wednesday* workshops which patrons could register for, along with healthy meal options at Esplanade Mall. The promotion ran from April to June 2018, coinciding with the festival *A Tapestry of Sacred Music* in April.

**esplanade mall | Art Meets Life**

**LIGHTEN YOUR MIND, BODY & SPIRIT**

Join us for free Wellness Wednesday workshops, and healthy meal options at Esplanade Mall  
**Apr - June 2018**

To register, visit [www.esplanade.com](http://www.esplanade.com) or scan QR code.

ART THAT IS ALSO GOOD FOR YOUR HEALTH!  
HEALTHY MEALS THAT TASTE SO GOOD!  
MELT YOUR STRESS AWAY WITH EVERY BREATH!

**ART MEETS LIFE**  
PROMOTING THE ARTS AND WELLNESS

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

www.esplanade.com | @esplanade | #esplanadegives

**esplanade mall | Art Meets Life**

**LUNCHTIME GETAWAY ON THE BAY**

**ENJOY \$5\* OFF YOUR GRAB RIDE**  
FROM MON - FRI, 12 - 2PM WITH PROMO CODE **LUNCHGETAWAY**

<b>OLD SCHOOL DELIGHTS</b> R03-25 Asian delights set from \$12.80 Lunch Mon-Fri 12pm-2pm	<b>SAROSSA</b> R01-01 Two-course set lunch from \$12.80 Lunch Mon-Fri 12pm-2pm	<b>TOMO LAKASA</b> R01-04 Dine set lunch from \$12 with free home cook and more soup Lunch Mon-Fri 12pm-2pm	<b>WAN KEE BIG WUANG NOODLE AND RISTORANT</b> R01-04, ANNEX Three-course set lunch at \$12 Lunch Mon-Fri 12pm-2pm	<b>ALTER EGO</b> R01-100, ANNEX Luscious grab & go! + drink at \$12.80 Lunch Mon-Fri 12pm-2pm
<b>HARRY'S</b> R03-04/07 Enjoy 4 burgers, sandwiches, pizzas and more from \$12 Lunch Mon-Fri 12pm-2pm	<b>SEALAND HOUSE SEAFOOD RESTAURANT</b> R02-12 Set lunch + drink at \$12 Lunch Mon-Fri 12pm-2pm	<b>RESTAURANT L'ARBORE</b> R02-22 Four-course lunch at \$12 Lunch Mon-Fri 12pm-2pm	<b>NO DOWNWARD SEAFOOD</b> R01-14/16 Three-course set lunch at \$12 Mon-Fri 12pm-2pm for 2	<b>THE BOULE SEAFOOD BAR &amp; BEER</b> R01-10A, ANNEX Lunch menu (choose from 4 \$12)

**END OFF WITH A SWEET TREAT!**

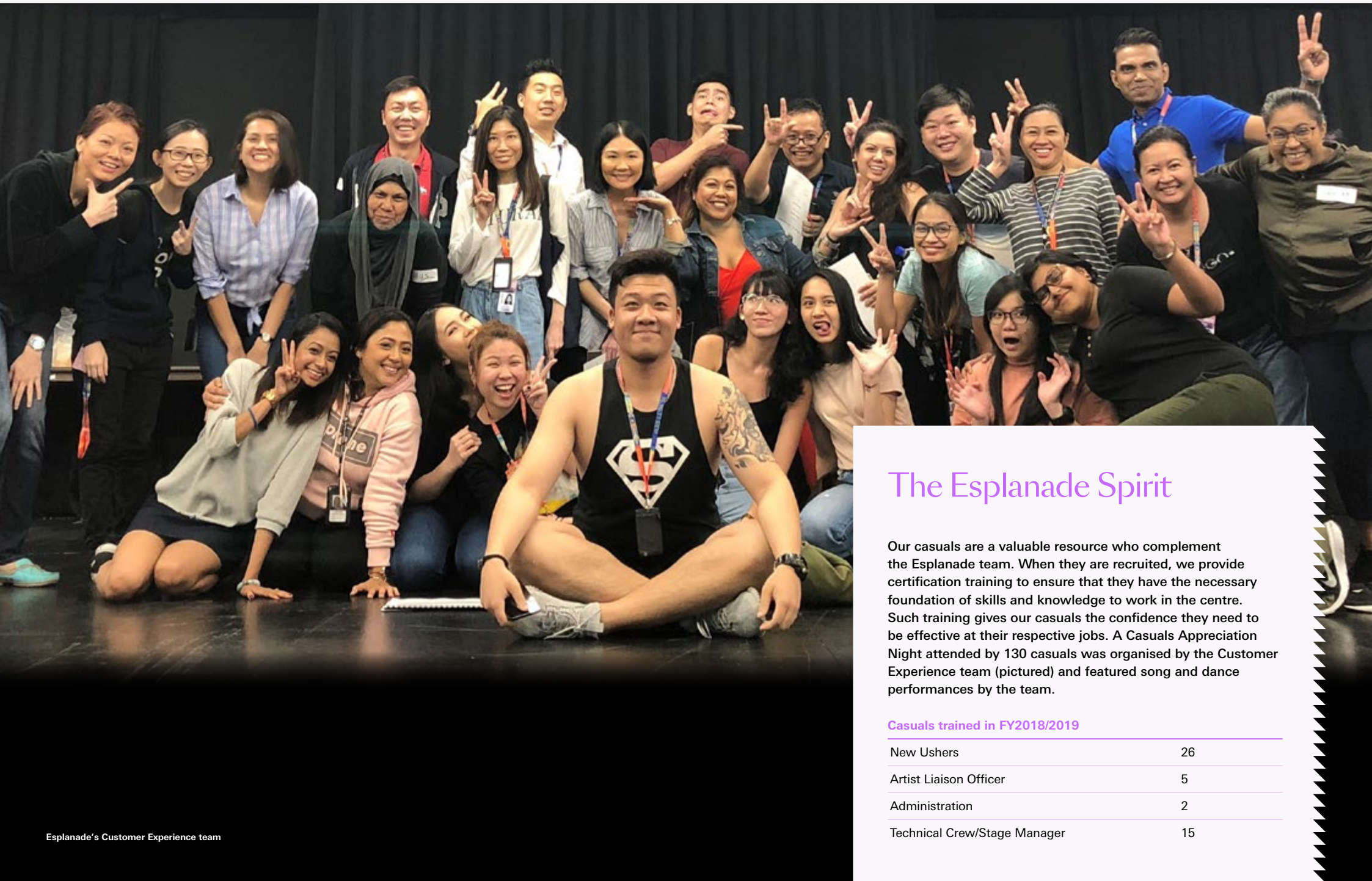
**SOULSTE**  
R01-10A, ANNEX  
Esplanade's signature cakes at \$5  
Lunch Mon-Fri 12pm-2pm

\*Use promo code LUNCHGETAWAY to enjoy \$5 off your ride to Esplanade Mall on all GrabCar and GrabTaxi fares, except GrabExpress/GrabTaxi. Valid from Mon - Fri (exclude Pub, 12pm - 2pm on before it's fully implemented).

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

www.esplanade.com | @esplanade | #esplanadegives





Esplanade's Customer Experience team

## The Esplanade Spirit

Our casuals are a valuable resource who complement the Esplanade team. When they are recruited, we provide certification training to ensure that they have the necessary foundation of skills and knowledge to work in the centre. Such training gives our casuals the confidence they need to be effective at their respective jobs. A Casuals Appreciation Night attended by 130 casuals was organised by the Customer Experience team (pictured) and featured song and dance performances by the team.

### Casuals trained in FY2018/2019

New Ushers	26
Artist Liaison Officer	5
Administration	2
Technical Crew/Stage Manager	15





We care for our staff and their well-being and recognise that this is important to ensure a happy and healthy workplace for our people. This year, we introduced a health screening (pictured) at work, and a total of 70 staff signed up for the health screening conducted in the comfort of our Bay Room on 15 Mar 2019. We also introduced a monthly healthy fruits/ snacks day, where all staff pantries were stocked with these items, with notes indicating their nutritional benefits.





## Celebrating 16 Years

Esplanade celebrated our 16th Anniversary on 12 Oct 2018 at the Concert Hall Circle 3 Foyer with a simple gathering for staff. As part of the celebration, we gathered to cut the anniversary cake, participated in a light-hearted activity and gave out some quirky awards all in good fun.





## Long Service Awards

We recognise and thank our staff for their commitment and loyalty to Esplanade by presenting them with Long Service Awards. In FY2018/2019, out-going CEO Benson Puah celebrated his 20th year of service to Esplanade, and four staff celebrated 15 years of committed service. Another nine marked their 10th anniversary and 26 staff marked their fifth anniversary at Esplanade. 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.

Employee Name	Department	Years
Benson Puah	Executive Office	20
Faith Tan	Programming	15
Bernie Hoi	Technical Production – Staging	15
Raymi Bin Dollah	Technical Production – Staging	15
Syed Abdullah Bin Syed Salleh	Technical Production – Staging	15
Andy Sugara	Information Technology	10
Marvin Yu Calderon	Customer Experience	10
Marian Koh	Human Resources	10
Ooi En Yee	Information Technology	10
Brandon Tan	Information Technology	10
Tan Xianghui	Programming	10
Razali Bin Semuni	Technical Production – Staging	10
Wang Meng	Technical Production – Lighting	10
Annabelle Faye Danker	Venue Partnership	10
Michelle Giam	Administration	5
Zehara Khan Sahib	Marketing – Communications & Content	5
Fareesha Binte Mohamed Fazlullah	Customer Experience	5
Nanthini Yasok Kumar @ Dinny	Customer Experience	5
Noor Isniahwati Binte Ithnin	Customer Experience	5
Omar Bin Abdul Hadi	Customer Experience	5

Ravi Ravindra Tagore @ Joy Rouge	Customer Experience	5
Faith Tham	Human Resources	5
Jasmine Chua	Operational Support Services	5
Chris Gan	Operational Support Services	5
Keh Pei Ling	Operational Support Services	5
Ricafrente Joel Jalayahay	Operational Support Services	5
Darren Siah	Operational Support Services	5
Amy Ho	Programming	5
Khairun Nissak Modder-Anwar	Programming	5
Glenda Ng	Programming	5
Jezlyn Tan	Programming	5
Li Huimin	Technical Production – Sound	5
Raymond Yeo	Technical Production – Sound	5
Cristabel Ng	Production Management	5
Muhammad Sirhan Bin Mohd Khalid	Technical Production – Lighting	5
Norashid Bin Zulfahary	Technical Production – Lighting	5
Syed Zaki Yamani Bin Said Othman	Technical Production – Lighting	5
Mohd Kamal Bin Masuni	Technical Production – Staging	5
Joavian Choo	Venue Partnership	5
Tee Zee Kee	Information Technology	5

## SPOTLIGHT

## Annabelle Faye Danker

*The Venue Manager of the Esplanade Annexe Studio shares how this experimental space strives to connect with new audiences and change perspectives about the arts*

Located outside the main Esplanade building, the two-storey Annexe Studio used to house a nightclub, and re-opened as a multidisciplinary performance and events venue in 2017. With its stripped-down interiors and grungier vibe, this space is somewhat different from the centre's more polished venues, and Annexe Studio Venue Manager Annabelle has a fantastic analogy for this difference.

"I always say, it's like you're growing up, and then suddenly your father tells you of the existence of a sibling you never knew about, like 'here she is, she's a little bit rough around the edges, but she is still part of the family, so please take care of her'."

Her affection for this space is obvious. Annabelle has worked for Esplanade for more than a decade, and was a Production Manager before she took on the role of Venue Manager. Production is an adrenaline-fuelled process, where "everything has to work right by a certain time and because of that there is always this energy and it's quite exciting," she explains. "We also have a great variety of shows and events coming through our doors, so every day was different."

When the opportunity to learn new skills as a Venue Manager came along, she decided to take up the challenge. Her Esplanade colleagues from other departments, as well as the senior management, were very supportive during this transition. The new job means she's had to switch gears quite a bit. Instead of being singularly focused on a particular production, Annabelle now spends a lot of time talking to venue hirers and understanding their needs, balancing budgets, and keeping an eye on operational things, "like making sure that the roof stays up and the floor stays down," she says with a laugh.

Most importantly, she has to think about the bigger picture of developing the Annexe Studio's identity. Annabelle played a key

role in identifying and continuing to ensure that the venue is guided by two main principles—supporting the development of new work, and reaching new, younger audiences. In particular, she is proud to have supported homegrown bands like Riot !n Magenta, Amateur Takes Control and Plainsunset with their album launches and milestone concerts.

Other memorable productions for her include those staged by The Opera People, a year-old company that wants to make opera more relevant to contemporary audiences. "Opera was something that I never thought would be possible in this space, but they actually sounded really good. I'm learning about what we can do in this space, and they are learning about themselves as creators."

For the 2019 staging of the play, *precise purpose of being broken*, director Koh Wan Ching integrated the Annexe Studio's architectural attributes, such as its floor-to-ceiling glass façade, into the production, "so the Annexe Studio became like a character in the work, and that made me quite happy", says Annabelle. Lifestyle events such as Chanel's Coco Flash Club beauty pop-up and the launch of the eighth-generation Rolls-Royce Phantom has also helped to bring new audiences to Esplanade.

Ultimately, Annabelle hopes that the Annexe Studio's more open and casual approach can help to change people's perspective about the arts.

"You don't need to watch an opera in a concert hall. You don't need a black box to put on a play. I hope that this space can help to change people's expectations about how the arts can be presented."





# Financials

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*Impressing the Czar* by Dresden Semperoper Ballett,  
choreographed by William Forsythe, *da:ns* series 2019  
Photo by Ken Cheong

# 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 Tan Gee Keow. As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions.

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

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

Esplanade strives to comply fully with the Code and its principles, and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during the financial year ended 31 March 2019 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.

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. The Chief Executive Officer (CEO) is the only paid staff invited to sit on the Board based on her 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 & Remuneration Committee (NRC) which spells out the Board's terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each director and the entire Board is



carried out annually after the close of each financial year. The term limit for the Audit & Risk Committee (ARC) Chairman is spelt out in the Constitution documents as well as ARC Terms of Reference and is for a period of four years as recommended by the Code.

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

### NOMINATING & REMUNERATION COMMITTEE (NRC)

A joint Nominating & Remuneration Committee (NRC) was formed during the year to enable Board to have greater and more cohesive oversight of Board member and key management succession planning. The NRC replaces both the Nominating Committee (NC) and Remuneration Committee (RC), with a combined Terms of Reference from the NC and RC, and additional oversight on Esplanade's talent management programme.

Formation of the NRC was approved in September 2018 and comprises six non-executive and independent directors who were appointed to the NRC in November 2018. The NRC makes recommendations to the Board on all Board appointments and re-appointments and determines whether a Director is independent. It is empowered to establish Board performance criteria and to assess the effectiveness of the Board and the contribution of each individual director. The NRC also deliberates upon and approves the annual salary adjustment and bonus payments to staff. The NRC also considers and approves the remuneration package of the CEO on behalf of the Board, and has the discretion to review the remuneration package of all levels of Esplanade staff.

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

Name	Designation	Date
Dr Jennifer Lee	Chairman	From 24 November 2018
Mrs Rosa Daniel	Member	From 24 November 2018
Prof Lily Kong	Member	From 24 November 2018
Mr Ramlee Buang	Member	From 24 November 2018
Mr Kenny Powar	Member	From 24 November 2018
Mr Sim Hwee Cher	Member	From 24 November 2018

### PREVIOUS NOMINATING COMMITTEE (UNTIL 23 NOVEMBER 2018)

Name	Designation
Mr Lee Tzu Yang	Chairman
Mrs Rosa Daniel	Member
Mr Kenny Powar	Member
Dr Ming Tan	Member

### PREVIOUS REMUNERATION COMMITTEE (UNTIL 23 NOVEMBER 2018)

Name	Designation
Mrs Mildred Tan	Chairman
Dr Jennifer Lee	Member
Mrs Christine Ong	Member
Mr Ramlee Buang	Member

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

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

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

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

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

#### AUDIT & RISK COMMITTEE (ARC)

Esplanade's Audit Committee (AC) was established in March 1998. With Board's approval, the committee was renamed as Audit & Risk Committee (ARC) in December 2018 to better reflect the committee's role in overseeing Esplanade's Risk Management framework that was put in place since 2008.

The ARC comprises five non-executive and independent directors:

Name	Designation	Date
Mr Yap Chee Meng	Chairman	From 4 December 2015
Mr Suhaimi Zainul Abidin	Member	From 24 November 2018
Dr Ming Tan	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 ARC Chairman will follow the recommendation in the Code. As such, Esplanade has kept to the maximum limit of four consecutive years for the position of ARC Chairman.

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

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

In its review of the audited financial statements for the financial year ended 31 March 2019, the ARC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the ARC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

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

The Board and management of Esplanade are fully committed

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

Esplanade has always taken an active approach towards risk management. It established an enterprise risk management framework in 2008 with the assistance of a professional services firm. The framework comprises:

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

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

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

The RCSA was rolled out to all major business and support functions. As part of promoting a "risk-aware" culture and ownership of key processes, the individual departments carry out annual self-assessments of the key processes and review the effectiveness of controls in place. To improve effectiveness of the RCSA exercise, Management has updated and streamlined the format during the year. The self-assessments are tied in with each Department Head's annual declaration to CEO on the overall health



of the Department's processes and control. The RCSA coverage is also enlarged to involve all key personnel within each function to carry out the assessments collectively, compared to just a selected few under the old format.

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

#### **MATTERS REQUIRING BOARD APPROVAL (NOMINATED BOARD MEMBERS)**

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

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

### **1.3 Board Meetings**

Board meetings are held on a quarterly basis to review the results and performance of the Company, its plans and prospects. To facilitate attendance, Board, NRC and ARC meetings are scheduled at least a year ahead. At the last meeting of the financial year, the

Board will also approve the annual budget for the following year. As part of good governance, key matters requiring decision are reserved for resolution at Board meetings to facilitate discussion, rather than by circulation. The Chairman ensures that Board meetings are held as and when necessary with optional meetings convened when there are pressing matters requiring the Board's consideration.

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

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

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

	Date of First Appointment	Date of Last Re-Appointment	Term Expiring	Board of Directors		Nominating Committee		Audit & Risk 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 2018	23 Nov 2021	4	3	1	1	-	-	-	-
Prof Lily Kong	24 Nov 2018	-	23 Nov 2021	2	1	-	-	-	-	-	-
Dr Jennifer Lee	1 Jun 2014	24 Nov 2018	23 Nov 2021	4	4	-	-	-	-	1	1
Mrs Christine Ong <sup>(1)</sup>	24 Nov 2010	24 Nov 2015	23 Nov 2018	2	2	-	-	-	-	1	1
Mr Kenny Powar	24 Nov 2015	24 Nov 2017	23 Nov 2020	4	4	1	1	-	-	-	-
Mr Benson Puah <sup>(2)</sup>	27 Aug 2002	24 Nov 2016	31 Jul 2018	1	1	-	-	-	-	-	-
Mr Ramlee Buang	12 Dec 2011	24 Nov 2016	23 Nov 2019	4	4	-	-	-	-	1	1
Ms Saw Phaik Hwa <sup>(1)</sup>	24 Nov 2007	24 Nov 2015	23 Nov 2018	2	2	-	-	2	1	-	-
Mr Sim Hwee Cher	24 Nov 2018	-	23 Nov 2021	2	2	-	-	-	-	-	-
Mr Suhaimi Zainul Abidin	24 Nov 2018	-	23 Nov 2021	2	1	-	-	2	1	-	-
Dr Ming Tan	24 Nov 2015	24 Nov 2017	23 Nov 2020	4	4	1	1	4	4	-	-
Mrs Mildred Tan <sup>(1)</sup>	24 Nov 2007	24 Nov 2015	23 Nov 2018	2	1	-	-	-	-	1	1
Ms Yvonne Tham	24 Nov 2018	-	23 Nov 2021	2	1	-	-	-	-	-	-
Mrs Valarie Wilson	26 Feb 2016	24 Nov 2017	23 Nov 2020	4	2	-	-	4	3	-	-
Mr Yap Chee Meng	24 Nov 2013	24 Nov 2018	23 Nov 2021	4	4	-	-	4	4	-	-
Mr Andre Yeap	24 Nov 2014	24 Nov 2016	23 Nov 2019	4	3	-	-	4	2	-	-

(1) Stepped down on 23 Nov 2018

(2) Stepped down on 31 Jul 2018



## 2 CONFLICT OF INTEREST

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

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

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

The Board has adopted a Related Party Transaction policy in 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the ARC while transactions above a threshold will require immediate ARC approval and disclosure to the Board. This is to ensure that the transactions were executed at normal commercial terms and did not prejudice the interests of the Company. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in [Note 27](#) 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 during the year, including the position of Board Chairman. Esplanade's Chief Financial Officer (CFO) and Chief Marketing Officer (CMO) are nominated directors on SISTIC Board during the financial year, but does not sit on any sub-committee. Director fees earned by the CFO and CMO are paid

to 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 27](#). The Board considers the Director as independent and the Director was not involved in Esplanade's decision to engage Rajah & Tann LLP.

## 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 Human Resource policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from [pages 90 to 93](#) of the Annual Report.

In addition to the average 266 full time staff for FY18/19, Esplanade has a pool of 470 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fund raising.

