



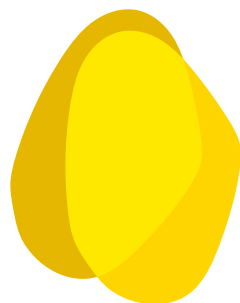
# The Esplanade Co Ltd

ANNUAL REPORT 2016/2017



**esplanade**  
theatres on the bay  
singapore

## 003 Corporate Overview



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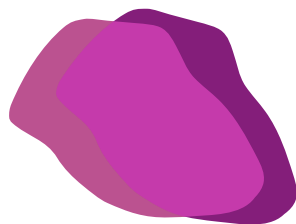
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# CORPORATE OVERVIEW

The slide features a solid yellow background with several overlapping, dotted yellow lines forming abstract, organic shapes. A large, white, rounded rectangular area is positioned in the center, serving as a placeholder for content. The text 'CORPORATE OVERVIEW' is written in a bold, purple, sans-serif font at the top of this white area.

## 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

## **Extending The Esplanade Experience (Chief Marketing Officer)**

Marketing  
Communications & Content

## **Delivering The Esplanade Experience (Chief Marketing Officer)**

Customer Experience  
Relationship Management  
Mall

## **Creating The Esplanade Experience as the national performing arts centre (Assistant Chief Executive Officer)**

Programming  
Venue Partnership  
Technical Production

## **Supporting The Esplanade Experience Delivery (Chief Executive Officer)**

(Head, Operational Support Services)  
Engineering & Building Management / Logistics / Housekeeping / Security

## **Core Organisational Resource (Chief Executive Officer)**

Human Resources / Finance / Information Technology

## **Executive Office (Chief Executive Officer)**

including Planning & Business Transformation Unit

# Corporate Information

## **BOARD OF DIRECTORS**

Mr Lee Tzu Yang  
*(Chairman)*

Mr Benson Puah Tuan Soon  
*(Chief Executive Officer)*

Mrs Rosa Daniel

Dr Jennifer Lee Gek Choo

Mrs Christine Ong

Mr Kenny Powar

Mr Ramlee Bin Buang

Ms Saw Phaik Hwa

Dr Patricia Tan Shu Ming

Mrs Mildred Tan-Sim Beng Mei

Mrs Valarie Wilson

Mr Yap Chee Meng

Mr Andre Yeap

## **NOMINATING COMMITTEE**

Mr Lee Tzu Yang  
*(Chairman)*

Mrs Rosa Daniel

Mr Kenny Powar

Dr Patricia Tan Shu Ming

## **AUDIT COMMITTEE**

Mr Yap Chee Meng  
*(Chairman)*

Ms Saw Phaik Hwa

Dr Patricia Tan Shu Ming

Mrs Valarie Wilson

Mr Andre Yeap

## **REMUNERATION COMMITTEE**

Mrs Mildred Tan-Sim Beng Mei  
*(Chairman)*

Dr Jennifer Lee Gek Choo

Mrs Christine Ong

Mr Ramlee Bin Buang

## **Registered Address**

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

## **Charity Status**

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

## **IPC Status**

Effective Period: 1 April 2017 to 31 March 2020

## **External Auditors**

PricewaterhouseCoopers LLP

Audit Partner: Mr Yeow Chee Keong  
(Since FY2012/2013)

## **Internal Auditors**

Deloitte & Touche Enterprise Risk Services Pte Ltd

## **Honorary Legal Advisor**

Rajah & Tann 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 63.

Appointed to the Board on 24 Nov 2003.

Date of last re-appointment: 1 Feb 2015.

Chairman—Casino Regulatory Authority, Singapore University of Technology and Design, Middle East Institute of the National University of Singapore. Vice Chairman—Board of Visiting Justices and Board of Inspection. Member—Singapore Arts School Ltd, Singapore University of Technology and Design. Member—Council of Presidential Advisers, Legal Service Commission.