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

The Company is committed to a high standard of ethical conduct and adopts a zero-tolerance approach to fraud. As part of good governance, Esplanade implemented an Ethics and Fraud Reporting Policy which provides staff with well-defined and accessible channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or the ARC. The 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 fund-raising programmes during the year to garner donation support from the public. Permits were sought from the relevant authorities for all public fund-raising and donation-seeking projects. All donations and sponsorships are channelled through the Relationship Management Department which have key principles and a fundraising policy in place. Esplanade ensures that our sponsorship practices preserve the independence, integrity

and transparency of Esplanade and are in line with best practices promoted by the office of the Commissioner of Charities. We are careful that our sponsorship arrangements are not seen as endorsements of our sponsors' products or organisation. More details on Donations and Programme Sponsorships can be found on [pages 54 to 57](#) 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 28](#) 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. Esplanade's objectives are also aligned to meet the larger outcomes sought by our parent, Ministry of Culture, Community & Youth, of having a fulfilled and engaged people, a caring and cohesive society and building a confident and resilient nation.

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

Esplanade's current stage of development is with purposed shift towards areas of deeper impact in community, children & youth, and industry development, while maintaining reach to our broad base audiences. Esplanade vision to be a performing arts centre for everyone remains relevant, and more would be done to enhance Singaporeans' ownership of Esplanade where emphasis is placed on deepening engagement with our audiences and communities, including volunteerism, so that Esplanade would not only provide programmes for everyone, but would also be embraced by everyone. The arts will be increasingly important in inspiring, uplifting and connecting a society whose needs, diversity and, with them, fissures are growing. Esplanade will be the epicenter of this effort to bridge communities and promote inclusiveness. The desired outcome would surround three broad categories, namely

"Engagement", "Ownership" and "Leadership", of which 15 performance measures were identified and that as a whole, would reflect these new strategies for Esplanade.

## ENGAGEMENT PERSPECTIVE – DIVERSITY & ACCESS

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

Esplanade has established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a diverse calendar of *Esplanade Presents* festivals and activities throughout the year for our various communities in Singapore. Esplanade's programmes also encourage audiences to go beyond popular works to a deeper appreciation of the arts and more in-depth participation. In addition, we also provide support for hirer shows and programmes developed in collaboration with local arts groups. Through this, we ensure a diverse mix of artistic and commercial presentations.

FY18/19

a.	Number of Activities	4,063
b.	Number of Attendances	2,676,075
c.	Participation	61,265
d.	Number of Community Engagement Activities	629
e.	Number of Participants in Community Engagement Activities	17,086
f.	Number of Schools Engaged	312

The number of activities and attendances is a total of all events at the centre, consisting of both *Esplanade Presents* and hirer shows, and that included both ticketed and non-ticketed programmes. Participation refers to attendances for activities that require a deeper level of involvement and engagement, usually through workshops, talks and masterclasses.

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

Esplanade also aims to engage the next generation of audiences through families, pre-schools, schools and institutions of higher learning, through performances, visits to Esplanade, school talks and presentations at Esplanade.

## ENGAGEMENT PERSPECTIVE – OWNERSHIP

As Society’s economic, ethnic, religious and other fissures become more pronounced, Esplanade has an even greater role to play as a common civic and cultural space, to help bridge communities and promote inclusiveness and cross-cultural understanding. Esplanade cannot rely on government resources alone to do so. Community ownership is key, and Esplanade focuses on cultivating this through getting more people to understand and participate in the life of the arts centre and give their time and resources to help us achieve this goal. In so doing, Esplanade will be embraced as “My Durian” for both social impact and people’s sense of ownership of the national arts centre.

**FY18/19**

a.	<b>Number of Sponsors &amp; Donors (&gt;\$1,000)</b>	<b>167</b>
b.	<b>Number of Volunteers</b>	<b>261</b>
c.	<b>Total Volunteer Hours</b>	<b>2,400</b>

## LEADERSHIP PERSPECTIVE

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

**FY18/19**

a.	<b>Number of Singaporean/PR Artists Involved in Developmental Activities</b>	<b>270</b>
b.	<b>Number of New Works Enabled</b>	<b>148</b>

## ORGANISATION PERSPECTIVE

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

**FY18/19**

a.	<b>Organisational Cost Recovery Rate (CRR)</b>	<b>46.4%</b>
b.	<b>Cost Recovery Rate (CRR) of Ticketed Programmes</b>	<b>63.0%</b>
c.	<b>Training (% of annual basic salaries)</b>	<b>2.14%</b>
d.	<b>Staff Turnover</b>	<b>1.3%</b>

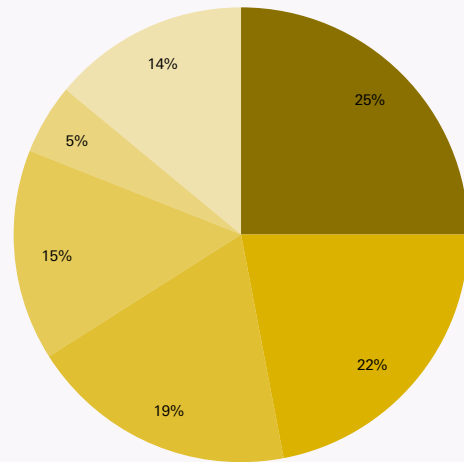
Both the organisational and ticketed programmes’ CRRs essentially measure the income ‘recovered’ for each dollar of expenditure, excluding rental and depreciation. It reflects the organisation’s ability to balance between income and expenditure, and continues to be relevant to ensure good governance,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

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.

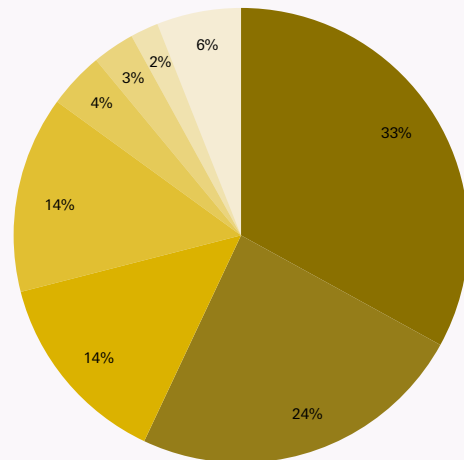


# Financial Highlights

	FY 18/19	FY 17/18
<b><u>COMPANY</u></b>	<b>\$'000</b>	<b>\$'000</b>
TOTAL INCOME	<b>29,423</b>	31,180
TOTAL OPERATING EXPENDITURE	<b>(77,798)</b>	(81,647)
DEFICIT BEFORE GRANTS	<b>(48,375)</b>	(50,467)
GRANTS FOR THE YEAR	<b>37,028</b>	36,948
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	<b>18,361</b>	18,597
RESULTS FOR THE YEAR	<b>7,014</b>	5,078
COST RECOVERY RATE	<b>52%</b>	50%
CAPITAL EXPENDITURE	<b>2,920</b>	1,290
TOTAL ASSETS	<b>98,578</b>	92,653

**INCOME** For the Financial Year ended 31 March 2019

	FY 18/19		FY 17/18	
	\$'000	%	\$'000	%
▲ Mall and other rentals	7,260	25	7,479	24
▲ Ticketing	6,572	22	7,218	23
▲ Sponsorships and donations	5,666	19	2,207	7
▲ Venue hire and event services	4,448	15	6,170	20
▲ Car parking	1,399	5	1,567	5
▲ Other Income	4,078	14	6,539	21
<b>Total</b>	<b>29,423</b>	<b>100</b>	<b>31,380</b>	<b>100</b>

**EXPENDITURE** For the Financial Year ended 31 March 2019

	FY 18/19		FY 17/18	
	\$'000	%	\$'000	%
▲ Employee compensation	25,808	33	28,180	34
▲ Rental of property	18,361	24	18,597	23
▲ Property maintenance and utilities	11,340	14	13,321	16
▲ Programming costs	10,990	14	11,920	15
▲ Marketing and communications	2,814	4	2,685	3
▲ Presentation services and relations	2,326	3	2,701	3
▲ Depreciation and amortisation	1,287	2	1,241	2
▲ Others	4,872	6	3,002	4
<b>Total</b>	<b>77,798</b>	<b>100</b>	<b>81,647</b>	<b>100</b>



# Operating & Financial Review

For the Financial Year ended 31 March 2019

## AN ARTS CENTRE FOR EVERYONE

Esplanade is into its 17th year of operations since the arts centre opened its doors in October 2002. We continued to deliver a rigorous calendar of programmes with strong support from the different communities. During the year, the organisation refreshed its strategies and set of key performance indicators (KPIs) for its next stage of development, with purposed shifts towards areas of deeper engagement in community, children and youth, and industry development, while maintaining reach to our broad base audiences. The desired outcomes for Esplanade's next stage of development would surround three broad categories, namely "Leadership", "Engagement" and "Ownership", aided by the Waterfront Theatre that would be completed by 2021.

This year, the company channeled its fund-raising efforts towards the new Esplanade waterfront theatre construction, which has an approved development budget of \$35m. As the Ministry of Culture, Community & Youth (MCCY) is co-funding only \$10m, Esplanade would need to raise the remaining sum from the public. We are grateful that Singtel has come onboard to support the project with \$10m in donation, of which \$3.3m had been received during the year. Singtel's generous donation is the single largest gift that Esplanade has received since its opening. Esplanade also organised its inaugural gala dinner during the year. The Esplanade Theatre stage was used to deliver a delightful evening of programmes that surprised and touched many donors who supported the event, with almost \$1m in donation raised towards the waterfront theatre construction.

This year also saw the highest number of activities in Esplanade's history. These activities reached out to more than two and a half million patrons, while close collaboration continues with artists and arts organisations that helped in developing and raising

standards in the performing arts industry. We also invested more resources in deepening our efforts in bringing the arts to social service organisations and their beneficiaries, and partnered others for research and documentation. Esplanade also made available more programmes for communities with different abilities through sensory-friendly, captioned or sign language supported performances. We were grateful for the public's support and positive reception towards these efforts in being a more inclusive arts centre and leading change.

The company also continued its investment in capacity and content development as we support artistic creation. This includes ramping up the presentation, commissioning and producing of new works with Singapore and regional artists and arts companies. This development is in tandem with the development of a new waterfront theatre. As most new works created around the world are made for a mid-size theatre, the new waterfront theatre when completed would allow Esplanade to present a wider range of contemporary artists and works to audiences. This includes new works supported by Esplanade and created by Asian artists, including Singapore artists, that will have the potential to go beyond our shores. Esplanade will also be able to expand its productions and community programmes through the new theatre, including programmes involving community and traditional arts groups.

## OPERATING REVIEW

Esplanade's core revenue streams continued to deliver a stable set of results during the year, backed by high utilisation of the key performance venues, and high occupancy rate in the Esplanade Mall. Including subsidiary company SISTIC, total Group income amounted to \$42.9m, of which \$13.5m 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 \$43.7m, the drop was mostly attributable to lower venue hire income as Esplanade has relinquished its role in the management of Drama Centre (DC) and Victoria Theatre and Victoria Concert Hall (VTVCH). Sponsorship and donation income increased most significantly over last year as we received Singtel's first contribution of \$3.3m towards the waterfront theatre project.

Our core *Esplanade Presents* programmes, festivals and series continued to evolve and grow their appeal with audiences, achieving a high attendance of 2.4m and ticketing income of more than \$5.3m. This was also helped by two new LED screens installed during the year that boosted our audience reach beyond the Outdoor Theatre, as crowds could often be seen spilling beyond the Outdoor Theatre to the courtyard to catch a glimpse of the free programmes during the weekends. The centre organised more activities during the year that profiled Singapore artists, including well-received concerts by Kit Chan, Joanna Dong, and Jeremy Monteiro. We also continued to present leading foreign artists that profiled Singapore internationally and engaged both corporate sponsors and audiences. Highlights include Dresden Semperoper Ballett's *Impressing the Czar*, the heartwarming production *The Village* by Taiwan's Performance Workshop, Mitch Albom's *Tuesdays With Morrie* by Taiwan's Godot Theatre, Jazz at Lincoln Center Orchestra with Wynton Marsalis which returned after 16 years, and the National Theatre's hugely popular *The Curious Incident of the Dog in the Night-time* jointly presented with the Singapore Repertory Theatre.

During the year, we welcomed several new tenants in the Esplanade Mall and the waterfront to enliven our offerings and complement the existing tenant mix. To name a few: The Boiler Seafood Bar & Beer, a restaurant that serves fresh seafood; Jiak Modern TzeChar, a halal certified restaurant that offers homestyle

food; The ExciseMan Whisky Bar for whisky lovers; and Room2f x Sanity Coffee, a multi-use space that is a hybrid of a living room, community hub and event space.

Sponsorship and donation income increased substantially over last year due to Singtel's contribution towards the waterfront theatre, while programme sponsorship held steady year-on-year. We wrapped up the year with a total of 167 sponsors and donors who gave more than \$1K, exceeding our target of sponsors and donors reached. This was helped by the inaugural fund-raising dinner that had support of 108 donors, including many new donors. The company will continue to explore more initiatives to increase philanthropic giving from individuals supportive of Esplanade's mission and activities, and more will also be done to raise funds for the waterfront theatre project.

The decrease in Other Income was mainly due to a lower amount of other grants received, such as the cultural matching fund and programme specific grants from other government agencies, as well as lower income earned in providing manpower and consultancy services to Arts House Limited for both DC and VTVCH after the arrangement ended on 31 Jul 2018.

Esplanade's earned income alone will never be sufficient to sustain the breadth and depth of our programming and the cost of maintaining and operating the centre as a centre for everyone. 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 2,800 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. In FY18, we successfully increased productivity with greater cross-skilling of our back-of-house and front-of-house operations teams.

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. In our continuous effort to be being more environmentally responsible, we replaced the centre's chiller plants as well as installed energy-saving LED lights. This resulted in much lower electricity consumption and lower utilities cost.

The Group therefore closed FY18/19 with a deficit before grant of \$49.0m which is better than \$51.1m last year. The deficit was addressed via a total operating grant of \$37.0m and government rental subvention of \$18.4m, resulting in a balance of \$6.4m 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 \$73.6m or \$61.5m excluding subsidiary company SISTIC (\$7.8m) and the donation amounts designated for the waterfront theatre project (\$4.3m). This is equivalent to 9 months of the company's annual operating expenditure of \$77.8m for FY18/19, excluding SISTIC. To have sufficient reserves is essential for the company to undertake more projects to pursue our strategic objectives and to improve the sustainability of our business.

Besides our earned income, the principal funding sources of Esplanade are grants received from the Government of Singapore and the Singapore Totalisator Board. Both grants are awarded under strict conditions with continued emphasis on Esplanade's ability to generate earned and raised income. MCCY also provided additional capital funding for Esplanade to refresh the centre's facilities and amenities.

Esplanade is a company limited by guarantee and a large IPC with

a significant investment in a subsidiary company. As a result, we complied with the Singapore Financial Reporting Standards.

## GOING FORWARD

Esplanade's vision to be a performing arts centre for everyone remains relevant. More would be done in the next five years to enhance Singaporeans' ownership of Esplanade, so that the centre is also embraced by everyone. This is through deeper engagement of volunteers; the next generation in society via an expansion of our youth and schools' engagement programmes; and continuing to grow our reach for the arts to benefit under-served communities. These efforts reflect the public's larger desire for civic participation, but also the arts scene's maturing. Besides "Engagement" and "Ownership", Esplanade's third desired outcome is "Leadership". Esplanade will expand its "Leadership" role in the performing arts and be the catalyst in Singapore & Asia by stepping up our producing and commissioning role, aided by the Waterfront Theatre. Besides providing platforms for live performances, Esplanade aims to enlarge our reach through bringing performing arts to digital platforms, and to be the industry leader in this space. This will also contribute towards our engagement outcome.

2019 will see the launch of the construction of the new waterfront theatre project. 2019 will also see the completion of other significant improvements to the centre's public and back-of-house spaces, such as a refreshed rooftop garden and dressing rooms, and continued efforts to introduce other energy-saving technologies.

While 2019's economy and the global political landscape remains uncertain, 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. With the support of our donors and sponsors, we will ensure, for the future, the building of new "hardware" in the form of the waterfront theatre, as well as "soulware" in the form of arts performances, dialogues and platforms that sustain and inspire both individuals and communities.



# Financial Statements

For The Esplanade Co Ltd and Its Subsidiary

## Directors' Statement

For the financial year ended 31 March 2019

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2019 and the balance sheet of the Company as at 31 March 2019.

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 112 to 140 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 2019 and the financial performance, changes in accumulated funds and cash flows of the Group for the financial year covered by the consolidated financial statements; and
- b. at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

### Directors

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

Lee Tzu Yang (Chairman)

Yvonne Tham (Chief Executive Officer) - appointed on 24 November 2018

Janet Ang – appointed on 15 July 2019

Rosa Daniel

Lily Kong – appointed on 24 November 2018

Jennifer Lee

Kenny Powar

Ramlee Buang

Sim Hwee Cher – appointed on 24 November 2018

Suhaimi Zainul Abidin – appointed on 24 November 2018

Ming Tan

Valarie Wilson

Yap Chee Meng

Andre Yeap

### Arrangements to enable directors to acquire debentures

Neither at the end of nor at any time during the financial year was the Company a party to any arrangement whose object was to enable the directors of the Company to acquire benefits by means

of the acquisition of debentures of the Company or any other body corporate.

### Directors' interests in debentures

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

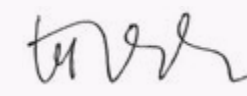
### Dividends

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

### Independent auditor

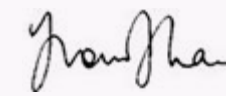
The independent auditor, PricewaterhouseCoopers LLP, has expressed its willingness to accept reappointment.

On behalf of the directors



LEE TZU YANG  
Chairman

24 July 2019



YVONNE THAM  
Director

# 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 2019 and of the consolidated financial performance, consolidated changes in accumulated funds and consolidated cash flows of the Group for the financial year ended on that date.

### What we have audited

The financial statements of the Group and the Company comprise:

- the consolidated statement of comprehensive income of the Group for the financial year ended 31 March 2019;
- the balance sheets of the Group and the Company as at 31 March 2019;
- the consolidated statement of changes in accumulated funds of the Group for the financial year then ended;
- the consolidated statement of cash flows of the Group for the financial year then ended; and
- the notes to the financial statements, including a summary of significant accounting policies.

### Basis for Opinion

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

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

### Independence

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

### Other Information

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

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

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

If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we

conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

### Responsibilities of Management and Directors for the Financial Statements

Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the provisions of the Act 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.

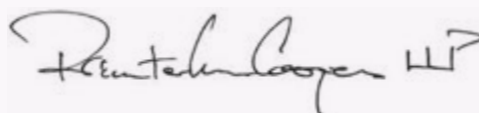
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding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

24 July 2019

# Consolidated Statement of Comprehensive Income

For the financial year ended 31 March 2019

	Note	2019 \$	2018 \$
Revenue	4	26,860,390	30,939,968
Other income	5	16,033,662	12,766,603
Expenditure	7	(91,907,844)	(94,795,797)
Deficit before grants		(49,013,792)	(51,089,226)
Release of grants			
- Operating grants	13	35,623,368	35,480,554
- Deferred capital grants	24	1,405,122	1,468,135
		37,028,490	36,948,689
Government subvention - rental of property	9	18,361,200	18,596,824
<b>Surplus before income tax</b>		<b>6,375,898</b>	<b>4,456,287</b>
Income tax expense	10	(135,122)	(240,479)
<b>Net surplus and total comprehensive income</b>		<b>6,240,776</b>	<b>4,215,808</b>
<b>Total comprehensive income/(loss) attributable to:</b>			
- Members of the Company		6,405,450	3,669,745
- Non-controlling interests		(164,674)	546,063
		<b>6,240,776</b>	<b>4,215,808</b>



# Balance Sheets

For the financial year ended 31 March 2019

		Group		Company	
	Note	2019	2018	2019	2018
		\$	\$	\$	\$
<b>ASSETS</b>					
<b>Current assets</b>					
Cash and bank balances	11	70,406,527	74,073,575	54,055,134	54,549,396
Trade receivables	12	3,251,024	2,909,505	757,904	1,027,703
Grants receivable	13	21,577,081	10,374,366	21,577,081	10,374,366
Merchandise		2,517	2,398	2,517	2,398
Inventories		62,796	49,754	-	-
Other assets	14	5,864,019	11,066,056	5,564,899	9,954,172
Contract assets	4	479,216	-	246,009	-
		<b>101,643,180</b>	<b>98,475,654</b>	<b>82,203,544</b>	<b>75,908,035</b>
<b>Non-current assets</b>					
Investment in a subsidiary	15	-	-	11,079,968	12,965,000
Other assets	14	219,377	300,139	-	-
Property, plant and equipment	16	5,755,243	4,700,712	5,294,116	3,779,525
Intangible assets	17	13,203,345	15,181,063	-	-
		<b>19,177,965</b>	<b>20,181,914</b>	<b>16,374,084</b>	<b>16,744,525</b>
<b>Total assets</b>		<b>120,821,145</b>	<b>118,657,568</b>	<b>98,577,628</b>	<b>92,652,560</b>

		Group		Company	
	Note	2019	2018	2019	2018
		\$	\$	\$	\$
<b>LIABILITIES</b>					
<b>Current liabilities</b>					
Trade and other payables	18	27,238,318	33,827,016	15,689,922	19,088,494
Specific funds - programmes		111,888	113,280	111,888	113,280
Current income tax liabilities	10	-	47,944	-	-
Contract liabilities	4	1,599,635	-	1,399,263	-
		<b>28,949,841</b>	<b>33,988,240</b>	<b>17,201,073</b>	<b>19,201,774</b>
<b>Non-current liabilities</b>					
Deferred income tax liabilities	19	968,187	918,507	-	-
Provision	20	40,000	40,000	-	-
		<b>1,008,187</b>	<b>958,507</b>	<b>-</b>	<b>-</b>
<b>Total liabilities</b>		<b>29,958,028</b>	<b>34,946,747</b>	<b>17,201,073</b>	<b>19,201,774</b>
<b>NET ASSETS</b>		<b>90,863,117</b>	<b>83,710,821</b>	<b>81,376,555</b>	<b>73,450,786</b>
<b>ACCUMULATED FUNDS</b>					
Accumulated funds attributable to members of the Company	21	72,071,268	66,264,713	73,581,608	67,166,254
Non-controlling interests		10,996,902	11,161,576	-	-
		<b>83,068,170</b>	<b>77,426,289</b>	<b>73,581,608</b>	<b>67,166,254</b>
<b>DEFERRED GRANTS</b>					
Investment grants	23	2,505,007	2,505,007	2,505,007	2,505,007
Deferred capital grants	24	5,289,940	3,779,525	5,289,940	3,779,525
		<b>7,794,947</b>	<b>6,284,532</b>	<b>7,794,947</b>	<b>6,284,532</b>
		<b>90,863,117</b>	<b>83,710,821</b>	<b>81,376,555</b>	<b>73,450,786</b>

# Consolidated Statement of Changes in Accumulated Funds

For the financial year ended 31 March 2019

	Note	<u>Accumulated funds</u>	<u>Non-controlling interests</u>	<u>Total</u>
		\$	\$	\$
<b>2019</b>				
<b>Beginning of financial year</b>		66,264,713	11,161,576	77,426,289
Total comprehensive income/(loss)		6,405,450	(164,674)	6,240,776
Distribution of funds to the National Arts Council	21	(598,895)	-	(598,895)
<b>End of financial year</b>		<b>72,071,268</b>	<b>10,996,902</b>	<b>83,068,170</b>
<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	21	(95,149)	-	(95,149)
Dividend paid	15	-	(1,470,000)	(1,470,000)
<b>End of financial year</b>		<b>66,264,713</b>	<b>11,161,576</b>	<b>77,426,289</b>



# Consolidated Statement of Cash Flows

For the financial year ended 31 March 2019

	Note	2019 \$	2018 \$
<b>Cash flows from operating activities</b>			
Net surplus		6,240,776	4,215,808
Adjustments for:			
- Income tax expense		135,122	240,479
- Depreciation of property, plant and equipment		1,820,385	1,809,604
- Amortisation of intangible assets		3,426,561	1,922,419
- Loss on disposal of property, plant and equipment		109,682	186,642
- Property, plant and equipment written off		-	879
- Interest income		(892,030)	(555,773)
- Operating grants		(35,623,368)	(35,480,554)
- Deferred capital grants		(1,405,122)	(1,468,135)
- Specific funds - programmes		(1,392)	(22)
- Impairment of goodwill		1,339,703	-
		(24,849,683)	(29,128,653)
Change in working capital:			
- Trade receivables		(341,519)	(1,079,471)
- Other assets		5,417,633	(1,270,924)
- Inventories		(13,042)	(782)
- Merchandise		(119)	787
- Contract assets and liabilities		1,120,419	-
- Trade and other payables		(6,588,698)	4,183,995
Cash used in operations		(25,255,009)	(27,295,048)
Income tax paid		(133,386)	(4,231)
<b>Net cash used in operating activities</b>		(25,388,395)	(27,299,279)

	Note	2019 \$	2018 \$
<b>Cash flows from investing activities</b>			
Additions to property, plant and equipment		(2,992,970)	(2,027,812)
Proceeds from disposal of property, plant and equipment		8,372	40,774
Additions to intangible assets		(2,788,546)	(2,134,311)
Interest received		757,196	454,140
<b>Net cash used in investing activities</b>		(5,015,948)	(3,667,209)
<b>Cash flows from financing activities</b>			
Grants received from the Government of Singapore		27,260,513	40,256,595
Grants received from the National Arts Council		75,677	1,885,071
Distribution of funds to the National Arts Council		(598,895)	(95,149)
Dividends paid to non-controlling interests		-	(1,470,000)
Cash held in trust		4,987	3,723
<b>Net cash provided by financing activities</b>		26,742,282	40,580,240
<b>Net (decrease)/increase in cash and cash equivalents</b>		(3,662,061)	9,613,752
Cash and cash equivalents at beginning of financial year	11	73,706,186	64,092,434
<b>Cash and cash equivalents at end of financial year</b>	11	70,044,125	73,706,186

# Notes to the Financial Statements

For the financial year ended 31 March 2019

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

## 1 GENERAL INFORMATION

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

The principal activities of the Company are:

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

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

## 2 SIGNIFICANT ACCOUNTING POLICIES

### 2.1 Basis of preparation

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

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

### *Interpretations and amendments to published standards effective in 2018*

On 1 April 2018, 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.

#### a) Adoption of FRS 115 *Revenue from Contracts with Customers*

The Company has adopted the new standard using the modified retrospective approach. The adoption did not result in any material cumulative impact to be recognised in the opening retained earnings at 1 April 2018. Comparative information for 2018 is not restated.

The accounting policies for revenue from contracts with customers under FRS 115 are disclosed in Note 2.2.

#### b) Adoption of FRS 109 *Financial Instruments*

The Company has adopted the new standard retrospectively from 1 April 2018, in line with the transition provision permitted under the standards. The adoption of FRS 109 had no material impact on the amounts reported for the current or prior financial years.

The accounting policies for financial instruments under FRS 109 are disclosed in Note 2.9.

### 2.2 Revenue recognition

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

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

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

#### b) *Mall and other rentals*

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

#### c) *Ticketing*

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

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

#### d) *Sponsorships*

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

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



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

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

*e) Donations*

Donations are recognised on a receipt basis.

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

Donations designated for the construction of a new Waterfront Theatre, an asset which is fully owned by Ministry of Culture, Community and Youth ("MCCY"), will remain in the Company's accumulated funds until utilisation.

*f) Car park revenue*

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

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

*g) Interest income*

Interest income is recognised using the effective interest method.

*h) Commissions and fees from ticketing sales*

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

*i) Rendering of services*

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

*j) Advertising revenue*

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

*k) Royalty revenue*

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

## 2.3 Grants

Grants from the government are recognised 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 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”).

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

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.

## 2.5 Property, plant and equipment

*a) Measurement*

*i) Property, plant and equipment*

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

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

Equipment which costs less than \$1,000 individually are treated as minor assets and are charged to profit or loss in the period when these are 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 equipment	3 to 10 years
Computer software	3 to 10 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

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 5 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.

During the current financial year, management performed an assessment of the amortisation period of the ticketing system, which had remaining useful lives ranging from 5 to 7 years prior to the date of assessment. Management determined that the useful lives of the ticketing system to be 5 years. This is considered more economically realistic. The change in accounting estimate has been applied prospectively subsequent to date of assessment.

The effect in the current period is to increase the amortisation expense by \$776,586 and to decrease the carrying amount of system software by \$776,586.

## 2.7 Investment in a subsidiary

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

## 2.8 Impairment of non-financial assets

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

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

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

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

An impairment loss for an asset 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.

## 2.9 Financial assets

a) The accounting for financial assets before 1 April 2018 under FRS 39 are as follows:

### 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.

b) The accounting for financial assets from 1 April 2018 under FRS 109 are as follows:

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

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

### *i) At initial recognition*

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

### *ii) At subsequent measurement*

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

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

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

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

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

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



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

## 2.10 Trade and other payables

Trade and other payables represent liabilities for goods and services provided to the Group prior to the end of financial year which are unpaid. They are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the business, if longer). If not, they are presented as non-current liabilities.

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

## 2.11 Leases

a) *When the Group is the lessee:*

i) *Lessee - Finance leases*

Leases where the Group assumes substantially all risks and rewards incidental to ownership of the leased assets are classified as finance leases.

The leased assets and the corresponding lease liabilities (net of finance charges) under finance leases are recognised on the balance sheet as property, plant and equipment and finance leases respectively, at the inception of the leases based on the lower of the fair values of the leased assets and the present value of the minimum lease payments.

Each lease payment is apportioned between the finance expense and the reduction of the outstanding lease liability. The finance expense is recognised in profit or loss on a basis that reflects a constant periodic rate of interest on the finance lease liability.

ii) *Lessee - Operating leases*

Leases where the Group retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases (net of any incentives given to the lessees) is recognised in profit or loss on a straight-line basis over the lease term.

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

b) *When the Group is the lessor:*

Leases of property where the Group retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases (net of any incentives given to the lessees) is recognised in profit or loss on a straight-line basis over the lease term. Income from leasing of equipment is recognised on its utilisation basis.

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.

## 2.12 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.

## 2.13 Income taxes

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

Deferred income tax is recognised for all temporary differences arising between the tax bases of assets and liabilities and their carrying amounts in the financial statements except when the deferred income tax arises from the initial recognition of an asset or liability that affects neither accounting nor taxable profit or loss at the time of the transaction.

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

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

## 2.14 Provision for other liabilities and charges

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

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

Changes in the estimated timing or amount of the expenditure or discount rate of asset dismantlement, removal and restoration

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

### 2.15 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.

### 2.16 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'.

### 2.17 Cash and cash equivalents

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

## 3 CRITICAL ACCOUNTING ESTIMATES, ASSUMPTIONS AND JUDGEMENTS

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

#### a) 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 CGU 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 determined the recoverable amount of SISTIC CGU as at 31 March 2019 based on fair value less costs to sell calculation.

The key assumptions for the fair value less costs to sell calculation are those regarding discount rate, profitability margins and costs to sell and terminal growth rate. These key assumptions are disclosed in Note 17(a).

For the current financial year, the Group recorded an impairment loss on goodwill amounting to \$1,339,703 (2018: Nil) against the goodwill allocated to SISTIC CGU. Management is of the view that the impairment loss recorded is reasonable and adequate.

#### b) Impairment assessment of brand name

Brand name acquired belongs to SISTIC and it is expected to generate net cash inflows for the Group based on the current market share of the brand name.

For the purpose of the annual impairment assessment of brand name, management had determined the recoverable amount of brand name as at 31 March 2019 based on fair value less costs to sell calculation.

The key assumptions for the fair value less costs to sell calculation are those regarding discount rate, profitability margins and costs to sell and terminal growth rate. These key assumptions are disclosed in Note 17(a).

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



#### 4 REVENUE FROM CONTRACTS WITH CUSTOMERS

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

##### a) Disaggregation of revenue from contracts with customers

	At a point in time	Over time	Total
	\$	\$	\$
<b>2019</b>			
Commissions and fees from ticketing sales	9,721,005	-	9,721,005
Ticketing	6,561,609	-	6,561,609
Venue hire and event services	-	4,447,816	4,447,816
Sponsorships (Note 6)	-	1,033,291	1,033,291
Car park revenue:			
- Ad hoc parking	965,995	-	965,995
- Season parking	-	432,961	432,961
Service revenue	-	1,179,558	1,179,558
Royalty revenue	-	1,346,222	1,346,222
Advertising revenue	-	766,324	766,324
Manpower service and consultancy fee	-	405,609	405,609
	17,248,609	9,611,781	26,860,390
<b>2018</b>			
Commissions and fees from ticketing sales	9,934,860	-	9,934,860
Ticketing	7,203,992	-	7,203,992
Venue hire and event services	-	6,170,244	6,170,244
Sponsorships (Note 6)	-	2,017,663	2,017,663
Car park revenue:			
- Ad hoc parking	1,051,286	-	1,051,286
- Season parking	-	515,308	515,308
Service revenue	-	1,172,125	1,172,125
Royalty revenue	-	1,075,609	1,075,609
Advertising revenue	-	1,053,917	1,053,917
Manpower service and consultancy fee	-	744,964	744,964
	18,190,138	12,749,830	30,939,968

##### b) Contract assets and liabilities

	Group	
	31 March 2019	1 April 2018
	\$	\$
Contract assets		
- Accrued box office income	3,709	91,762
- Accrued royalty income	19,502	-
- Unbilled debtors	95,268	188,988
- Unbilled receivables arising from royalty revenue and rendering of services	360,737	1,129,462
	479,216	1,410,212
Contract liabilities		
- Ticketing	356,672	1,650,490
- Venue hire and event services	604,545	735,072
- Sponsorships	342,887	437,217
- Car park revenue (season parking)	81,370	92,698
- Deferred income (membership)	13,789	19,335
- Deferred income arising from advertising revenue, sponsorships and rendering of services	200,372	306,171
	1,599,635	3,240,983

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

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

## i) Revenue recognised in relation to contract liabilities

	Group
	2019
	\$
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period	
- Ticketing	1,650,490
- Venue hire and event services	735,072
- Sponsorships	437,217
- Car park revenue (season parking)	92,698
- Deferred income (membership)	19,335
- Deferred income arising from advertising revenue, sponsorships and rendering of services	306,171
	<b>3,240,983</b>

## ii) Unsatisfied performance obligations

	Group	
	31 March 2019	1 April 2018
	\$	\$
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March	<b>427,151</b>	-*

\* As permitted under the transitional provision in the FRS 115, the transaction price allocated to partially or fully unsatisfied performance obligation as of 1 April 2018 is not disclosed.

Management expects that 71% of the aggregate amount of the transaction price allocated to unsatisfied performance obligations as of 31 March 2019 may be recognised as revenue during the next reporting period (\$302,026) and the remaining 29% (\$125,125) may be recognised in the financial year ended 31 March 2021.

As permitted under the FRS 115, the aggregated transaction price allocated to unsatisfied contracts of periods one year or less, or are billed based on time incurred, is not disclosed.

## 5 OTHER INCOME

	Group	
	2019	2018
	\$	\$
Mall and other rentals	<b>7,260,184</b>	7,479,161
Donations (Note 6)	<b>4,867,268</b>	790,267
Cultural Matching Fund	<b>1,230,053</b>	1,603,843
Other programme grants	<b>317,715</b>	529,979
Interest income on deposits	<b>892,030</b>	555,773
Wage Credit Scheme	<b>290,563</b>	480,211
Training grant	<b>458,727</b>	456,037
Employment credits	<b>105,158</b>	257,427
Miscellaneous income	<b>611,964</b>	613,905
	<b>16,033,662</b>	12,766,603

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-funds 20% of wage increases from 2016-2018, 15% of wage increases in 2019 and 10% of wage increases in 2020 given to Singaporean employees earning a gross monthly wage of \$4,000 and below.

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

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.



## 6 SPONSORSHIPS AND DONATIONS

	Group	
	2019	2018
	\$	\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
- Cash	208,525	208,560
- In-kind	39,312	31,190
Tax deductible sponsorships and donations	5,418,555	1,967,123
	<b>5,666,392</b>	<b>2,206,873</b>
<u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	234,167	601,057
	<b>5,900,559</b>	<b>2,807,930</b>
Sponsorships (Note 4)	1,033,291	2,017,663
Donations (Note 5)	4,867,268	790,267
	<b>5,900,559</b>	<b>2,807,930</b>

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 2019 included \$4,290,411 (2018: \$33,200) that is designated for the construction of a new Waterfront Theatre (Note 22).

The Company's total relevant sponsorship expenses for the financial year ended 31 March 2019 did not exceed 30% (2018: 30%) of the total relevant sponsorship income for the same year.

## 7 EXPENDITURE

	Group	
	2019	2018
	\$	\$
Employee compensation (Note 8)	31,428,444	34,187,010
Rental of property (Note 9)	18,361,200	18,596,824
Office rental	457,169	456,820
Property maintenance and utilities	11,440,061	13,421,890
Programming costs	10,990,635	11,918,429
Presentation services and relations	2,135,758	2,527,421
Marketing and communications	2,965,479	2,840,600
Amortisation of intangible assets (Note 17(c))	3,426,561	1,922,419
Depreciation of property, plant and equipment (Note 16)	1,820,385	1,809,604
Loss on disposal of property, plant and equipment	109,682	186,642
Net currency translation (gain)/losses	(13,728)	67,568
Bad debts written off	244,574	32,845
Allowance made for impairment of trade receivables	40	-
Other expenditure	8,541,584	6,827,725
	<b>91,907,844</b>	<b>94,795,797</b>

## 8 EMPLOYEE COMPENSATION

	Group	
	2019	2018
	\$	\$
Wages and salaries	28,069,048	29,485,044
Employer's contribution to Central Provident Fund	3,576,317	3,790,856
Other benefits	1,538,811	1,978,999
	<b>33,184,176</b>	<b>35,254,899</b>
Less: Staff cost capitalised in intangible assets	(1,755,732)	(1,067,889)
	<b>31,428,444</b>	<b>34,187,010</b>

## 9 RENTAL OF PROPERTY

The Government has charged the Company rental of \$18,361,200 (2018: \$18,596,824) for the use of Esplanade ~ Theatres on the Bay. The rental is funded by way of a government subvention.

## 10 INCOME TAXES

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption under section 13(1)(zm) of the Income Tax Act. They do not need to file income tax returns. Hence, the Company is not required to make provision for Singapore income tax for the financial years ended 31 March 2019 and 31 March 2018. Its subsidiary is subject to local income tax legislation.

### a) Income tax expense

Tax expense attributable to surplus is made up of:

- Foreign tax
- Deferred income tax (Note 19)

Under/(over) provision in preceding financial years

- Current income tax
- Deferred income tax (Note 19)

Group	
2019	2018
\$	\$
-	4,231
<b>49,680</b>	342,153
<b>49,680</b>	346,384
<b>85,442</b>	47,944
-	(153,849)
<b>135,122</b>	240,479

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:

Surplus before income tax

Tax calculated at a tax rate of 17% (2018: 17%)

Effects of:

- Expenses not deductible for tax purposes
- Income not subject to tax
- Foreign tax
- Under/(over) provision of tax in preceding financial years

Tax charge

### b) Movement in current income tax liabilities

Beginning of financial year

Income tax paid

Foreign tax expense

Under provision in preceding financial years

End of financial year

Group	
2019	2018
\$	\$
<b>6,375,898</b>	4,456,287
<b>1,083,903</b>	757,569
<b>85,422</b>	118,965
<b>(1,119,645)</b>	(534,381)
-	4,231
<b>85,442</b>	(105,905)
<b>135,122</b>	240,479

Group	
2019	2018
\$	\$
<b>47,944</b>	-
<b>(133,386)</b>	(4,231)
-	4,231
<b>85,442</b>	47,944
-	47,944



## 11 CASH AND BANK BALANCES

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Cash at bank and on hand	15,334,162	17,015,662	12,055,134	10,549,396
Fixed deposits	55,072,365	57,057,913	42,000,000	44,000,000
	<b>70,406,527</b>	74,073,575	<b>54,055,134</b>	54,549,396

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

	Group	
	2019	2018
	\$	\$
Cash and bank balances (as above)	70,406,527	74,073,575
Less: Cash held in trust	(362,402)	(367,389)
Cash and cash equivalents per consolidated statement of cash flows	<b>70,044,125</b>	73,706,186

With effect from 1 August 2017, the Company had relinquished its role as venue manager for DC and VTVCH. As at 31 March 2019, there was no cash at bank and on hand for DC and VTVCH. As at 31 March 2018, cash at bank and on hand included amounts of \$505,743 and \$106,563 which is the cash at bank and on hand for DC and VTVCH (collectively known as “the centres”) respectively and these amounts consisted 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 (2018: 11 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2019 was 1.81% (2018: 1.28%) per annum.

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollar amounting to US\$283,811 (S\$362,402) (2018: US\$280,033 (S\$367,389)) is held in trust by the Company for that association.

## 12 TRADE RECEIVABLES

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Trade receivables from:				
- a subsidiary	-	-	1,976	4,265
- non-related parties	3,251,064	2,909,505	755,968	1,023,438
	<b>3,251,064</b>	2,909,505	<b>757,944</b>	1,027,703
Less: Allowance for impairment of receivables	(40)	-	(40)	-
Trade receivables – net	<b>3,251,024</b>	2,909,505	<b>757,904</b>	1,027,703

## 13 GRANTS RECEIVABLE

	Group and Company	
	2019	2018
	\$	\$
Beginning of financial year	10,374,366	15,745,889
Grants received from Government	(27,260,513)	(40,256,595)
Grants received from NAC	(75,677)	(1,885,071)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 24)	2,915,537	1,289,589
- Released to profit or loss	35,623,368	35,480,554
End of financial year	<b>21,577,081</b>	10,374,366

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 financial year ended 31 March 2019 amounted to \$12,270,853 (2018: \$10,588,316) and \$5,799,505 (2018: \$7,777,785) respectively.

With effect from 1 August 2017, the Company had relinquished its role as venue manager for DC and VTVCH. For the financial year ended 31 March 2019, there were no grants received from NAC for the operations of DC and VTVCH. For the financial year ended 31 March 2018, grants from NAC used solely for the operation of DC and VTVCH amounted to \$187,126 and \$855,761 respectively. Grants for purchase and replacement of assets owned by NAC that were located in DC and VTVCH, received in the year ended 31 March 2018 amounted to \$688,701 and \$69,455 respectively.

#### 14 OTHER ASSETS

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
<i>Current</i>				
Recoverable expenditure and receivables	4,777,894	9,881,145	4,777,894	9,202,930
Other receivables from a subsidiary	-	-	7,400	8,750
Prepayments	1,066,475	1,158,141	759,955	715,722
Deposits	19,650	26,770	19,650	26,770
	5,864,019	11,066,056	5,564,899	9,954,172
<i>Non-current</i>				
Prepayments	71,845	152,607	-	-
Deposits	147,532	147,532	-	-
	219,377	300,139	-	-

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

#### 15 INVESTMENT IN A SUBSIDIARY

	Company	
	2019	2018
	\$	\$
<i>Equity investment at cost</i>		
Beginning of financial year	12,965,000	12,965,000
Impairment of investment in a subsidiary	(1,885,032)	-
End of financial year	11,079,968	12,965,000

During the financial year, the Company has provided for impairment loss on its subsidiary amounting to \$1,885,032 (2018: Nil) as the carrying amount of the subsidiary exceeded its recoverable amount.