### Qualifications

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

### Mr Benson Puah Tuan Soon

Age 60.

Appointed to the Board on 27 Aug 2002.

Date of last re-appointment: 24 Nov 2016.

Chief Executive Officer—The Esplanade Co Ltd (appointed on 1 Jul 1998). Lead Independent Director—Ascendas Hospitality Fund Management Pte Ltd (AHFM) and Ascendas Hospitality Trust Management (AHTM) Pte Ltd (Chairman—Nominating Committee, Member—Audit and Risk Committee), Rakan Riang Pte Ltd, Parkway Trust Management Ltd (Chairman, Nominating & Remuneration Committee, Member, Audit Committee)—retired on 29 Jun 2016. Director—National Gallery Singapore (Chairman, Audit Committee, Member, EXCO and Nominating & Remuneration Committee)—retired on 30 Jun 2017.

### Qualifications

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

### Mrs Rosa Daniel

Age 53.

Appointed to the Board on 24 Nov 2012.

Date of last re-appointment: 24 Nov 2015.

DS (Culture)—MCCY. 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.

**Dr Jennifer Lee Gek Choo**

Age 64.  
Appointed to the Board on 1 Jun 2014.  
Date of last re-appointment: 24 Nov 2015.

Chairman—Agency for Integrated Care. Director—Ministry of Health Holdings and Parkway Trust Management Ltd. Chairman—Advisory Board of the Lien Centre for Palliative Care. Corporate Advisor to Temasek International Advisors Pte Ltd.

**Qualifications**

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

**Mrs Christine Ong**

Age 59.  
Appointed to the Board on 24 Nov 2010.  
Date of last re-appointment: 24 Nov 2015.

Founder & Leadership Coach—C Ong Associates Pte Ltd. Chairperson—Arts House Limited. Founding Mentor—Young Women’s Leadership Connection.

**Qualifications**

Bachelor of Accountancy, University of Singapore.

**Mr Kenny Powar**

Age 46.  
Appointed to the Board on 24 Nov 2015  
(1st Appointment).

Founder and CEO—Rebel Owl.

**Qualifications**

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



**Mr Ramlee Bin Buang**

Age 60.

Appointed to the Board on 12 Dec 2011.

Date of last re-appointment: 24 Nov 2016.

Founder—UYKO Advisory, Life & Executive Coach. Director—Centre for Fathering Limited, Alexandra Health Systems Pte. Ltd., Halogen Foundation (Singapore), The Singapore Institute of Directors and Far East Orchard Limited.

**Qualifications & Professional Bodies**

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

**Ms Saw Phaik Hwa**

Age 63.

Appointed to the Board on 24 Nov 2007.

Date of last re-appointment: 24 Nov 2015.

Chairman and Director—SISTIC.com Pte Ltd. Independent Director and Member of Audit Committee—Globe Telecom Inc and The Hour Glass Limited. President—Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice-President of Executive Committee—International Wu Style Tai Chi Chuan Federation. Governor (Singapore & Malaysia)—Wu's Tai Chi Chuan Academy. Member of Board of Trustees and Chairman of Audit Committee—Singapore Management University. Board Member—Tan Tock Seng Hospital Community Fund.

**Qualifications**

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

**Mrs Mildred Tan-Sim Beng Mei**

Age 58.

Appointed to the Board on 24 Nov 2007.

Date of last re-appointment: 24 Nov 2015.

Justice of the Peace—Prime Minister's Office. Chairman—National Volunteer and Philanthropy Centre. Director – Ernst & Young Advisory Pte Ltd, Ernst & Young LLP and Ernst & Young Solutions LLP. Board Member & AC Chair—Lee Kuan Yew Fund for Bilingualism. Member—Charity Council. Board Member—The Community Foundation of Singapore and Gardens by the Bay. Governor—Anglo Chinese School—Board of Governors. Chairperson—PSD International Advisory Panel. Chair—National Library Board—Library Consultative Panel. Member—Monetary Authority of Singapore (Appeal Advisory Panels), SG Cares Steering Committee, Trinity Theological College and Young Men's Christian Association of Singapore Advisory Council.

**Qualifications & Professional Bodies**

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

**Dr Patricia Tan Shu Ming**

Age 43.  
Appointed to the Board on 24 Nov 2015  
(1st Appointment).

Director—COMO Foundation.

**Qualifications**

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

**Mrs Valarie Wilson**

Age 46.  
Appointed to the Board on 26 Feb 2016  
(1st Appointment).

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 62.  
Appointed to the Board on 24 Nov 2013.  
Date of last re-appointment: 24 Nov 2015.

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

**Qualifications & Professional Bodies**

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

### **Mr Andre Yeap**

Age 55.

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. Former Deputy Chairman—Income Tax Board of Review. Director—ASL Marine Holdings Ltd.

### **Qualifications & Professional Bodies**

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

# Chairman's Review

Our society is more diverse than ever, not only in ethnicities and backgrounds, but also in beliefs and opinions held, and life experiences. Our youngest have never known a world without the Internet or easy access to information, albeit of sometimes doubtful quality. On the other hand, our most senior may rely on traditional local media channels for their news. We have many different sociological generations spanning our history living together side-by-side.

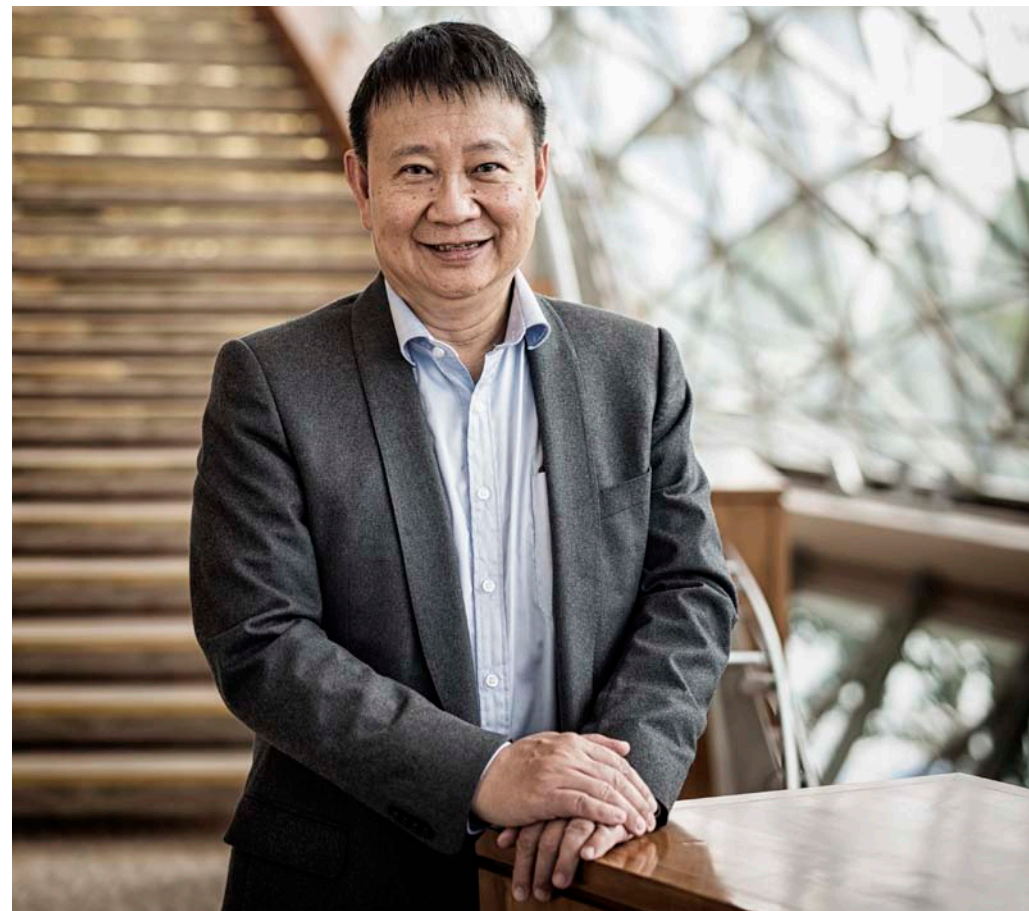
In the face of uncertainty and differences, it would be too easy for us to retreat into our narrow worlds, to close ourselves off to views and ways of life that differ from our own. Familiarity provides a sense of security. However, when we put ourselves in silos, the potential increases for misunderstanding and mistrust.