The recoverable amount of the subsidiary was determined based on fair value less costs to sell calculation. The key assumptions for the fair value less costs to sell calculation are those regarding the discount rate, profitability margins and costs to sell and terminal growth rate. These key assumptions are disclosed in Note 17(a).

For illustrative purposes, a 0.1% increase in discount rate and a 0.5% decrease in profitability margins less cost to sell in the fair value less costs to sell calculation, with all other variables and assumptions held constant, would decrease the recoverable amount of the subsidiary by \$103,383 and \$14,494 respectively.

The Company had the following subsidiary as at 31 March 2019:

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	
			2019	2018	2019	2018	2019	2018
			%	%	%	%	%	%
SISTIC.com Pte. Ltd.	Ticketing and ticketing related services	Singapore	51	51	51	51	49	49



*Carrying value of non-controlling interest*

	2019	2018
	\$	\$
SISTIC.com Pte. Ltd.	<b>10,996,902</b>	11,161,576

*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	
	2019	2018
	\$	\$
<b>Current</b>		
Assets	<b>19,575,613</b>	22,906,377
Liabilities	<b>(11,884,746)</b>	(15,125,226)
Total current net assets	<b>7,690,867</b>	7,781,151
<b>Non-current</b>		
Assets	<b>6,579,098</b>	6,775,203
Liabilities	<b>(1,008,187)</b>	(958,507)
Total non-current net assets	<b>5,570,911</b>	5,816,696
<b>Net assets</b>	<b>13,261,778</b>	13,597,847

*Summarised income statement*

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2019	2018
	\$	\$
Revenue	<b>13,722,630</b>	14,316,646
<b>(Loss)/profit before income tax</b>	<b>(200,947)</b>	1,354,894
Income tax expense	<b>(135,122)</b>	(240,479)
<b>Post-tax (loss)/profit and total comprehensive (loss)/income</b>	<b>(336,069)</b>	1,114,415
Total comprehensive (loss)/income allocated to non-controlling interests	<b>(164,674)</b>	546,063
Dividend paid to non-controlling interests	-	1,470,000

*Summarised cash flows*

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2019	2018
	\$	\$
<u>Cash flows from operating activities</u>		
Cash generated from operations	<b>75,459</b>	3,869,171
Income tax paid	<b>(133,386)</b>	(4,231)
<b>Net cash (used in)/generated from operating activities</b>	<b>(57,927)</b>	3,864,940
<b>Net cash used in investing activities</b>	<b>(2,742,922)</b>	(2,730,479)
<b>Net cash used in financing activity</b>	-	(3,000,000)
<b>Net decrease in cash and cash equivalents</b>	<b>(2,800,849)</b>	(1,865,539)
Cash and cash equivalents at beginning of financial year	<b>19,151,312</b>	21,016,851
<b>Cash and cash equivalents at end of financial year</b>	<b>16,350,463</b>	19,151,312

## 16 PROPERTY, PLANT AND EQUIPMENT

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
<u>Group</u>								
<b>2019</b>								
<i>Cost</i>								
Beginning 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
Additions	-	72,007	34,686	-	172,535	30,476	2,683,266	2,992,970
Disposals	(19,600)	(691,029)	(880,012)	-	(769,447)	(427,634)	-	(2,787,722)
Transfers from capital projects in progress	-	77,500	342,161	-	838,015	-	(1,257,676)	-
End of financial year	3,049,303	3,110,326	10,639,625	519,616	10,847,540	2,211,345	1,681,720	32,059,475
<i>Accumulated depreciation</i>								
Beginning of financial year	2,776,710	2,965,885	10,731,458	467,383	8,519,749	1,692,330	-	27,153,515
Depreciation (Note 7)	154,070	106,673	124,214	20,400	1,019,955	395,073	-	1,820,385
Disposals	(19,600)	(619,948)	(833,463)	-	(769,023)	(427,634)	-	(2,669,668)
End of financial year	2,911,180	2,452,610	10,022,209	487,783	8,770,681	1,659,769	-	26,304,232
<b><i>Net book value</i></b>								
<b>End of financial year</b>	<b>138,123</b>	<b>657,716</b>	<b>617,416</b>	<b>31,833</b>	<b>2,076,859</b>	<b>551,576</b>	<b>1,681,720</b>	<b>5,755,243</b>
<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 7)	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
<b><i>Net book value</i></b>								
<b>End of financial year</b>	<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>



	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
<u>Company</u>								
<b>2019</b>								
<i>Cost</i>								
Beginning 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
Additions	-	72,006	34,686	-	129,898	-	2,683,266	2,919,856
Disposals	(19,600)	(691,029)	(880,012)	-	(769,447)	(427,634)	-	(2,787,722)
Transfers from capital projects in progress	-	77,500	342,161	-	838,015	-	(1,257,676)	-
End of financial year	2,729,649	3,110,326	10,639,625	519,616	9,252,604	2,049,973	1,681,720	29,983,513
<i>Accumulated depreciation</i>								
Beginning of financial year	2,606,732	2,965,885	10,731,458	467,383	7,668,041	1,632,355	-	26,071,854
Depreciation	67,265	106,673	124,214	20,400	606,941	361,718	-	1,287,211
Disposals	(19,600)	(619,948)	(833,463)	-	(769,023)	(427,634)	-	(2,669,668)
End of financial year	2,654,397	2,452,610	10,022,209	487,783	7,505,959	1,566,439	-	24,689,397
<b><i>Net book value</i></b>								
<b>End of financial year</b>	<b>75,252</b>	<b>657,716</b>	<b>617,416</b>	<b>31,833</b>	<b>1,746,645</b>	<b>483,534</b>	<b>1,681,720</b>	<b>5,294,116</b>
<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
<b><i>Net book value</i></b>								
<b>End of financial year</b>	<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>

## 17 INTANGIBLE ASSETS

### Composition:

Goodwill arising on consolidation (Note (a))

Brand name (Note (b))

System software (Note (c))

	Group	
	2019	2018
	\$	\$
	-	1,339,703
	<b>6,054,000</b>	6,054,000
	<b>7,149,345</b>	7,787,360
	<b>13,203,345</b>	15,181,063

a) Goodwill arising on consolidation

### Cost

Beginning of financial year

Impairment of goodwill

End of financial year

### Net book value

	Group	
	2019	2018
	\$	\$
	<b>1,339,703</b>	1,339,703
	<b>(1,339,703)</b>	-
	-	1,339,703
	-	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 CGU 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, profitability margins and costs to sell and terminal growth rate. Management estimates discount rate that reflects current market assessments of the time value of money and the risks specific to SISTIC. The growth rate is based on industry growth forecasts. Profitability margins and costs to sell are based on past practices and expectations of future changes in the market.

The Group used the present value of future cash flows based on current market expectations with a forecast horizon of 5 years (2018: 5 years) and the terminal value was derived assuming growth rate of 1.4% (2018: 1.4%). The rate used to discount the forecasted cash flows from SISTIC was 11.2% (2018: 11.0%) per annum.

For the financial year ended 31 March 2019, management updated the Group's business plan to take into consideration the latest market developments. Management assessed SISTIC's operations to be impacted by the uncertainties in market demand, resulting in a reduction in expected operating cash flows from SISTIC over the 5-year forecast horizon. As a result, the assumptions regarding profitability margins and costs to sell have been reduced by 2 - 3% as compared to prior year. Based on the assessment, a non-cash goodwill impairment loss of \$1,339,703 was recognised against the goodwill allocated to the SISTIC CGU.

b) Brand name

### Cost

Beginning and end of financial year

### Net book value

	Group	
	2019	2018
	\$	\$
	<b>6,054,000</b>	6,054,000
	<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 based on fair value less costs to sell calculation for SISTIC to which the brand name belongs.

The key assumptions for the fair value less costs to sell calculation are those regarding discount rate, profitability margins and costs to sell and terminal growth rate. These key assumptions are disclosed in Note 17(a).

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

As at 31 March 2019, any reasonably possible change to the key assumptions applied are not likely to cause the recoverable amount to be below the carrying amount of brand name.



c) System software

	Group	
	2019	2018
	\$	\$
<i>Cost</i>		
Beginning of financial year	11,323,222	9,188,911
Additions	2,788,546	2,134,311
End of financial year	14,111,768	11,323,222
<i>Accumulated amortisation</i>		
Beginning of financial year	3,535,862	1,613,443
Amortisation charge (Note 7)	3,426,561	1,922,419
End of financial year	6,962,423	3,535,862
<b>Net book value</b>	<b>7,149,345</b>	<b>7,787,360</b>

**18 TRADE AND OTHER PAYABLES**

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Trade payables to:				
- a subsidiary	-	-	4,365	58,675
- non-related parties	11,403,270	14,347,831	1,421,271	1,932,680
	11,403,270	14,347,831	1,425,636	1,991,355
Accrued operating expenses	7,932,388	9,123,023	7,249,955	8,058,089
Deposits received	1,770,614	2,777,923	1,505,407	2,509,218
Deferred income	4,937,664	6,942,026	4,502,811	6,018,622
Recoverable expenditure claimed in advance	568,073	-	568,073	-
Sundry payables	626,309	636,213	438,040	511,210
	27,238,318	33,827,016	15,689,922	19,088,494

**19 DEFERRED INCOME TAX LIABILITIES**

	Group	
	2019	2018
	\$	\$
Beginning of financial year	918,507	730,203
Tax charged to profit or loss (Note 10(a))	49,680	342,153
Over provision in preceding financial years	-	(153,849)
End of financial year	968,187	918,507

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

Group

	Accelerated tax depreciation	Other	Total
	\$	\$	\$
<b>2019</b>			
Beginning of financial year	912,308	6,199	918,507
Charged to profit or loss	34,977	14,703	49,680
End of financial year	947,285	20,902	968,187
<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 years	(206,296)	52,447	(153,849)
End of financial year	912,308	6,199	918,507

## 20 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:

	Group	
	2019	2018
	\$	\$
<u>Non-current</u>		
Beginning and end of financial year	<b>40,000</b>	40,000

## 21 ACCUMULATED FUNDS

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Beginning of financial year	<b>66,264,713</b>	62,690,117	<b>67,166,254</b>	62,183,312
Contributed by operations	<b>6,240,776</b>	4,215,808	<b>7,014,249</b>	5,078,091
Distribution of funds to NAC	<b>(598,895)</b>	(95,149)	<b>(598,895)</b>	(95,149)
Less: Loss/(income) attributable to non-controlling interests	<b>164,674</b>	(546,063)	-	-
End of financial year	<b>72,071,268</b>	66,264,713	<b>73,581,608</b>	67,166,254
Designated fund for Waterfront Theatre raised through donations (Note 6)	<b>4,323,611</b>	33,200	<b>4,323,611</b>	33,200
Undesignated accumulated funds	<b>67,747,657</b>	66,231,513	<b>69,257,997</b>	67,133,054
	<b>72,071,268</b>	66,264,713	<b>73,581,608</b>	67,166,254

With effect from 1 August 2017, the Company had relinquished its role as venue manager for DC and VTVCH. As at 31 March 2019, there were no accumulated funds attributable to DC and VTVCH. Funds attributable to DC and VTVCH as at 31 March 2018 amounting to \$598,895 were returned to NAC during the current financial year in accordance with the agreed terms between the Company and NAC.

As at 31 March 2019, accumulated funds included \$4,323,611 (2018: \$33,200) that is designated for the construction of a new Waterfront Theatre. As at 31 March 2019, none (2018: none) of the accumulated funds designated for the construction of the new Waterfront Theatre have been utilised (Note 22).

## 22 CONSTRUCTION OF A NEW WATERFRONT THEATRE

The construction of a new Waterfront Theatre, an asset fully owned by MCCY, was approved by MCCY in 2017 and is scheduled to complete in 2021. The Theatre has an estimated construction cost of \$35,000,000. In accordance with the agreement with MCCY, \$10,000,000 of the initial costs will be provided by MCCY and the remaining balance is to be provided by the Company from its designated accumulated funds via a distribution of fund to MCCY.

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

	2019	2018
	\$	\$
Total cumulative costs paid to date	<b>1,559,599</b>	419,665
Payment for construction costs out of funds provided by:		
- Funds recoverable from MCCY	<b>1,559,599</b>	419,665
- Accumulated funds – Designated for Waterfront Theatre (Note 21)	-	-
	<b>1,559,599</b>	419,665

## 23 INVESTMENT GRANTS

	Group and Company	
	2019	2018
	\$	\$
Beginning and end of financial year	<b>2,505,007</b>	2,505,007



## 24 DEFERRED CAPITAL GRANTS

	Group and Company	
	2019	2018
	\$	\$
Beginning of financial year	3,779,525	3,958,071
Transferred from operating grants (Note 13)	2,915,537	1,289,589
Released to profit or loss	(1,405,122)	(1,468,135)
End of financial year	5,289,940	3,779,525

## 25 COMMITMENTS

### a) Capital commitments

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

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Leasehold improvements and equipment	2,548,065	376,366	2,480,284	113,972
Works and services	197,368	248,408	197,368	248,408
	2,745,433	624,774	2,677,652	362,380

### 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:

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Not later than one year	733,278	588,618	20,804	20,804
Between one and five years	1,035,395	1,324,204	54,805	75,609
	1,768,673	1,912,822	75,609	96,413

### 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:

	Group and Company	
	2019	2018
	\$	\$
Not later than one year	5,451,510	5,457,141
Between one and five years	5,667,959	4,506,882
	11,119,469	9,964,023

## 26 FINANCIAL RISK MANAGEMENT

### Financial risk factors

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

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

#### a) Market risk

##### i) Currency risk

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

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

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

#### At 31 March 2019

##### Financial assets

Cash and bank balances

Trade receivables

Other assets

##### Financial liabilities

Trade and other payables

#### Net financial assets and currency exposure

#### At 31 March 2018

##### Financial assets

Cash and bank balances

Trade receivables

Other assets

##### Financial liabilities

Trade and other payables

#### Net financial assets and currency exposure

	USD	HKD
	\$	\$
At 31 March 2019		
<b>Financial assets</b>		
Cash and bank balances	878,994	-
Trade receivables	333,339	502,930
Other assets	5,068	-
	1,217,401	502,930
<b>Financial liabilities</b>		
Trade and other payables	(23,525)	-
<b>Net financial assets and currency exposure</b>	1,193,876	502,930
At 31 March 2018		
<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

At 31 March 2019, if the USD and HKD had strengthened/weakened against the SGD by 6% (2018: 8%) and 6% (2018: 9%) respectively with all other variables including tax rate being held constant, the Group's total comprehensive income for the financial year would have been \$59,843 (2018: \$62,333) and \$24,288 (2018: \$52,009) 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's business is not exposed to significant interest rate risk. All interest bearing assets are fixed rate instruments. There is no interest bearing liabilities as at the balance sheet date.

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

**b) Credit risk**

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

*i) Risk management*

The Group adopts the following policy to mitigate credit risk.

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

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

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

*ii) Credit rating*

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

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

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

*iii) Impairment of financial assets*

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

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

The Group's credit risk exposure in relation to trade receivables under FRS 109 as at 31 March 2019 and 1 April 2018 is not material.

*Previous accounting policy for impairment of trade receivables*

The Group's and the Company's credit risk exposure in relation to trade receivables under FRS 39 as at 31 March 2018 are set out as follows:

	Group	Company
	2018	2018
	\$	\$
Past due < 3 months	1,243,140	498,782
Past due 3 to 6 months	52,309	16,813
Past due over 6 months	29,842	-
	<u>1,325,291</u>	<u>515,595</u>

In 2018, the impairment of financial assets was assessed based on the incurred loss impairment model. Individual receivables which were known to be uncollectible were written off by reducing the carrying amount directly. The other receivables were assessed collectively, to determine whether there was objective evidence that an impairment had been incurred but not yet identified.

The Group considered that there was evidence if any of the following indicators were present:

- Significant financial difficulties of the debtor;
- Probability that the debtor will enter bankruptcy or financial reorganisation; and
- Default or delinquency in payments.

*Financial assets that are neither past due nor impaired*

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

Other than the above, there are no credit loss allowance for other financial assets at amortised costs as at 31 March 2018.

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

	Trade receivables
	\$
<b>Balance as at 31 March 2018</b>	-
Adoption of FRS 109 (Note 2.1)	-
<b>Balance as at 1 April 2018</b>	-
Loss allowance recognised in profit or loss during the year on:	40
- Asset acquired/originated	40
- Reversal of unutilised amount	-
<b>Balance as at 31 March 2019</b>	<b>40</b>

## 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	
	2019	2018	2019	2018
	\$	\$	\$	\$
Accumulated funds	72,071,268	66,264,713	73,581,608	67,166,254
Less: Net cash	(42,667,332)	(39,879,170)	(37,864,334)	(35,093,513)
Total capital	29,403,936	26,385,543	35,717,274	32,072,741

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2019 and 31 March 2018.

## e) Fair value measurements

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

## f) Financial instruments by category

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

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Loans and receivables	-	97,412,893	-	75,189,914
Financial assets at amortised cost	100,179,708	-	81,195,063	-
Financial liabilities at amortised cost	22,212,170	26,998,270	11,298,999	13,183,152

## 27 RELATED PARTY TRANSACTIONS

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

	Group	
	2019	2018
	\$	\$
Legal and other fees paid to other related party	26,667	5,021
Dividend paid to non-controlling interests	-	1,470,000

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

## 28 KEY MANAGEMENT PERSONNEL COMPENSATION

Key management personnel compensation is as follows:

	Group		Company	
	2019	2018	2019	2018
	\$	\$	\$	\$
Salaries and other short-term benefits	3,400,531	3,773,247	2,200,011	2,586,367
Director fees	30,230	35,210	-	-
Employer's contribution to Central Provident Fund	241,835	234,402	122,242	122,461
	3,672,596	4,042,859	2,322,253	2,708,828

Number of key management in remuneration bands is as follows:

	Group		Company	
	2019	2018	2019	2018
\$700,000 to below \$800,000	-	1	-	1
\$600,000 to below \$700,000	1	-	1	-
\$500,000 to below \$600,000	-	-	-	-
\$400,000 to below \$500,000	-	1	-	-
\$300,000 to below \$400,000	1	2	1	2
\$200,000 to below \$300,000	6	3	5	3
\$100,000 to below \$200,000	6	8	1	2
\$100,000 and below	4	-	-	-
	18	15	8	8

## 29 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 April 2019 and which the Group has not early adopted:

- FRS 116 *Leases* (effective for annual periods beginning on or after 1 April 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.

The standard will affect primarily the accounting for the Group's operating leases. As at 31 March 2019, the Group has non-cancellable operating lease commitments of \$1,768,673 (Note 25 (b)), that may result in the recognition of an asset and a liability for future payments and the impact on the Group's profit and classification of cash flows.

At the date of these financial statements, the Group is currently finalising the transition adjustments and the adjustments will be reflected in the financial statements for the financial year ending 31 March 2020.

For the lease commitment in relation to the Company's rental for the use of Esplanade ~ Theatres on the Bay, the Company does not expect to recognise right-of-use assets and lease liabilities on 1 April 2019 as management expects the rental to continue being funded by way of a government subvention (Note 9).

For the remaining lease commitments, the Company does not expect the adoption of FRS 116 to have a material impact on the financial statements of the Company in the period of their initial adoption.

## 30 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 24 July 2019.



# Listings

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*Alkesah* written by Zulfadli Rashid and directed by Aidli Mosbit, an  
Esplanade Commission for Pesta Raya – Malay Festival of Arts 2018  
Photo by Jack Yam

# Sponsors & Donors

April 2018 to March 2019

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We are grateful to these sponsors and donors for their support of \$1,000 and above. We would also like to thank all our supporters who have contributed their time, their monies or in-kind. You have helped us make a difference in Singapore's arts and cultural life and in bringing the arts closer to different communities.

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

# Esplanade Presents Performances

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.

April 2018 to March 2019 (Unless otherwise stated, all performances are from Singapore)

## Esplanade Festivals

### A DATE WITH FRIENDS

14 – 17 MAR 2018

### A TAPESTRY OF SACRED MUSIC

20 – 22 APR 2018

### BAYBEATS

17 – 19 AUG 2018

### DA:NS FESTIVAL

9 – 21 OCT 2018

### FLIPSIDE

25 MAY – 3 JUN 2018

### HUAYI – CHINESE FESTIVAL OF ARTS

15 – 24 FEB 2019

### KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

16 – 25 NOV 2018

### MOONFEST – A MID-AUTUMN CELEBRATION

21 – 23 SEP 2018

### OCTOBURST! – A CHILDREN'S FESTIVAL

5 – 7 OCT 2018

### PESTA RAYA – MALAY FESTIVAL OF ARTS

12 – 15 JUL 2018

### VOICES – A FESTIVAL OF SONG

7 – 9 DEC 2018

## Esplanade Series

### BEAUTIFUL SUNDAY

### CHINESE CHAMBER MUSIC

### COFFEE MORNING & AFTERNOON TEA

### DA:NS SERIES

### DANCE APPRECIATION SERIES

### FEED YOUR IMAGINATION (F.Y.I)

### IN::MUSIC

### LIMELIGHT

### MOSAIC MUSIC SERIES

### PENTAS

### PLAYTIME!

### RAGA

### SPECTRUM

### THE STUDIOS

### VISUAL ARTS

### VOICES SERIES



# Esplanade Festivals

## A DATE WITH FRIENDS 14 – 17 MAR 2019

### CONCERT HALL

**All You Need is Love – A Tribute to The Beatles**  
PennyLane and Dimension5

### Golden Canto Hits Concert

Cheng Kam Cheong, Lisa Wong, Angie Lau, Allan Moo and Wysom Wong  
Hosted by Qiu Shengyang

### RECITAL STUDIO

**Oh Fatimah – The Rythmn Boys Celebration**

### CONCOURSE

#### Retro-spect

Nadia Ali  
**Sundays with Sheila**  
Sheila De Niro and Anthony Kwah

**Throwback with Singapore Char Siew Baos**

**Young Once – An Evening of Ukulele Nostalgia**

Golden Years Ukulele Strummers

### THEATRE MEETING POINT

#### Batik Painting

Kamal Arts Ltd

### OUTDOOR THEATRE

**Getai Fun Night**

#### Hits of Yesteryear

Hillary Francis, Jerry & The Neu Faces and Joe Ferdinands

### Malay Duets Rewind II

Mahani Mohamed, Junainah M Amin, Eddie Ali and Kamaliah Latiff

### FORECOURT GARDEN

#### Line Dance Jam

Country Line Dance Association

### Tai Chi for Everyone

Jennifer Chung

### WATERFRONT CANOPY

#### Kanopy Karaoke

### VARIOUS LOCATIONS

**Old Friends Trilogy**

### LIBRARY@ESPLANADE

**A Date with TCM – For a Healthier Elderly Lifestyle**  
Tan Koon Yaw

**Successful Aging with Prof. Paulin Tay Straughan**

## A TAPESTRY OF SACRED MUSIC 20 – 22 APR 2018

### CONCERT HALL

#### Liturgical Songs of Istanbul

Kudsi Erguner Ensemble (Turkey)

#### Pipe Organ Recital

Jeremy Woodside (New Zealand)

### RECITAL STUDIO

#### Introduction to Throat Singing

Huun-Huur-Tu (Tuva)

### Ottoman Sufi Music and the Ceremonies of the Whirling Dervishes

Kudsi Erguner (Turkey)

### West African Drumming and Music Workshop

Djembe Singapore Club and N'Faly Kouyaté (Singapore, Guinea)

### BAY ROOM

#### A Papal Script: Chancery Italic Calligraphy Workshop

Ludwig Tan

### CONCOURSE

#### Call of the Dawn: Gregorian Chants

Schola Cantorum Sancti Gregorii Magni

#### Call of the Dawn: Tibetan Buddhist Chants

Mangtro Monastery, Ladakh (India)

#### Guided Meditation Session

Joyful Garden Community of Mindful Living

#### Guqin - Music of the Sages

Zhuomin (China)

#### Laude Novella: Franciscan Devotional Songs from Mediaeval Italy

Cappella Martialis

#### Mystic Songs of the Bauls

Parvathy Baul (India)

#### The Griot Tradition of West Africa

N'Faly Kouyaté (Guinea)

#### Zafin - Devotion and Celebration

Firqah Alwehdah

### PIP'S PLAYBOX

#### Blowing in the Wind

### JENDELA (VISUAL ARTS SPACE)

#### Incense-making workshop

Chia Wei Sheng

### OUTDOOR THEATRE

#### Korean Shamanistic Music

Yang Bona (Korea)

#### Qawwali - Exaltation and Ecstasy

Nurulhuda Islamic Ensemble

#### Sikh Kirtans: Singing to the Divine

Gurmat Sangeet Academy, Sikh Centre

### COURTYARD

#### West African Ceremonial Music

Fanka Fellas and N'Faly Kouyaté (Singapore, Guinea)

### VARIOUS LOCATIONS

#### Cham – Masked Dances of Tibet

Mangtro Monastery, Ladakh (India)

#### Throat Singers of Tuva

Huun-Huur-Tu (Tuva)

### LIBRARY@ESPLANADE

#### Prayer Rugs of the Caucasus

Imran Mir

### ESPLANADE MALL

#### Buddhist Imageries Seal Carving Workshop

Tan Shin Tiong

**BAYBEATS**

17 – 19 AUG 2018

**CHILLOUT STAGE (CONCOURSE)**

Kin Leonn

Love X Stereo (Korea)

Songs &amp; Stories

Annette

**ARENA (OUTDOOR THEATRE)**

Blood Pact

Sangriento

Cadence

Coming Up Roses

Disco Hue

Dreebsby

Falling Feathers

Force Vomit

Mooner (Indonesia)

Sherene's Closet

Zamaera (Malaysia)

**POWERHOUSE (ESPLANADE  
WATERFRONT CARPARK)**

Caracal

Circus Freak Exhibit

..On Surge's Rhapsody! 313

Hundredth (US)

Knife Fight In A Phone Booth

Glassmouth

Kyoto Protocol (Malaysia)

Paris In The Making

Superman Is Dead (Indonesia)

Terminal Cry

The Full Pledge Munkees

Trust The Chaos

Wormrot

**ANNEXE STUDIO**

Akeem Jahat

EMONIGHTSG: 2ND ANNIVERSARY

Pleasantry

The Cosmic Owls

Yung Raja x Fariz Jabba

**VARIOUS LOCATIONS**

Everything Happens Only Once

Totemo (Israel)

Knightingale

Midnight Fusic (Malaysia)

**DA:NS FESTIVAL**

9 – 21 OCT 2018

**THEATRE**

International Stars of Ballet

Adiarys Almeida, Igor Kolb, Lasha Khozashvili,  
Laurretta Summerscales, Mara Galeazzi, Misa  
Kuranaga, Oksana Bondareva, Piotr Stanczyk,  
Svetlana Lunkina, Taras Domitro, Vito Mazzeo  
and Yonah Acosta (Various)

Nederlands Dans Theater 1 (The Netherlands)

Until the Lions

Akram Khan Company (UK)

**RECITAL STUDIO**

Cipher/Decipher

LASALLE College of the Arts

Joy

Joshua Monten (Switzerland)

The Third Space

Nanyang Academy of Fine Arts

Wrestling Dance Workshop

Karol Tymirski (Poland/Germany)

**THEATRE STUDIO**

AH | HA

Lisbeth Gruwez | Voetvolk (Belgium)

Medium

Rianto (Indonesia)

**ANNEXE STUDIO**

xhe

Daniel Kok and Miho Shimizu (Singapore, Japan)

**REHEARSAL STUDIO**

da:ns lab 2018 – This Woman's Work

Workshop-Seminar Series

Curated by Daniel Kok, featuring Dana Michel  
(Canada), Melati Suryodarmo (Indonesia)  
and Sonja Jokiniemi (Finland)

Dance Masterclass with Lisbeth Gruwez  
(Belgium)

Dance Masterclass with Nederlands Dans  
Theater 1 (The Netherlands)

Footwork: Adults & Youth – Adult Ballet  
Wings to Wings

Footwork: Adults & Youth – Afro-Cuban Rumba  
ACTFA

Footwork: Adults &amp; Youth – Argentine Tango

(Date Night)

ACTFA

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

Footwork: Adults & Youth – Ballet  
(Baby-Wearing Parent)  
Wings to Wings

Footwork: Adults & Youth – Bhangra  
SherePunjab Bhangra

Footwork: Adults & Youth – Bollywood  
Dance Embassy

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 – Flamenco  
Rose Borrromeo Spanish Dance Company

Footwork: Adults & Youth – Hip Hop  
Danz People

Footwork: Adults &amp; Youth – K-pop

Footwork: Adults & Youth – Latin Funk  
LA Dance Connection

Footwork: Adults & Youth – Latin Jazz  
ACTFA

Footwork: Adults & Youth – Lindy Hop  
Jazz Inc

Footwork: Adults & Youth – Lyrical Hip Hop  
Danz People

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

Rose Borromeo Spanish Dance Company

**Footwork: Adults & Youth – Popping and Locking**

Jazz Inc

**Footwork: Adults & Youth – Raggaeton (Ladies Only)**

ACTFA

**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 – Samba**

The DanceSport Academy

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

Jazz Inc

**Footwork: Adults & Youth – Swing**

Jazz Inc

**Footwork: Adults & Youth – Tango Blues (Date Night)**

ACTFA

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

The DanceSport Academy

**Footwork: Adults & Youth – Waacking**

Jazz Inc

**Footwork: Adults & Youth – Waltz**

The DanceSport Academy

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

ACTFA

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

The DanceSport Academy

**Footwork: Happy Feet – Retro**

LA Dance Connection

**Footwork: Parents & Kids – Bhangra**

SherePunjab Bhangra

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

LA Dance Connection

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

ACTFA

**Footwork: Parents & Kids – Disco**

The DanceSport Academy

**Footwork: Parents & Kids – Flamenco**

Rose Borromeo Spanish Dance Company

**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 – Salsa**

ACTFA

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

Jazz Inc

**Footwork: Parents & Kids – Swing**

Jazz Inc

**Footwork: Parents & Kids – Tango**

ACTFA

**Footwork: Twinkle Toes – Ballet Baby**

Wings to Wings

**Footwork: Twinkle Toes – Bollywood Baby**

Dance Embassy

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

Danz People

**Footwork: Twinkle Toes – Jazz Baby**

Danz People

**Footwork: Twinkle Toes – Pop Baby**

LA Dance Connection

**Footwork: Twinkle Toes – Swing Baby**

Jazz Inc

**Footwork: Twinkle Toes – Tap Baby**

Wings to Wings

**Rasas Workshop – Introduction to Cambodian Classical Dance**

Sophiline Arts Ensemble (Cambodia)

**Rasas Workshop – Introduction to Traditional Javanese Dance****Soerya Soemirat Mangkunegaran Royal Palace (Indonesia)****Sixteen da:ns Masterclass by Apple Yang and Abby Gou (Sinostage) (China)****Sixteen da:ns Masterclass by FirstLady, Lilstar, Younggreen (Lock’N’lol) (Korea)****Sixteen da:ns Masterclass by Lip J (Korea)****CONCOURSE****Bharatanatyam**

Omkar Arts

**Celestial Dances of Cambodia**

Sophiline Arts Ensemble (Cambodia)

**Dances of the Kelabit Highlands**

Mupun Tauh Troupe (Malaysia)

**Javanese Traditional Dances**

Soerya Soemirat Mangkunegaran Royal Palace (Indonesia)

**Kathak**

Apsaras Arts in collaboration with Singapore Indian Fine Arts Society

**FESTIVAL CORNER****everybody da:ns now****OUTDOOR THEATRE****Bharatayuddha in Motion**

Soerya Soemirat Mangkunegaran Royal Palace (Indonesia)

**Invisible Habitudes**

T.H.E Dance Company

**Reamker in Motion****Sophiline Arts Ensemble (Cambodia)****THE EDGE****Sixteen da:ns Challenge Showcase****What’s Your Move?**

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

**ROVING****Shall We Dance?**

Jazz Inc



**FLIPSIDE****25 MAY – 3 JUN 2018****THEATRE STUDIO****Sensing the Dark: A journey of sound without sight****Urashima Taro**

Rouge28 Theatre (UK)

**ANNEXE STUDIO****Dans l'Atelier & Chantier Frigolite**  
Tof Theatre (Belgium)**Sound Maze**

Paul Drescher and Daniel Schmidt (US)

**CONCOURSE****BEAT'ABOX with Arthur Choo****Catch Me If You Can**

Frederick Choo

**GRIDI**

Yuvi Gernstein (Israel)

**Kai****Lorong Boys****Rebekah Sangeetha Dorai****The Story of You**

The Latecomers

**Tribute to Siva Choy**

CHOY!

**PIP'S PLAYBOX****Music to my ears!****OUTDOOR THEATRE****Bornfire Circus****COURTYARD****String Symphony**

Spare Parts Puppet Theatre (Australia)

**VARIOUS LOCATIONS****ARTcade****Babymime****Intersections**

Adeline Loo

**Late Night Backstage Tour: The Spaces in Between****Motus****The Lost Tribe of Pulau Gypsy****Tree's Company**

Frankie Malachi Yeo and Bright Ong

**Yosuke Ikeda (Japan)****HUAYI – CHINESE FESTIVAL OF ARTS****15 – 24 FEB 2019****THEATRE****The Tragedy of Hamlet, Prince of Denmark**

Beijing Li Liuyi Theatre Studio (China)

**The Way of Zhuang Zi**

Story Works (Taiwan)

**CONCERT HALL****Khalil Fong TIO Concert Tour (Hong Kong)****Painted Skin – An Opera in Concert****Singapore Chinese Orchestra****RECITAL STUDIO****Love Letters****The Nonsensemakers/Nelson Chia and Mia Chee (Hong Kong, Singapore)****Rising Star Tiffany Poon Solo Piano Recital (Hong Kong)****Talk: Search for the Lost Sound****Martin Feng (China)****Up & Down the Mountain – Martin Feng Ruan Recital (China)****THEATRE STUDIO****Dear John****M.O.V.E. Theatre (Taiwan)****That Which Cannot Be Divided****Bulareyaung Pagarlava & Albert Tiong (Taiwan, Singapore)****ANNEXE STUDIO****An Enchanted Evening with Nanyang Songbird Yudi Yap****Yudi Yap & WVC the Jazz Ensemble (Malaysia)****Child's Play – The Story of the Banyan Tree**

Danny Yeo and 3Pumpkins

**in::music – Julia Wu “1994” (Australia)****in::music – The Freshman “What The Youth?!”****in::music – Wonfu Love Songs (Taiwan)****in::music – Yoyo Sham “Nothing is Under Control!” (Hong Kong)****REHEARSAL STUDIO****Parent-Child Workshop: Dance Together!**  
Singapore Chinese Dance Theatre**Parent-Child Workshop: Everyone Can Act!**  
Renee Chua**Vocal and Dance Masterclass by Bulareyaung Pagarlava (Taiwan)****CONCOURSE****A Night with A Cappella**

The Apex Project

**Beatbox X Guzhen**

Cherie Chai and Yvonne Tay

**Beyond Times, Beyond Boundaries**  
CY Leo and Chan Pik Sum (Hong Kong)**DIY Festive Trinkets**

WahSoSimple

**Heralds of Spring**

ONE Chamber Choir

**Huayi U Sing – Live Singing Competition**

Musicians: Jixiang, Jerrone &amp; Chee Khin

Adjudicators: Aaron Matthew Lim, Ken Low &amp;

Regine Han

Host: Wei Long

Guest Artist: Soph.T

**Overtone: A Meeting of Two Sounds**

Overtone Sound Studio

**PIP's Meet & Greet****Songs of Spring**

Deborah Siok

**String Art Fun**

Kraft Imp

**The Three Little Piggie Chefs**

Lim Hock Lai, Tan Weiying and Regina Foo

**Tunes of 21 Strings**

NUS Chinese Orchestra Guzhen Ensemble

**Twisted Classics**

Likie Low

**Two, Four, Six – are you ready!**

Two Four and Six Fusion

**We are Singer-songwriters! • Chai Mingren****We are Singer-songwriters! • Chloe Low****We are Singer-songwriters! • Nat Wu****无 (wu)**

Dapheny Chen

**PIP'S PLAYBOX****Fortune Koi Fish****Gather round, it's Storytime!**

Jodi Chan and Cerys Ong

**FESTIVAL CORNER****Red Bliss****OUTDOOR THEATRE****Be Like Water**

AL4HA

**Beijing Opera Excerpt: Famous General****Yang Zaixing**

Singapore Chinese Arts Centre (SCAC)

**Dancing in the Spring**

Elements Dance Arts and Wu Yue Dance Studio

Arts Troupe

**Drumming of Lunisolar Happiness**

ZingO Festival Drum Group

**Huayi Huat Opening!**

ZingO Festival Drum Group &amp; Yi Wei Athletic

Association

**Jazz in Springtime**

Skye Sirena

**NUS Dance Blast! x NUS Chinese Dance**

shallow levee (Taiwan)

**The 90s kias****The Big Break****We are Singer-songwriters! • Celeste Syn****We are Singer-songwriters! • Nelson Tan****We are Singer-songwriters! • Sarah**

Cheng-De Winne

**FORECOURT GARDEN****Fun with Hand Puppets**

The Finger Players

**Little Festive Roar**

Hong Jie Association

**COURTYARD****Huayi Ang Pow****WATERFRONT CANOPY****Exquisite String Puppetry**

Quanzhou Marionette Art Inheritance and

Protection Center (China)

**LIBRARY@ESPLANADE****A Good Night's Sleep Through****Traditional Chinese Medicine**

Shao Yung-Hsin

**Ask Me Anything**

Liu Xiaoyi

**Jin Yong & Wuxia**

Henry Low

**Lecture-Demonstration: Hi! My name's**

Bulareyang Pagarlava (Taiwan)

**Longevity and Prosperity: Understanding****Ancient Chinese's Birth Etiquette and Culture**

Dr Kang Ger-Wen

**Patrick Yee's Magical World of Illustration****Script Reading: Invincible by Chong Tze Chien****The Unfolding of Time – The Books I Published**

Wong Koi Tet

**wheniwasfour's Story**

wheniwasfour

**Zhuang Zi 1.0 to Zhuang Zi.2019**

Dr. Lo Yuet Keung

**THE EXCISEMAN WHISKY BAR****(ESPLANADE MALL)****FOUR FOUR EIGHT**

Emergency Stairs

**KALAA UTSAVAM –****INDIAN FESTIVAL OF ARTS**

16 – 25 NOV 2018

**THEATRE****NADI – The River**

Leela Samson and Spanda Dance Company (India)

**CONCERT HALL****Avial (India)****Niladri Kumar - Where Tradition meets**

Innovation (India)

**RECITAL STUDIO****Disco Sheela and other Indian Superwomen**

Sharul Channa

**Ganga – The Heavenly Princess**

Vishaal and the Chitravina (US/India)

**THEATRE STUDIO****Bali**

Adishakti Theatre (India)

**Parasu: The Story of an Ultimate Warrior**

Avant Theatre

**ANNEXE STUDIO****Akshayambara**

Dramanon (India)

**Vasantham Live: Nenjukulle****REHEARSAL STUDIO****An Introduction to Breath and Emotion**

Adishakti Theatre (India)

**Kalaripayattu Workshop**

The Kalari Academy of Singapore

**Kuthu Fitness**

Sreedevy and Thirunalini

**Parent-Child Workshop – Basic Indian Dance**

Sreedevy Sivarajasingam

**Parent-Child Workshop – Basic Yoga**

Kumareswaran

**CONCOURSE****Autumn Chimes**

MusicMinds

**Celestial Songs**

Temple of Fine Arts Youth Choir

**Fashion Show**

OPIUM

**Film Screening****GaanaJamz – Tamil Folk Fusion Special**

SHISHA &amp; Friends

**Hindi Classics – A Celebration of Evergreen****Hindi songs**

Mohamed Raffee and Vasantham Boys

**Mannikkavum (Sorry) – A Tamil Spoken Word**

National Library Board Tamil Writers' Circle

and Reading Clubs

**Melodies of the 3 Songstresses**

Vaishnavi Anand and Srividya Sriram

**Piano Pravas - A Musical Journey on Piano**

Shantanu Modak

**RAAGA RHAPSODY**

Fusion Beats Mentorship Ensemble

**Rani-Kalah Kadhai Neram**

AK Theatre

**PIP'S PLAYBOX****Adventures of Hanuman**

Kamini Ramachandran

**FESTIVAL CORNER****Paper Puppet Making and Rangoli Design**

Strokearts Studio

**Paper Puppet Making and Wood Block Printing**

Strokearts Studio

**OUTDOOR THEATRE****Fusion Beats Mentorship Bands**

Mayan Sun, The Band Walle and Brahmastra

**SATRARANGA – Dancing Monks**

of Majuli (India)

**The F16s (India)****FORECOURT GARDEN****Kalaa Utsavam Opening Performance**

Omkar Arts

**LOVE MYSTIC – A Sufi Musical Journey**

The Anuraag Collective (India)

**Ravan Chhaya – Shadow Puppetry of Orissa**

Ravan Chhaya Natya Sansad (India)

**VARIOUS LOCATIONS**

Chakra-thon

**LIBRARY@ESPLANADE****Gods, Guardians and Avengers****Shivani Kanwal Kulpati and Soumya Ayer**

Kalaa Utsavam Book Club with Balli Kaur Jaswal:

Erotic Stories for Punjabi Widows

**Living with Many Gods**

Aparna Balasubramaniam and Ramya Narayanan

**The Art of Eating Well**

Sarab Kapoor

**The Idol Thief – Up Close with S. Vijay Kumar****HARRY'S (ESPLANADE MALL)**

Kalaa Utsavam Pub Quiz with Varman Chan-

dra Mohan

**MOONFEST – A MID-AUTUMN CELEBRATION**

21 – 23 SEP 2018

**THEATRE****Ji Gong, the Living Buddha: The Legend of the Snow Fox**

Ming Hwa Yuan Arts &amp; Cultural Group (Taiwan)

**CONCERT HALL****Pipa Virtuoso Wu Man & Huayin Shadow**

Puppet Band Concert (US/China)

**THEATRE STUDIO****The True Monkey King**

Paper Monkey Theatre

**MOONFEST TEA ROOM (ANNEXE STUDIO)****Calligraphy Talk & Demo: 2Mind, 2Reality**

Yong Cheong Thye and Malik Bin Mazlan

**Dialect Talk & Demo: Are you the next Canto Genius?**

Yong Wai Seng and Lilian Lee

**Guqin X Evanturetime**

Zhong Zhi Yue and Evanturetime

**Legendary Looks - A Second Glance at****China's Four Beauties**

Gong Pan Pan (hanfugirl) x Elizabeth Chan

**MUSA X DJ George Leong****Talk: Hipster Fashion Trends of the Ancient China**

Gong Pan Pan (hanfugirl)

**Talk: TCM and Beauty**

Shao Yung Hsin

**REHEARSAL STUDIO****Parent-Child Workshop: Triumphant Beats**

A Bigger Bang Percussion

**Parent-Child Workshop: Wing Chun 101**

Daryl Yeo

**BAY ROOM****Parent-Child Workshop: Get Crafty with Creative Lantern Making**

Eunice Lim

**CONCOURSE****Crosstalk Fun at Mid-Autumn**

EduPlanet (Malaysia)

**Enchanting Classic Songs**

Xie Sheng Zhi

**Jin Yong Wuxia Theme Songs**

Donnie Chan and Novabelle Ng

**Kindred Spirits: Chinese Poetry & Music**

Chin Yen Chien, Jason Chua, Yeo Kok Siew and Yu Lina

**We Love Storytelling!**

Lin Fu Lai

**PIP'S PLAYBOX****Craft Activity: Make Your Own Box of Mooncakes!****Storytelling: Heroines!**

Tan Weiying

**FESTIVAL CORNER****Craft Activity: DIY Shrink Art**

WahSoSimple

**OUTDOOR THEATRE****Fluidity and Elegance: A Chinese Dance and Martial Arts Showcase****Sheng Hong Arts Institute and Wudang**

Shenghong Health Preservation Centre

**Illuminating Traditions**

Nam Hwa Teochew Music Ensemble

**Origins of Drum**

Drum Feng

**FORECOURT GARDEN****Spin It!**

Buskerz Juggling

**Tai Chi!**

NewAgeTaichi

**WATERFRONT****Lantern Walkabout**

Hong Jie Association

**WATERFRONT CANOPY****Fun with Chinese Riddles**

Riddle Association



**THE EDGE****Backstage Tour: Behind the Scenes of a Street Opera Stage**

Gareth Teng

**Moonfest Chinese Opera Stage**

Kong Fai Cantonese Wayang, Sin Yong Hua Heng  
Teochew Opera Troupe and Shuang Ming Feng  
Hokkien Opera Troupe

**ROVING****Spot the Mascots and Chinese Legendary Figures!**

PIP, Joan Walker &amp; Dicapella Dizi Ensemble

**OCTOBURST! – A CHILDREN’S FESTIVAL****5 – 7 OCT 2018****RECITAL STUDIO****Blisko**

Children’s Art Centre Poznan (Poland)

**THEATRE STUDIO****A Square World**

Daryl Beeton (UK)

**The Sound of Light – A workshop on theatre and light for creators of works for young audiences**

Andrea Buzzetti, La Baracca – Testoni Ragazzi (Italy)

**Upside Down**

La Baracca (Italy)

**ANNEXE STUDIO****PARTY**

Alfredo Zinola and Maxwell McCarthy (Germany)

**REHEARSAL STUDIO****New Approaches to Inclusive Theatre Making**

Daryl Beeton, Daryl Beeton Productions (UK)

**CONCOURSE****A Musical Adventure**

Melody Strings Chamber Orchestra

**Angklung Tunes**

Madrasah Aljunied Angklung Ensemble

**Create a Badge**

Club Med

**Drum Prodigy Inclusive Ensemble****Ethnic Beats**

Ethnico

**Happy Stamping with Berries 百力果****Journey to Dreamland**

Rave Harpers

**Let’s Dance K!**

Converge Studios

**Octopost****Of Flowers, Birds, Songs, and All the Happy Things**

Vocal Associates Children’s and Youth Choir

**One World, Many Stories**

Artistic Expressions

**Pop Beats**

The Lost Box

**Sun or Snow Holiday Photo Fun**

Club Med

**The Old Fogies**

Directed by Grace Kalaiselvi, Performed by  
Desmond Soh, Grace Kalaiselvi and Suhaili Safari

**PIP’S PLAYBOX****BONDS****FESTIVAL CORNER****Pasta Picasso**

Naturel

**OUTDOOR THEATRE****a, 5, 6, 7, 8!**

Musical Monkeys

**DON! DON! DON! - Japanese rhythms and music**

HIBIKIYA

**History through Hula – The Story of Hawaii**

Halau Hula Kealohilani (Kupono Lani) (Hawaii)

**COURTYARD****A Pipe-ful Play Garden****VARIOUS LOCATIONS****H A N D S****PIP’s Meet & Greet****Pop-up Bhangra**

SherePunjab Bhangra

**Pop-up Storytelling**

Dalifah Shahril, Al-Matin Yatim and Sugie Phua,  
Written and directed by Adib Kosnan

**LIBRARY@ESPLANADE****A Child’s Play****Little Grown Ups****Alice’s Topsy Turvy Tea Party**

The Kueh Tutus

**Chilling with the Ukulele**

Alan and Evan J

**Dendang Anak**

Nizar Fauzi and Alhafiz

**Hold My Hand**

Paper Monkey Theatre

**Let’s Sing, Play and Move!**

Wigglepods Pte Ltd

**Musical Storytime with Wigglepods****School’s Out! Guzhang’s In!**

箏樂心 Yvonne Tay and students

**Storytelling by Happy Families**

Winners and finalists of the Speak Mandarin  
Campaign Parent-Child Talent Competition 2018

**Tabla Tales – Keeping the Traditions Alive**

Nawaz Mirajkar and Aliraza Mirajkar

**Very Special Arts LIVE!**

VSA Ukulele &amp; Joshua German

**PESTA RAYA – MALAY FESTIVAL OF ARTS****12 – 15 JUL 2018****CONCERT HALL****Dua Diva**

Aishah and Liza Hanim (Malaysia)

**GIGI (Indonesia)****RECITAL STUDIO****First 10 Years**

Imran Ajmain

**Transcendence – The Legend of Ryu Wuri**

Addy Cradle

**THEATRE STUDIO****Alkesah**

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

**ANNEXE STUDIO****TARAKUCHA!**

Sean Ghazi and Ida Mariana (Malaysia)

**ANNEXE PLAZA****PESTA BERPESTA! – IRAMAMAMA (Indonesia)****PESTA BERPESTA! - NADA****REHEARSAL STUDIO****Classic Tarian Workshop**

Sriwana and Ibu Surianty (Singapore, Indonesia)

**Parent-Child Workshop: Malay Tarian**

Sriwana

**CONCOURSE****Biduanita Collective**

Adliana Supiani, Namie Rasman and Sarah Wong

**Dikir-pella**

JUARA

**The Pesta Stage****Voices in Harmony**

PermaiSuara

**Walang Weh**

RENTA Collective

**PIP'S PLAYBOX****Lapis in the City!****Magic Sarong**

Dalifah Shahril

**FESTIVAL CORNER****Parent-Child Workshop: A Kuih Story –  
A Sensory Play Experience**

Tickle Your Senses

**OUTDOOR THEATRE****Ceria! A Children's Concert****GhaMuhyi: Crossing the Boundaries of Ghazal**

GhaMuhyi, Orkestra Sri Temasek and Sri Mahligai (Malaysia, Singapore)

**Legendary Lenggang: Tracing Origins**

Sriwana

**OST Pesta: OMS Goes to the Movies**

Orkestra Melayu Singapura

**The Bridge of Kinship**

Ensemble Keroncong Eljasqee with Rudy Djoharnaen (Indonesia, Singapore)

**FORECOURT GARDEN****Festival Opening: One Thousand Beats**

Sriwana

**COURTYARD****Dek Hujan**

P7:1SMA

**VARIOUS LOCATIONS****Kemas**

P7:1SMA

**The Bridge of Kinship**

Ensemble Keroncong Eljasqee (Indonesia) with Rudy Djoharnaen

**VOICES – A FESTIVAL OF SONG  
7 – 9 DEC 2018****CONCERT HALL****Chorus Sing-along by Chong Wai Lun****Chorus Sing-along by Choy Siew Woon****Xinyao Sing-along**

Aaron Lim, Tay Sia Yeun and Peng Chi Sheng of InTune Music and deejays Jingyun, Jieqi, Anna, Liyi and Guoxian from 96.3 HAO FM, SPH Radio

**RECITAL STUDIO****24 Italian Arias by L'arietta Productions****A Cappella**

Daniel Chen (Taiwan) and Smasher (China)

**Decoding the Dots: A Classical Singer's Guide to Expressive Interpretation (Classical Singing)**

L'arietta Productions

**Estill Voice for Pop & Leisure Singers**

Aaron Lim

**Pop Harmony for Vocalists**

Ethel Yap

**Survival Guide for New Choristers**

Chong Wai Lun

**Your Voice: What you have and how to use it**

Joel Tay

**ANNEXE STUDIO****Feldenkrais for Singers**

Dawn Yeong and Karen Tan

**CONCOURSE****A CAPPELLA: The Vybes, NUS Resonance, MixTehPing, ConChords (Singapore, Philippines)****A CAPPELLA: SUTD Vocomotives, Republic Rhapsody, NTU Harmonix, ITE TAG****Jalan Besar Music & Theatre Company****Sing-along for Families by Vocal Associates Songbirds Artistes****The Chamber Choir****The Crescendos****The Graduate Singers****Voices Pop Choir & TAS Voices****Volare Treble Voices****Xinmin Alumni Choir****Xinyao & other local songs by Aaron Lim, Tay Sia Yeun and Peng Chi Sheng of Intune Music****CONCERT HALL MEETING POINT****Routledge Book Display****FESTIVAL CORNER****Motets & madrigals by Male Choir Project #1****Nothing Without Love – German Romantic Partsongs by The Opera People****Renaissance Madrigals by Cappella Martialis****Whether I Find Thee – English Part Songs by The Opera People****OUTDOOR THEATRE****A CAPPELLA: ConChords (Philippines)****A CAPPELLA: Smasher (China)****A CAPPELLA: The Usuals****LASALLE Musical Theatre BA Honours Students****Pop Choir – Filipino Voice Symphony, PsalmiDeo Chorale & VocaBlends feat. ConChords (Philippines)****Pop Sing-along by Jalan Besar Music & Theatre Company****Voices Show Choir & Synchronix****FORECOURT GARDEN****Voices Originals: Alyssa Lie****Voices Originals: Narysal Nurdanel****Voices Originals: Sasha M****Voices Originals: West Unplugged**

**COURTYARD**

**Barbershop Showcase by Yale-NUS**  
Barbershop Chorus

**Close Harmony (The Andrews Sisters)**  
by The Happy Hens

**Close Harmony (The Andrews Sisters)**  
by The Sugar Bees

**Close Harmony (The Everly Brothers)**  
by Dimension5

**Doo Wop by Sticks & Kebab**

**Songs from the Great American Songbook**  
by The Accidentals

**WATERFRONT CANOPY**

Karaoke Box

**VARIOUS LOCATIONS**

**Voices Pop Choir**  
Urban Music Productions

**Voices Show Choir**  
Singapore Show Choir Academy

# Esplanade Series

**BEAUTIFUL SUNDAY**

**A Gift for Singapore**  
Asian Cultural Symphony Orchestra

**Animation Alive!**  
Audiolmage Wind Ensemble

**Back to the Folks**  
Keat Hong Chinese Orchestra

**Fusion Impressions**

People's Association Youth Chinese Orchestra

**It's Always A Good Time For Jazz**  
Orchestra Collective

**KidsMania!**  
The Young Musicians' Foundation Orchestra

**Mother's Day Special: Khas Untukmu Ibu**  
AB Shaik, Haizad Imran, Jai Wahab and Sunny Jackson

**Mother's Day Special:**  
**Songs for Mothers with Love**  
Baobei Sisters, Josephine Lam, Xie Wen, Li Bao En and Lawrence Chen

**Movie Movie on the Wall**  
Mus'Art Youth Wind Orchestra

**Serenades of Spring**  
Nanyang Philharmonic Chinese Orchestra

**Songs from the Musicals**  
Maha Bodhi School Alumni Band

**There's a Song for Everyone**  
Pioneer Chinese Orchestra

**Welcome to the Imagination World**  
Novo Winds

**CHINESE CHAMBER MUSIC**

**Onwards - A Ruan & Zheng Recital**  
Yvonne Tay and Jonathan Rao

**Southern Charms - An Evening of Cantonese Classics**  
Ding Yi Music Company

**Sublime Strings - The Erhu**  
**Masterworks of Liu Tianhua**  
Darrel Xin

**COFFEE MORNING & AFTERNOON TEA**

**After Tea Date with Lawrence Chen**

**After Tea Date with Two Of Us**

**After Tea Party with Wayne Sandz**

**Best of Liu Jia Chang & Liu Wen Zheng**  
Cai Yiren and Shirley Won

**Everlasting Duets with Mel Ferdinands and Rani Tofani**

**Golden Hits of Old Shanghai**  
Yuan Jin

**Let It Be Me: The Hits of Everly Brothers**  
Peter Chua

**Remembering Leslie Cheung and Danny Chan**

**Donnie Chan and Carina Tien**

**Tapestry of Spring**  
Tandy Lim

**The Best of Neil Diamond and Creedence**  
**Clearwater Revival**  
Peter Chua

**The Best of the C's**  
Dimension5 and seira

**The Mellow Divas**  
Jessica Tan

**Timeless Theme Songs**  
Skye Sirena

**Unforgettable Country Greats with**  
**Matthew and The Mandarins**

**Unforgettable Hits of Yesteryear with**  
**The Evergreen Trio**

**DA:NS SERIES**

**Dance Masterclass with**  
**Dresden Semperoper Ballett**  
Gamal Gouda (Germany)

**Impressing the Czar by**  
**Dresden Semperoper Ballett (Germany)**

**Dance Appreciation Series**

**Introduction to Sleeping Beauty**  
Singapore Dance Theatre

**Introduction to Don Quixote**  
Singapore Dance Theatre

**DANCE APPRECIATION SERIES**

**Introduction to Sleeping Beauty**  
Singapore Dance Theatre

**Introduction to Don Quixote**  
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

**Impulse – A Backstage Site-specific Work**  
Kim Jae Duk and T.H.E Dance Company (Korea, Singapore)

**Journey to the West:**  
**Treasures from the Dragon Palace**  
The Finger Players



**KoFlow-MFO RELOAD:  
A Turntable-Orchestra Programme**

**Our Songs, Our Stories**  
TCR Music Station

**The Gamelan Social**  
Kulcha Pop

**Those Who Can't, Teach**  
The Necessary Stage

**Trick or Threat!**  
Drama Box

## IN::MUSIC

**Calling in::music**  
Main Stage: Waa Wei, Hello Nico, Kowen Ko, Zoey  
Wonder, Coconuts!, Boon Hui Lu, Ling Kai and Ruth  
Kueo (Taiwan, Singapore)

Pop-up Stage: Yokez, Goose, Ng Meiting, Xiao Min,  
Ariane Goh & Zerlene

**Mary Wong & Ariane Goh: People & Stories**

**Yokez & Isaac Yong: World Through Our Eyes**

## LIMELIGHT

**Anderson Junior College Symphonic Band**

**CHIJ Katong Convent Choir**

**Crescent Girls' School Symphonic Band**

**Dunman High School Band**

**Fairfield Methodist School (Secondary) Choir**

**Hwa Chong Institution Choir**

**Maris Stella High School Symphonic Band**

**Nan Chiau High School Choir**

**Nan Hua High School Symphonic Band**

**Nanyang Junior College Choir**

**Paya Lebar Methodist Girls' School (Secondary) Choir**

**St Andrew's Junior College Choir**

**Tanjong Katong Girls' School Symphonic Band**

**Temasek Junior College Symphonic Band**

**Victoria Junior College Symphonic Band**

## MOSAIC MUSIC SERIES

**ADOY (Korea)**

**Bennett Bay: "In Memory Of" Album Launch**

**It's All Here Somewhere**  
Hanging Up The Moon

**Jazz at Lincoln Center Orchestra with  
Wynton Marsalis (US)**

**Jazz for Young People by Jazz at Lincoln  
Center Orchestra with Wynton Marsalis (US)**

**JB Dunckel (AIR) (France)**

**Nils Frahm (Germany)**

**Pink Martini (US)**

**Pitch by Chok Kerong**

**Stacey Kent (US)**

**The Steve McQueens "Tape" Asia Tour  
Launch Concert**

## PENTAS

**Cerita Cinta (Love Story)**  
akulah BIMBO SAKTI, Written and directed by Noor  
Effendy Ibrahim, Performed by Saiful Amri

**Script Reading of Punggah**  
Written by Johnny Jon Jon, Read by Siti Khalijah  
Zainal, Kalaiselvi Grace and Krish Natarajan

**Zainalabidin featuring Headwind**  
Dato' Zainalabidin and Headwind (Malaysia)

## PLAYTIME!

**Bunny Finds the Right Stuff**  
Directed by Daniel Jenkins

**Bunny Finds the Right Stuff (Sensory-Friendly)**  
Directed by Daniel Jenkins

**The Bird Who Was Afraid of Heights**  
Directed by Ian Loy

**The Bird Who Was Afraid of Heights  
(Sensory-Friendly)**  
Directed by Ian Loy

**The Dragon's Dentist**  
Directed by Ian Loy

**The Dragon's Dentist (Sensory-Friendly)**  
Directed by Ian Loy

## RAGA

**Dance India Showcase 2018:  
Sannidhi – A Divine communion  
through dance by Lavanya Ananth**  
Apsaras Arts

**Dance India Showcase 2018: Vibhava – Evolution  
of Kathak by Vidha Lal and Abhimanyu Lal**  
Apsaras Arts

**Isai Amuthu – Musical Gems of the Tamil Trinity**  
Temple of Fine Arts

**Nritya Tarang - Spirit of Kuchipudi Dance**  
Amrita Lahiri

**Pallavi with Stillness**  
Chowk Productions

**TriKaala Sangeetham - 3 Eras of Carnatic Music  
by Singapore Indian Fine Arts Society**

**ULA**  
Bharathaa Arts

## SPECTRUM

**Colin Currie Group and Synergy Vocals Perform  
Steve Reich (UK)**

## THE STUDIOS

**A Good Death**  
Faith Ng and Chen Yingxuan

**How Did The Cat Get So Fat?**  
Zizi Azah Bte Abdul Majid and Tan Beng Tian

**I am trying to say something true**  
Michelle Tan and T. Sasitharan

**In the Silence of Your Heart**  
Kaylene Tan

**Leda and The Rage**  
Edith Podesta

**Rubber Girl on the loose**  
Cake

## VISUAL ARTS

### Visual Arts

#### 2200 A.D.

Tan Zi Xi

#### An Other Space《另 · 外 · 空間》

Tang Ling Nah

### Archives on Orphans

#### Jiang Jian (China)

\*Co-presented by Singapore International Photography Festival and Esplanade – Theatres on the Bay

#### BLANK

Vincent Leow

#### Emotional Things

Ian Woo

#### FORAGE/VOYAGE

Lee Wan Xiang

#### Game of Life

Justin Lee

#### Green is Gold Too

Joko Avianto (Indonesia)

#### Happens When Nothing Happens

Aklili Zakaria, Kheyton Lim ShiQuan, Koh Li Qing Shirly, Ng Hui Hsien, Ng Wu Gang, Nhawfal Juma'at, See Kian Wee, Siong Chung Hwa, Susanna Tan and Victoria Tan

#### Home

Deanna Ng and Chua Chye Teck

#### Ink Mountain

Mark Chan with Brian Gothong Tan

#### Letters to Theo

Tang Da Wu and Station House Da Opera

### Network Neurosis

Tell Your Children

### Self-Portrait

Ari Bayuaji (Canada/Indonesia)

### to have a home

Chua Boon Kee

## VOICES SERIES

### An Immortal Legacy

The Sixteen (UK)

### The Sixteen Choral Workshop

Edward McMullan and Kim Porter (UK)

### The Swingles (UK)

## OTHERS

### Andrew Lim: Artless State

### Cipta Cita

- Amni Musfirah
- Couple (Malaysia)
- Dramatised Readings by Teater Ekamatra
- ECHO: Chapter I – Amni Musfirah, Irena Taib and Isabel Wongsosubakti (Singapore, Malaysia, Indonesia)
- Iskandar Rawi
- Isnina
- Life Cicla (Indonesia)
- LIONFAM
- Malay Traditional Drums
- Nadim and The Magic Keris – Noorhaqmal

- Reyza Hamizan & NeonSoul
- Script Circle by Main Tulis Group

### European Jazz Feature: David Helbock's Random/Control (Austria)

Japanese Jazz Party: Horns Riot  
TRI4TH and CALMERA (Japan)

### Jazz Vocal Feature: Cyrille Aimée (France)

Jazz Vocal Masterclass with Cyrille Aimée (France)

### Jazz Workshop with David Helbock's Random/Control (Austria)

### National Theatre Live

- Follies
- Jane Eyre
- Julius Caesar
- Peter Pan
- Who's Afraid of Virginia Woolf?

### The Village

Performance Workshop (Taiwan)

### Tuesdays With Morrie

Godot Theatre Company (Taiwan)

## FREE PERFORMANCES APRIL 2018

### In Youthful Company

- 25 STRINGS – Guzheng and Ruan
- Anglo Chinese School (Independent) Guitar Orchestra
- Bhaskar's Swathi Orchestra

- Bopcats
- CHIJ ST. Joseph's Convent and Millennia Institute Angklung Kulintang Ensemble
- Christus Cantores
- Dash by Six
- Dicapella Dizi Ensemble
- DnJ
- For 3 Clarinets
- Guitar Emerge and Jocelyn Ong Vocal Studio
- ITE Hip-Hop Dancers
- LASALLE – Bidisha Mohanta
- LASALLE – Debbi Koh
- LASALLE – Gail Belmonte
- LASALLE – Izdihar
- LASALLE – Joel Raphael
- LASALLE – John Tim
- Les Clochettes CHIJ Primary (Toa Payoh)
- Marymount Convent School Music Ensemble
- Melody Strings Chamber Orchestra
- MGS Secondary Handbell Choir
- Montfort Chorale
- Nanyang Polytechnic Symphony Orchestra
- NTU CAC Jazz & Blues
- NUS Dance Ensemble
- One Heart One Voice
- Orkestra Sri Temasek
- Outram Secondary School Concert Band

- Piano Students of Benjamin Loh
- RABCDE
- Raffles Rock
- Replug Interest Group (Replug IG)
- Republic Polytechnic Dharma Endari and Indian Cultural Group
- stephycube x yams
- SUTD Bands
- Taman Jurong Harmonics
- Temasek Junior College String Ensemble
- Temasek Polytechnic Music Vox
- Victoria Junior College Drama Club
- Vocal Associates Songbirds Artistes
- YSTCM Harpists

## MAY 2018

### Songs We Grew Up With

- Alex Chia
- Cassanova
- Cheryl Fong
- Dansen John
- Dr D Collective ft. Veritas
- Esther Ong
- Hasyir Ibrahim
- Heartfelt Blooms – 3puffsinapod
- Hoodwinked
- Izzathy Halil & Levon

- Jeff Ng
- Joe Ferdinands & Crozzroads
- John Lee
- Joyce Gan & Kelly Raphaelle
- Kin & Rachel of midst
- MissChief
- Nick Tan
- Nick Zavior
- PennyLane
- Rachel & Sarah
- Randolph Arriola
- Say Mummy & Cheese! – Dat Boothie
- Soph T.
- Sophia Joe
- Suraya Hassan
- Tembusu Trio
- Zul Sutan + Heritage

## JUNE 2018

### eXchΔnge

- 7 Days – Kim Eun Hyung X NAzTyKeys (Korea, Singapore)
- Aphelion – Theemptybluesky
- Chikomborero – Shumba ye Moyo
- Double Keys – See Chee Hang X Eugene Ang
- ECHOLOC – Intrigant X CJP

- Enter the Void – Theemptybluesky
- Erhu in the Kampung – Lim Kwuan Boon X James Fernando X Eugene Ang
- Ethereal – Sonic Escapade
- FM:AM – Dapheny Chen & dancers
- InvoLute – Gildon X Ming Xiang X Hairie X Maddy
- Jam Arcade
- Pop-up: Dixieland Youth X Double Down – Dixieland Youth, Chan Jia Jun and Chelsea Monteiro
- RaghaJazz
- See the Music and Hear the Pictures – Harmony Studio
- Sparks! – Dicapella Dizi Ensemble X Anggun Gamelan Ensemble (A.G.E) (Singapore, Malaysia)
- The Shakespeare Jam Project – Edward Choy X Ethel Yap X Stan X Ragha
- The Sight of Sound – Cosmic Armchair
- Traces of Our Own – Serentak 3 (Nadi Singapura)
- Violin Conversations – Dr. Tang Tee Tong X Ismahairie Putra X Sughosh Pavan

## JULY 2018

### Jazz in July

- 10 Essential Jazz Albums with Dr Tony Makarome
- Anson Fung Guitar Trio

- Aya Sekine & The Jazz Party
- Big Band Sunday: Jazz Association Singapore Youth Orchestra (JassYO!)
- Big Band Sunday: Thomson Big Band
- Big Band Sunday: Thomson Swing Band
- Celebrating Oscar Peterson – Russell Tay Trio
- Christy Smith's Communicative Artists Quartet Series
- Corey Manders
- Date Night Friday: Kelvin Kong
- Date Night Friday: Lily Hargrove and Friends – Lily Hargrove, Tan Wei Xiang, Jase Sng and Aaron James Lee
- Date Night Friday: Rani Singam & Chok Kerong
- Don Gomes and Friends
- Edmund Wu and Friends
- Ernesto Enriquez C Trio – Ernesto Enriquez C, Eivind Lodemel and Erik Hargrove
- Ernesto Valerio and Greg Anderson
- Eugenia Yip
- Fabian Lim & Daniel Chia
- Fechner's Law – Tim Stocker, Ben Poh and Aaron James Lee
- Getting into the Swing of Things – The Lester Ang Jazz Trio
- Jazz Appreciation 101 with Dr Tony Makarome
- JAZZ KISSA: A Guided Listening Session With Aya Sekine



- Jeremy Monteiro & Shmil Berniker
- John Dip Silas Trio (Malaysia/Singapore)
- Jordan Wei Trio ft. Namie Rasman
- Keys to the Heart
- Koh & Jo
- Latin Jazz Night: Ireson Latin Band and Josse Manuel
- Louis Soliano and Friends – Louis Soliano, Shmil Berniker, Joshua Wan, Bobby Singh and Dr Tony Makarome
- Mosaic Jazz Fellows: Blue Ramen
- Namie Rasman & The Waves
- Nicole Duffell
- Outdoor Jazz Jam – Jase Sng, Audrey Tengkey and Aaron James Lee, with various guest artists
- Remembering Bird – Joe Lee Trio
- Rick Smith Unit
- The Coolcats Band featuring George Washingmachine (Australia)
- To Sarah, From Sarah – Bopcats
- Two Telecasters: Debut Performance
- Welly Tjandra Trio (Indonesia/Singapore)

## AUGUST 2018

### Red Dot August

- 1023
- Abby Simone
- Adia Tay

- Among Four & ExtraOrdinary Horizons
- Astronauts
- BASEFOREWORD II – Rauzan Rahman
- Bryan Chua
- Catholic High School Symphony Band and Singapore Polytechnic Symphonic Band
- Christiane Mikaela
- Common Life – Anne Lee Tzu Pheng and Ho Chee Lick
- Drum Prodigy Singapore Frame Drummers Ensemble
- Drum Prodigy Singapore Inclusive Ensemble
- Five Stars Arising – Sugar, Spice and Everything Nice
- Gelombunk – Riduan Zalani
- General Lee
- Groove Factory
- Hasyir Ibrahim
- Iman's League
- International Festival Chorus
- Jay Yeo
- KHA1
- Krysta Joy
- Late Night Ghost Stories – SEVEN: Level 2
- Layers – Dansen John
- Listen – Mohamed Noor and Reggie Perera
- Lost and Found: Echoes from a Distance – Migrant Poets

- Maia Band
- Narysal Nurdanel and Jesse Lai
- Nick Zavior
- NUS Resonance
- Only.唯一 [ Irwin & Eli ]
- Our Singapore Dreams: Alyssa Lie, Nicholas Loo, Louisa Vilinne
- Recycling Robots – 3puffsinappod
- REUB
- Sam Driscoll
- SG Film Screening: 12 Storeys (1997) – Eric Khoo, Jack Neo, Lim Kay Tong & Lim Kay Siu
- SG Film Screening: Azza (Short film)
- SG Film Screening: Ilo Ilo (2013) – Anthony Chen, Chen Tianwen, Yeo Yann Yann, Angeli Bavani & Koh Jia Ler
- SG Film Screening: SQ117 – Men behind the Mask (Short film)
- Shak & The Baits
- Shirly Temple
- SPF Quintet
- Spoken Word Sundays – Carnival of Poetry: Echoes from Home
- Spoken Word Sundays: Jennifer Anne Champion – How to be Happy (again)
- Spoken Word Sundays: Zebra Crossing
- St Patrick's School Military Band
- stillsunrise
- Suingue Pura! – Bloco Singapura + NovoBloco

- The combined band of Victoria & Anderson Junior College
- The Usuals
- Theatre in the Dark: Morning Call by DID Players – Dialogue in the Dark Singapore
- Umar Sirhan
- Valiantes
- Vital Possessions: Book Performance – Marc Nair
- Zsa Zsa Scorpion & Amanda Tee

## SEPTEMBER 2018

### Crossing Borders

- #oudtalk4 - SGoudists
- Andean Sonance – SISAY (Ecuador)
- Asian All-Stars for Africa
- Beyond the Octave
- Flamenco Sin Fronteras
- Hanging out around Central Europe – Accordions Singapore
- In the Shadow of Romance – Les Grisettes
- Irish Traditional Music – The Alterboys
- Latin Stride Flamenco – Manuel Alonso, Jordi Barceló and Pablo Gómez
- Marching Across Russia – Sasha Farseev and Yuxian Zhang (Accordions Singapore)
- Music of Latin America – IreSon Latin Band and Josse Manuel

- Musiqa Al Arabiyyah – Samrah Al Mazikaty
- Quena and Zampona Workshop – SISAY (Ecuador)
- Samar – Samrah Al Mazikaty
- Singa Drum Gaia
- The Music of Ernesto Anaya (Mexico)
- Treasure of Diversity – SISAY (Ecuador)
- Tremolo Trance
- Vive L’amour – Les Grisettes
- Westbound Cruise from Eastern Europe – Jiayi Zhang (Accordions Singapore)

## OCTOBER 2018

### Soul Jam

- A Tribute to Aretha Franklin, Queen of Soul – Namie and Aya
- Abby Simone
- Anson Fung introduces Dylanson
- Gail Belmonte
- Gareth Fernandez & Joel Chua
- Kyla T
- Trumpet Z & the Boogie

## NOVEMBER 2018

### Rocking the Region

- Bedchamber (Indonesia)
- DCNXTR (Thailand)

- Elephant Kind (Indonesia)
- Forests
- Gizpel (Indonesia)
- Grrrl Gang (Indonesia)
- Marijannah
- Milo Dinosaur (Malaysia)
- Polka Wars (Indonesia)
- Sang Matahari Tidur Mati
- Secret Meadow (Indonesia)
- Subsonic Eye
- T Rex

### Soundtracks

- A Heroine's Journey: Alyssa Lie & Jane Foo
- An Evening of TV Soundtracks – Sin and Sarah
- Animation! Animation! – Izzathy Halil, AJ and Levon
- Auburn Daze
- Cineclassic Duo (Indonesia)
- CONSTELLATION: Best of ADM Digital Animation – NTU School of Art, Design and Media
- Danesh Leonadi
- Lak Boh Ki – Ang Qing Sheng
- Love in Reel Life – Three's a Company: Viv & Peh ft. Caleb
- M2M – Jalan Besar Music and Theatre Company

- MJ12 @ The Esplanade – KC Ria 89.7FM
- Movie Hits Through the Ages – OBOG Wind Symphony
- OMSBelia SAXTION
- Sheer Nas
- Soundtracks: Musical Theatre City – Seong Hui Xuan
- Student Shorts: Chicken Beauty Pageant & 薄饼家庭 The Popiah Family – NTU Wee Kim Wee School of Communication and Information
- Student Shorts: The Crematorium Man & Breakdown – NTU Wee Kim Wee School of Communication and Information
- The Cinematic Adventures – Rodrigo Parejo (Spain) and Phineas Brown
- The Girl And The Cat (PG) – Ervin Han and Bernard Toh
- The Light, The Sound and The Narrative – Lewin Bernard, featuring Nazray and Dominic
- The Team & Closer to Me – Ray Pang
- THE UKNWNS
- Wild Dogs – Saravanan Sam, Luo Min, Sven Stefanovic

## DECEMBER 2018

### Come Together

- Anson Road x Maricelle
- Atomic Milkmen
- Bennett Bay x Jana Ann x Rachel

(from midst)

- Celebrate Christmas with the ACJC Choir x ACJC Alumni Choir
- CLARQuinet
- CLARQuinet+
- Daniel Chia x John Dip Silas
- ECHO: Chapter II (Singapore, Malaysia, Indonesia)
- Elaine Chan & Umar Sirhan
- Farhan Shah x Brass Nation
- Glen Wee x The Sunburst Express
- Goody Three Shoes
- Jana Ann x Joy Alexis
- Jean, Jean & Jean
- Joie Tan x Umar Sirhan
- Kevin Loh x Helena Dawn Yah
- Khim Ng & The MAD Company
- Leandra Lane & Friends
- Lily Hargrove & Friends
- Lion City Pipe Band
- Mantravine & Friends
- New Year's Eve Countdown – Nick Zavior, Amni Musfirah & The Hustlers, NovoBloco and Bloco Singapura, Timothy Nga
- Ngee Ann Polytechnic Baracuda Batucada
- Nick Hempton Trio: Night Owl
- Peter Chua & Friends
- Phil Winds x Phil Youth

- Sam Cheah // Euntaek Kim
- Sarah Ann Wee & Friends
- Shak & The Baits
- Singapore Horn Sounds
- Squartro
- stillsunrise & friends
- Stirrings of the Soul – Gendang Akustika
- Suraya Hassan & Friends
- Weave A Dream – Adeline Loo
- Zeeaura & Friends

## JANUARY 2019

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### All Things New

- #ZATisfied by IZAT IBRAHIM
- AE\$OP CA\$H
- Banana Suicide Forest
- Best of Jessmo: Unplugged
- Blue Ramen
- brb.
- Causeway Youth
- Daniel Sid
- David & Friends
- Debra Khng
- Finding Jane
- Fyrdauz Macbeth
- Geylang Ska Syndicate
- Hauste

- HERE IS NOW by NIKHIL SENAN
- Houg
- Jeff Ng
- KEAT
- killedbythecircus – Jay Yeo
- Learning by Cosmologists
- Leslie Low
- Namie & The Waves
- Nigel Cheah
- Oddshore
- Pudgy
- Rahul & Friends
- Rene Ann Wong
- Retrofocus
- Royal Estate
- Sarah Chew and Friends
- Separate Conversations with Faux Pas
- Shelby Wang 王晓敏
- Sobs
- Spacedays
- Take-Off: This is Not a Tour
- The Frey Quintet
- The Frey String Trio
- The More Things Change... – Crossroads
- The Technicians 2.0
- Time in Hand by Mohamed Noor
- Vicknes & Friends

- YAØ
- Yap Ting Wei & Friends

## FEBRUARY 2019

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### Cool Classics

- All 'Bout that Groove – Colin Tan and Fontane Liang
- Band Weekend Day 1
- Band Weekend Day 2
- Band Weekend Day 3
- Carnatic Love Songs – Sai Vigneshwar, Pavan Sugghosh and Sai Akileshwar
- Classic Oasis! – Bass Brass Quartet (BBQ)
- Classically Malay – Orkestra Sri Temasek
- Duo Valmore (Bulgaria, Malaysia)
- Enchanting Violin Sonatas of the Romantic Era – Lee Shi Mei and Lim Yan
- Erik Bosgraaf (The Netherlands)
- Evening Classics by More than Music – Loh Jun Hong and Abigail Sin
- Folksongs – NAFA Wind and Brass Ensembles
- Ho Qian Hui & Shayna Yap
- La Cenerentola by Rossini – OperaLab, Edith Podesta
- Merdu Mutiara - Melodious Strings of Pearls – Sri Mahligai
- Modern Classics – Nishanth Thiagarajan, Pavan Sugghosh and Muthusubramaniam

- Piano Classics – Students of the Lim Sisters
- Shiva-Shakti – Lavanya Balachandran and Bharati Murali
- Spectrum Platform: Don't Listen So Hard – Nicholas Loh
- Spectrum Platform: SOTA Showcase – Tonglin Lin and Parveen Kaur
- Spring Into Tunes – Victoria Chinese Orchestra, Sulwyn Lok
- Swarhythm – Nawaz & music ensemble
- The Bolling Suites – Kseniia Vokhmianina, Roberto Alvarez, Kevin Loh, Ramu Thiruyanam and Julian Li
- The Low Lifes
- The Queen's Farewell – Singapore Oboe Band
- The Sweet Sounds of West Java – Degung Singalagena (Gamelan Asmaradana)

## MARCH 2019

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### Foreword

- Murphy, See How You Shine! Musical Storytelling – Chen Wei Teng
- A Lover's Anatomy – Amanda Chong, Benjamin Chow & Bernice Lee
- And Then We Let It Go – Benjamin Chow & Jean Goh Seizure
- Bare
- Beat! Beat! Drums! – The Opera People featuring Jonathan Charles Tay and Benjamin Lim



- Cool Shorts – LASALLE Performance Students
- Electronic City – Shivram Gopinath, Deborah Emmanuel and Mantravine
- Fasting, Feasting – Grace Kalaiselvi, Subhashini Kalaikannan & Harini V
- From Page to Stage – Monologues and Scenes from Classic and Modern Dramatic Literature – NAFA Theatre Year 2 English Drama Students
- I Only Cry When I'm Alone in My Room – Vivien Yap
- Mr. Crow's Bakery – Priscilla Wong
- Naungan Awan – Bakti Khair
- Poems of Three Eras – Lee Yong Tick, Chin Yen Chien, Jason Chua
- Qawali Music – Nurulhuda Islamic Ensemble
- Same Words, Different Songs – Felix Cheong, Beverly Lim Morata & Ting Si Hao
- Selections from One Hundred Poems by One Hundred Poets – Namiko SAKAI and KotoKottoN
- Sembang Tembang: Dendang Dikir – JUARA
- Sembang Tembang: Lagu & Puisi – Aqmal & Friends
- Sing me a Story – Vivienne Wong & Lee Feng Heng
- SWF X POP #30: Remix – Isuru Wijesoma, Harini V, Rafaat Hamzah, Bani Haykal, Asnida Daud
- Syair by the Bay: Garden of the Wise – Syairpura

- Syair by the Bay: History of Singapura – Syairpura

- The Birds I Kill – Benjamin Chow

#### Soul Jam

- Astronauts
- Axel Brizzy
- brb.
- DIGiT Funk Band
- Geylang Afro Rock Band
- Geylang Ska Syndicate
- Hasyir Ibrahim
- Helmizar
- Singapore Mod Community Exhibition
- The Cosmic Owls
- The Flashkicks
- The Pinholes
- The Scooterists
- The.XS Collective
- Trumpet Z & the Boogie
- What Is Hip

#### PIP'S PLAYBOX

##### A Monsta Party!

##### Animal bookmarks

##### Back to School – Make Your Own Upcycled Stationery Holder!

##### Click Click!

#### Design PIP the Most Delicious Birthday Cake!

##### He's the man!

##### Little Critters Castanets

My Piano Room

##### Make a Charming Mark in 2019

##### My Unique Mum

Kalaiselvi Grace

##### Singapura Stories by Dalifah Shahril

##### You're my gal Mum!

#### COLLABORATIONS

##### Chinese Dance Fiesta 2018

Singapore Chinese Dance Theatre

##### Extremities

Intercultural Theatre Institute

##### garden•uprooted

The Philharmonic Orchestra and The Arts Fission Company

##### Greatest Chinese Classics

Cheng San Chinese Orchestra

##### International Youth Nanyin Festival 2018

Siong Leng Musical Association

- An Odyssey to the South  
Cai Wei Biao
- Reverberation  
Quanzhou Nanyin Inheritance Centre, China  
Quyi Artist Association, Fujian Quanzhou Art School, Jinjiang Nanyin Arts Troupe, Taipei National University of the Arts (TNUA) Department of Traditional Music, Taipei Hua Sheng Nanguan Music Club, Yayasan Oriental Indonesia, Singapore Sheng Hong Arts

Institute, Siong Leng Musical Association (China, Indonesia, Singapore, Taiwan)

- Soul Journey, Ten Years  
Siong Leng Musical Association

##### Jazzy Christmas: A Big Band, Big Bang!

Showtime Productions

##### Jeremy Monteiro and Friends: Yesterday Once More – A Jazz Tribute to The Carpenters

Showtime Productions

##### Joanna Dong "So Here I Am" Concert

Red Roof Records

##### Kit Chan [25 Years On: A Time for Everything] Concert

Jointly presented by Esplanade – Theatres on the Bay and KKBOX

##### Leonard Bernstein's Mass

Orchestra of the Music Makers

##### Lest We Forget

DES Arts

##### M1 CONTACT Contemporary Dance Festival 2018

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  
Shamel Pitts (Israel/US), Mirelle Martins (Brazil/US), Astrid Boons (Belgium/The Netherlands)
- Dance at Dusk  
Swee Boon Kuik, Jae Duk Kim (South Korea), Ren Xin Lee, T.H.E Dance Company and T.H.E Second Company

- **EARTH**  
Duk Kim (South Korea), Humanhood (UK),  
T.H.E Dance Company

- **M1 Open Stage + DiverCity**  
T.H.E Dance Company

**M1 Peer Pleasure Youth Theatre Festival 2018**  
ArtsWok Collaborative

- **Imagining Change: Devising Theatre Through Music**
- **Imagining Change: Devising Theatre Through Objects**
- **Imagining Change: Devising Theatre Through Visual Art**
- **Imagining Change: Exploring Poverty Through Drama**

**M1 Singapore Fringe Festival 2019**  
The Necessary Stage

- **A Fortunate Man**  
New Perspectives (UK)
- **Above the Mealy-Mouthed Sea**  
Unholy Mess (UK)
- **JOGGING: Theatre in Progress**  
Hanane Hajj Ali (Lebanon/France)
- **precise purpose of being broken**  
Koh Wan Ching
- **Q&A (the 36 questions)**  
Rachel Erdos and Dancers (Israel)
- **The Adventures of Abhijeet**  
Patch and Punnet
- **yesterday it rained salt**  
Bhumi Collective

**Muara Festival 2018**

Era Dance Theatre

- **Mengimbau Masa**  
NTU Beztari & NUS Ilsa Tari
- **Nyalangku Dance Workshop (Sarawak)**  
Universiti Pendidikan Sultan Idris (UPSI)
- **Seudati Dance Workshop (Aceh)**  
School Performances

**SIFAS Festival of Indian Classical Music and Dance 2018**

Singapore Indian Fine Arts Society

- **Ekamatra: The Carnatic Guitarist**  
R. Prasanna (India)
- **Mithunam: A duet in Carnatic vocal**  
Ranjani-Gayatri (India)
- **PRAKRITI VIKRITI: Nature's Nature**  
A SIFAS Dance Production
- **Yukta: A Hindustani Jugalbandi**  
Sanjeev Abhyankar and Kala  
Ramnath (India)

**Music from Turn of the Century**

Ding Yi Music Company

**Of Music and Photography: Bridge**

Ding Yi Music Company

**COMMUNITY ENGAGEMENT**

**Community Creative Movement Workshops**

The Arts Fission Company

**Community Video Mentorship Programme**

Parabole

**Durian Season offsite performances (Various Social Service Organisations and Schools)**

- **A Square World** by Daryl Beeton (UK)
- **Hokkien Opera Excerpts** by Ming Hwa Yuan Arts & Cultural Group (Taiwan)
- **Hong Kong Chinese Orchestra**  
Eco-Huqin Ensemble
- **PLAYtime! – The Dragon's Dentist** excerpt,  
directed by Ian Loy
- **String Puppetry** by Quanzhou Marionette Art Inheritance and Protection Centre (China)

**Footwork for Community – Intergenerational Hip Hop Dance Project (SHINE Children and Youth Services, Bowen Secondary School & Thong Kheng Seniors Activity Centre (Queenstown))**  
Danz People

**Footwork for Community – Intergenerational Hip Hop Dance Project (SHINE Children and Youth Services, Kent Ridge Secondary School & Lions Befrienders (Ghim Moh) Senior Activity Centre)**  
Danz People

**Huayi – Community Chinese Drumming Workshops**  
ZingO Festival Drum Group

**Kalaa Utsavam – Community Indian Dance Workshops**  
Ponnamma Devaiah

**Octoburst! – Community Hand Puppetry Workshops**  
Ang Hui Bin and Myra Loke (The Finger Players)

**Pesta Raya – Community Angklung Workshops**  
Sri Warisan Som Said Performing Arts Ltd

**Sing Out Loud! for Seniors with Dementia (Alzheimer's Disease Association (Singapore) – New Horizon Centre (Toa Payoh))**

Angelina Choo

**Sing Out Loud! for Seniors with Dementia (Geriatric Education and Research Institute and Khoo Teck Puat Hospital)**

Angelina Choo

**Songwriting for Hope (Singapore Girls' Home)**  
Diamonds on the Street

**Tapestry – Community Hula Dance Workshops**  
Sugako Mayuzumi

**Understanding the Impact of Sexual Assault on Survivors**  
Rosemary McGowan

**When Music Meets Life (Various Nursing Homes and Hospitals)**

- **Anglo-Chinese Junior College Alumni Choir**
- **Anglo-Chinese Junior College Choir**
- **ITE Show Choir**
- **SISAY (Ecuador)**

# Hirers' Performances & Events

April 2018 to March 2019 (Unless otherwise stated, all performances are from Singapore)

## CONCERT HALL APRIL 2018

### MS Works Pte Ltd

Adam Gyorgy, Improvisations (Hungary)

### Singapore Symphonia Company Limited

SSO Subscription Concert: Eliahu Inbal: Mahler 6 (Israel, Singapore)

SSO Pops Concert: Leonard Bernstein at 100 – West Side Story (US, Singapore)

SSO Gala: La Bohème (In collaboration with Nanyang Academy of Fine Arts)

### Yong Siew Toh Conservatory of Music

Conservatory Orchestra Series: Preludes to the Afternoon of A Faun, Strauss' Don Juan and Albert's Tchaikovsky

## MAY 2018

### Anglo-Chinese Junior College

An Evening with Friends 2018

### Aureus Group Pte Ltd

Valentina Lisitsa: Live in Singapore (Ukraine)

### Ding Yi Music Company Ltd

'A Getai Date with Mum' Charity Concert (Taiwan, Singapore)

### Singapore Symphonia Company Limited

SSO Gala: Kavakos Plays Shostakovich (Greece, US)

SSO Subscription Concert: Christian Blackshaw Plays Beethoven (Britain, Singapore)

### The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency

In Harmony 32 – Orchestral Classics

### Victoria Junior College

Symphony of Voices 2018

## JUNE 2018

### Singapore Symphonia Company Limited

25th Singapore International Piano Festival Martha Argerich & Darío Ntaca in Recital (Argentina, Singapore)

25th Singapore International Piano Festival Martha Argerich in Concert (Argentina, Singapore)

### Suzhou Symphonic Orchestra

SZSO Asia Tour 2018 (China)

### The Philharmonic Winds (Singapore) Ltd

The Philharmonic Winds & Timothy Reynish in Concert

### Vocal Associates Ltd

RACH 2 and Mass of the Children

## JULY 2018

### Ace 99 Cultural Pte Ltd

11th Orientale Concentus International Choral Festival 2018 – Gala Concert

### Arts Management Associates

Philadelphia Boys' Choir and Chorale (US)

### Reformed Evangelical Church (Singapore)

2018 Grand Concert Tour

### Singapore Symphonia Company Limited

SSO Subscription Concert: Pictures at an Exhibition

### SourceWerkz Pte Ltd

SICF 2018 Grand Prix Concert

### Winds Band Association of Singapore

6th Singapore International Band Festival

## AUGUST 2018

### Aureus Group Pte Ltd

Freddie Kempf: Live in Singapore (UK)

### Orchestra of the Music Makers

OMM10: Mahler 2

### Singapore Chinese Orchestra Company Ltd

Joshua Bell & SCO: Butterfly Lovers (US, Singapore)

### Singapore Street Festival Limited

SINGAPOPERA – A Celebration of the musicals of Dick Lee

### Singapore Symphonia Company Limited

SSO National Day Concert

SSO POPS: Jazz It Up with Gershwin! (US, Singapore)

SSO Subscription Concert: Beethoven Violin Concerto (Germany, Singapore)

SSO Subscription Concert: Brahms Piano Concerto 2

### The Philharmonic Winds (Singapore) Ltd

Spanish Fantasia 2

## SEPTEMBER 2018

### Singapore Symphonia Company Limited

SSO Subscription Concert: Adagietto: For My Wife (Poland, Singapore)

### The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency

In Harmony 33 – Maslanka's Fourth Symphony

### The University of Melbourne

The University of Melbourne Symphony Orchestra Asia Tour 2018 (Australia)



## OCTOBER 2018

**AIN Society**

Konsert Doa Buat Kekasih – 30th Anniversary Tour  
(Malaysia, Singapore)

**Singapore Symphonia Company Limited**

SSO Subscription Concert: Miloš: Spanish Romance  
(Montenegro, Singapore)

SSO Subscription Concert: Olli Mustonen •  
Prokofiev Piano Concerto 2 (Finland, Singapore)

**Tall Order Sdn Bhd**

Baik Punya Concert 4D (Malaysia)

**WOODBIDGE HOSPITAL CHARITY FUND**

Diva VS Queen

## NOVEMBER 2018

**Sian Chay Medical Institution**

“Er Hu Master” George Gao – Sian Chay Charity  
Music Concert (China)

**Singapore Symphonia Company Limited**

SSO Subscription Concert: Debussy 100: La Mer  
(Germany, Singapore)

SSO Pops: Happy Days (Philippines, Singapore)

SSO Subscription Concert: Tales of Love  
(Philippines, Romania, Singapore)

SSO Subscription Concert: Dvorak Cello Concerto  
(Bulgaria, Singapore)

SSO Subscription Concert: Serenade with SoYoung  
Yoon (South Korea, Singapore)

**The Singapore Lyric Opera Limited**

Gala Concert 2018: A Pearl Celebration for  
Nancy Yuen

## DECEMBER 2018

**Band Directors’ Association (Singapore)**

Festival Winds Honor Band Concert

**Rave Group International Pte Ltd**

Koshigaya Minami High School Wind Orchestra:  
“Classics & J-Pops!” (Japan)

**Singapore Symphonia Company Limited**

SNYO Pre-Tour Concert – Journey of Friendship  
(Malaysia, Singapore)

**The Government of the Republic of Singapore  
(as represented by the Ministry of Defence)  
through the Defence Science and Technology  
Agency**

SAF Family Concert 2018: 60 Years of Military  
Music

**The Philharmonic Winds (Singapore) Ltd**

Philharmonic Youth Winds Presents  
Classiques! Yuletide

**Vocal Associates Ltd**

A Mass For Peace

**Wind Bands Association of Singapore**

6th WBAS Youth Band Festival

## JANUARY 2019

**Ikibook Limited**

Vienna Boys Choir: Fly With Me (Austria)

**Orchestra of the Music Makers**

OMM Goes to the Movies 3

**Singapore Symphonia Company Limited**

SSO Subscription Concert: Tine Thing Helseth •  
Arutunian Trumpet Concerto (Norway, Singapore)

SSO Subscription Concert: Lan Shui’s Farewell  
(China, Singapore)

SSO 40th Anniversary Gala

SSO Red Balloon Series: Rock in 60 Minutes  
(US, Singapore)

**The Philharmonic Winds (Singapore) Ltd**

The Philharmonic Winds Presents Fun with Music:  
A Trip to the Zoo

## FEBRUARY 2019

**Global Entertainment Production**

Gerhana Skacinta 20th Anniversary Tour Live in  
Singapore

**Live Action Pte Ltd**

Vasantham Live Swasam (India, Malaysia,  
Singapore)

**Singapore Symphonia Company Limited**

SSO – Wind Band Demonstration for Schools

## MARCH 2019

**Arte Compass Pte Ltd**

The Mandolin & Beyond – 50th Birth Anniversary of  
U. Shrinivas (India, UK)

**Singapore Symphonia Company Limited**

SSO Gala: Ray Chen (Taiwan, Singapore)

**The Vocal Consort**

You Are The New Day

THEATRE  
APRIL 2018**Arts House Limited**

Singapore International Festival of Arts 2018:  
1984 by George Orwell

**Humblebee Productions Pte Ltd**

Masala Coffee Live in Singapore (India, Singapore)

**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)

**Momentz by Azzah Pte Ltd**

Mitwa – A Musical Evening with Shafqat  
Amanat Ali (Pakistan)

**Singapore Dance Theatre Ltd**

Giselle

## MAY 2018

**Arts House Limited**

Singapore International Festival of Arts 2018:  
An Enemy of the People by Schaubühne Berlin  
(Germany)

## JUNE 2018

**Ministry of Education**

Singapore Youth Festival 2018 Celebrations  
(Festival Concert)

**The Singapore Lyric Opera Limited**

Verdi’s Aida

**Yien Oei**

Guan Gong (China)

**JULY 2018****Humblebee Productions Pte Ltd**

Sarvesh Festival of Arts: Sid Sriram Live in Singapore (India)

**Singapore Dance Theatre Ltd**

30th Anniversary Gala

Celebration in Dance

**AUGUST 2018****Limelight Arts**

Mughal – E – Azam (India)

**SEPTEMBER 2018****R2 Resources Pte Ltd**

#comedybangbang

**OCTOBER 2018****The Comedy Club Pte Ltd**

Fakkah Fuzz: Unmarried

**DECEMBER 2018****Faeries of the East Pte Ltd**

Star Wars Episode IV In Concert

**Singapore Dance Theatre Ltd**

Sleeping Beauty

**Teamwork Productions Pte Ltd**

Shillong Chamber Choir (India)

**JANUARY 2019****SC Cultural & Educational Pte Ltd**

Lin Hui Yin – Opera (China)

Spring in the City 2019: Da Meng Dun Huang (China)

**Singapore Street Festival Limited**

The Nutcracker by The National Ballet of China (China)

**FEBRUARY 2019****Now/Live Pte Ltd**

HYUKOH – Live in Singapore (South Korea)

**SC Cultural & Educational Pte Ltd**

Spring in the City 2019: Flora Goddess (China)

**MARCH 2019****Faeries of the East Pte Ltd**

Harry Potter & The Prisoner of Azkaban In Concert

**Singapore Dance Theatre Ltd**

Don Quixote

**RECITAL STUDIO****APRIL 2018****Belle Epoque Music Limited**

ROOTS

**Brownhill Consultancy Pte. Ltd.**

Incursion Trios 10th Anniversary Tour 2018

**Greendoor Studios**

ISNINA: Album Launch

**Lee Hong Joo Jeremy**

Orchestra Collective: Dialogues

**Toh Tze Chin**

‘Oumuamua

**Re:mix**

Re:composed

**MAY 2018****Atul Sinha**

Catching Breath (Australia)

**Jeremy Chiew Yu Yang**

Amour

**Jeremy Lim Wei Liang**

Music from the Soviet Era: Soviet Souvenirs

**Singapore Youth Choir Ltd**

AfterBach

**Tang Tee Khoon**

The Poetry in Life – Schumann, Adès, Brahms

**The Band World**

Back to Basics

**JUNE 2018****Harmonica Aficionados Society**

QY38: Sinmonica Echo

**Kartik Alan Jairamin**

Portraits by Singapore Horn Sounds

**House of Music**

The Mythical Four

**Loh Jun Hong**

For Forever

**MS Works Pte Ltd**

Ensemble de la Belle Musique – Love & Longing

**Musical Art Studio**

Colourful Mosaics for Violin & Piano

**Ng Mei Ting**

Don't Worry! I'm Not a Bad Person EP Launch

**Singapore Street Festival Limited**

A Song of Life Concert by Sachiyo

**The Vocal Consort**

The Chamber Chorus Showcase 2018

**JULY 2018****Daelim Industrial Co. Ltd.**

Seo Yun-Jin Piano Recital

**Leow Rui Qing**

é3rio in Concert

**Singapore National Stroke Association**

A Stroke of Jazz

**AUGUST 2018****ADDO Arts Company Limited**

Masterworks: Lest Forget

**Choo Su Ho, Alan**

Red Dot Baroque: The Debut

**Ding Yi Music Company Ltd**

Composium 2018 – 3rd Singapore International

Composition Competition

**Kris Foundation**

Allure: A Piano Recital

**Lynette Yeo Yan Teng**

The B-L Piano Duo Presents THEATRUM

**The Government of the Republic of Singapore  
(as represented by the Ministry of Defence)  
through the Defence Science and Technology  
Agency**

Chamber Repertory XI (by Singapore Armed  
Forces Band)

**Potpourri**  
Strings Odyssey

**Teo Wei Ting Clarisse**  
Clarisse Teo in Recital

**Toh Tze Chin**  
Journeys

**Vocal Associates Ltd**  
Songbird Series III: The Little Prince

## SEPTEMBER 2018

**Akkenzhe Bimyrzayeva**  
A Piano Recital by Akkenzhe

**Appassionata Limited**  
Piano Solo & Duo Recital: Romeo & Juliet and  
Butterfly Lovers

**Baes Maria Joan Clor**  
Back In Business

**Lee Jin Yue**  
Life is Ha-Ha-Happiness: A Voice and Piano  
Recital for All

**Loh Jun Hong**  
More than Music: Beyond Traditions

**Singapore Street Festival Limited**  
The AMAZING Showtime

## OCTOBER 2018

**Alzheimer's Disease Association**  
Love for All Seasons

**Rave Harps**  
Harp Recital with Isabelle Moretti & Winners of  
Rave Harps Prestige Award Competition

**T'ang Quartet**  
Prayers

**Toh Tze Chin**  
Reminisce

**Vocal Associates Ltd**  
Ms Khor's Studio Teachers Series 1

## NOVEMBER 2018

**Augustus Caesar Lopez Gimao**  
Christmas Can't Wait (PsalmiDeo Chorale)

**Brownhill Consultancy Pte Ltd**  
Entre Guitarra y Voz

**Koh Swee Jin**  
Play with NAO: Who Killed the Composer?

**Siew Yi Li**  
Ludwig, Clara and Lili (by Incursion Trio)

**Singapore Street Festival Limited**  
This is my Life! Erick Guansing in Concert

**Southeastern Ensemble Society**  
SETTS #8

**Tang Tee Khoon**  
The Golden Prime – Schumann, Adès, Brahms

## DECEMBER 2018

**Appassionata Limited**  
A Musical Reunion by Students of Mdm Yeo Bee  
Choo and Mr Lim Chin Tiong

Piano Recital by Boris Kraljevic

**Brownhill Consultancy Pte Ltd**  
Holidays Around the Corner

**Harmonica Aficionados Society**  
Qin Yuan 39: Young Rhymes

**Jephthah Tay Heng Ong**  
Ken Loh: Live

**MS Works Pte Ltd**  
Ensemble de la Belle Musique – Christmas  
Concert 2018

**MW Fines Arts Academy**  
A Night with the Dynamic Duo – Kion Chew &  
Ryan Phuan

**Music Workshop**  
From Heart & Soul (Solo Piano Recital by Poom  
Pronmachart)

**National Heritage Board**  
Culture Academy's Conference on Inclusivity

**Song Lovers Choral Society**  
What a Feeling! by ONE Chamber Choir (Youth  
Wing of SLCS)

**The Philharmonic Winds (Singapore) Limited**  
The Philharmonic Winds present Kako to Genzai

## JANUARY 2019

**Goh Soon Tioe Music Studio**  
2018 Goh Soon Tioe Centenary Award Winner's  
Recital (Kevin Loh)

**Gu Wei**  
Play-Play: A Toy/Piano Concert (China, Singapore)

**HOPE Worldwide (Singapore)**  
Music Gives Back 3!

**Nanyang Music Company Ltd**  
Classic Tunes – An Evening of Guqin and  
Guzheng Music

**Sangeetha d/o Karikala**  
Sangeetha Sings Sinatra

**The Crescendos**  
Prism: Facets of Red

**The Government of the Republic of Singapore  
(as represented by the Ministry of Defence)  
through the Defence Science and Technology  
Agency**  
SAF Band Chamber Concert

## FEBRUARY 2019

**Music Education Association of Singapore**  
Chu Xiao Yi's Solo Vocal Recital

## MARCH 2019

**Brownhill Consultancy Pte. Ltd**  
2 Evenings 2 Women

**Chiew, Jeremy**  
Potpourri



**Harmonica Aficionados Society**

An Evening with Sigmund Groven (Norway)

**Loh Jun Hong**

Virtuosii!

**MS Works Pte Ltd**

Piano &amp; Violin Duo: Music Herstories (by Samantha Ege and Er-Gene Kahng)

**The Young Musicians' Foundation Orchestra**

Apotheosis Of The Dance

**Yale-MUS College**

Project IDIOM

**THEATRE STUDIO  
SEPTEMBER 2018****Bhaskar's Arts Academy Ltd**

Manohra

**Sabanitha Shanmugasundram**

YUDH – Three Perspectives One Truth

**OCTOBER 2018****Singapore Dance Theatre Ltd**

PASSAGES

**NOVEMBER 2018****Frontier Danceland Ltd**

Milieu 2018

**JANUARY 2019****Apsaras Arts Ltd**

Parama Padam – The Life's Game of Snakes &amp; Ladders

**FEBRUARY 2019****Kalpavriksha Fine Arts Ltd**

Yajnaseni – The Eternal Flame

**REHEARSAL STUDIO  
NOVEMBER 2018****TRDO Ltd**

Colosseum 2018 – Dance Workshops

**ANNEXE STUDIO  
APRIL 2018****Momentz by Azzah Pte Ltd**

Fun Aur Funkaar 2018 – Likhay Jo Khat Tujhae: A Dramatic Recital of Urdu Letters (Pakistan)

Fun Aur Funkaar 2018 – Pakistani Food Festival (Pakistan)

**Pam Oei**

Ugly in the Morning: '3 or More If You Can Afford It' Album Launch

**Tan Joie**

Joie: Album Launch

**MAY 2018****Division Communications**

Tommy Hilfiger #whatsyourdrive

**JUNE 2018****Hayashida Ken**

Riot In Magenta LP Launch

**M Concepts Management Pte Ltd**

Electrolux Product Launch

**Rose Borromeo Spanish Dance Company**

Espacio Propio, My Space: Flamenco Appreciation Night (Spain)

**JULY 2018****KKBOX International Limited (Singapore Branch)**

No Party for Cao Dong – Same Old Same Old World Tour 2018 (Taiwan)

**The Gig People (Singapore) LLP**

LEW – Double EP Launch

**The Opera People**

Love and Duty – Mozart's II Re Pastore

**Universal Music Pte Ltd**

Years &amp; Years Exclusive Showcase (UK)

**AUGUST 2018****Dusk Isaiah Low Weixian**

Test The Divide – 'SILVER' Album Launch

**Thunder Rock School**

Back to the 80s

**SEPTEMBER 2018****Division Communications**

Tourism Australia: UnDiscover Australia Campaign Launch

**OCTOBER 2018****Andrea Louisa Menon**

FORZE Crew: Stay Gold

**Mohamed Adel Bin Mohamed Alwi Rashid**

Amateur Takes Control presents You, Me and the Things Unsaid 10th Anniversary Show

**NOVEMBER 2018****How Drama**

Fat Kids Are Harder to Kidnap X

**DECEMBER 2018****Inokii**

An Intimate Evening with Rachael Yamagata Live in Singapore 2018 (US)

**Rose Borromeo Spanish Dance Company**

Gatherings – Celebrating Spanish Dance &amp; Flamenco (Singapore, Spain, Indonesia, Vietnam)

**JANUARY 2019****Collective Minds Pte Ltd**

Collective Minds presents KYLE – The Lightspeed World Tour (US)

**Linda Joelle Ong**

Lunarin: Into the Ether EP Launch

**MARCH 2019**

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**Persatuan Bahasa Melayu Universiti Kebangsaan  
Singapura**

ME(R)DU 2019

**CONCOURSE &  
OUTDOOR THEATRE**  
**JUNE 2018**

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**Ministry of Education**

Singapore Youth Festival Celebrations 2018

**SEPTEMBER 2018**

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**Singapore GP Pte Ltd**

Formula 1 Singapore Grand Prix 2018

**THE LAWN & THE EDGE**  
**JULY 2018**

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**Innovision Events Ltd**

PUMA AFC 3rd Kit Launch 2018

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

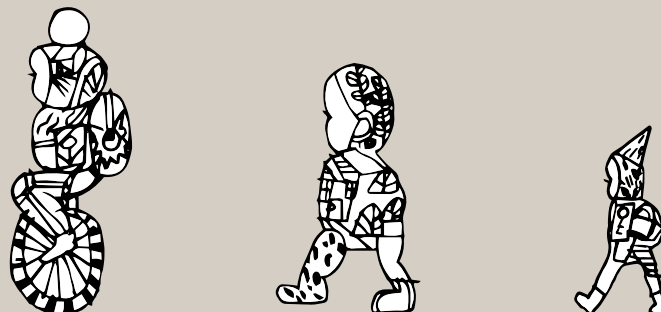


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