## **THE ARTS MATTER**

At Esplanade – Theatres on the Bay, we believe it is especially in times like these that the arts can matter and make a difference. The arts can provide a safe space for dialogue, empathy, understanding and issues to be discussed. Through the arts, we can build bridges—across communities and generations—instead of fences. We have the possibility of experiencing other lives and sensibilities.

## **WHAT WE ARE DOING**

This conviction drives Esplanade to keep the arts accessible to our community all year round, through our ticketed and free programmes that serve a wide spectrum of Singapore's diverse communities. Our work with the arts has helped heal, rehabilitate and reintegrate people in the community. We would like to do more but we are faced with constraints in the venues available at Esplanade.



We have therefore decided to undertake to raise and secure funds of S\$30 million to develop a new 550-seat theatre along our waterfront. A space of this size is lacking in our current suite of venues, which have studios that seat about 200 and larger venues for 2,000. We announced this in April 2017 following completion of a feasibility study.



When completed in 2021, the new waterfront theatre will provide a much-desired platform to meet more of our social and cultural priorities. These include greater access to the arts for the young, elderly and the under-served, as well as for Esplanade to take a larger role in the creation of new artistic works and in supporting artist development. This will be exciting for the artists we are working with and the people we serve through this new theatre.

### **DONATIONS AND SPONSORSHIPS**

It is challenging to raise funds to make this next stage for Esplanade a reality. We are immensely grateful to the Ministry of Culture, Community and Youth (MCCY) for committing to launch our fundraising efforts with the first S\$10 million. We are also heartened by current attitudes towards arts giving. The National Arts Council (NAC) announced at its Patron of the Arts Awards Ceremony in July 2017 that the total number of recipients for the award has steadily increased since 2014 by almost 34%.



Esplanade has also seen an increase in our number of donors and sponsors this year, with 117 in FY2016/2017, compared to 67 in the previous year. For donors, we had 71 in FY2016/2017, the highest number since we opened our centre in 2002. Although the S\$3.93 million we received in FY2016/2017 was lower than the contributions in FY2015/2016, the difference is largely due to an unprecedented cash donation of S\$2 million in FY2015/2016 from a single donor, as well as more cautious giving in FY2016/2017 due to economic uncertainties.

Despite the drop in finance terms, we will continue to grow the number of sponsors and donors. Many have responded to our call for support to bring the arts to communities in need, including seniors, children, youth and those with special needs. This affirms Singapore's growing appreciation of the value, benefits and joy of the arts in our community, through individual and corporate philanthropy, both large and small. At Esplanade, we are committed to creating platforms that sustain, nurture and grow this spirit.



## **OUR THANKS**

We express our sincere thanks to our donors and sponsors, as well as MCCY and NAC for their continued support and partnership. We acknowledge the contribution of the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club. Their support makes possible many of our programmes which promote community bonding.

My thanks also go to my fellow board of directors for their tireless dedication and commitment to Esplanade, and our outgoing director Ms Kathy Lai for her valued contributions.

**Lee Tzu Yang**  
Chairman



# From the CEO



At Esplanade, we have always been clear that our responsibility as a cultural institution goes beyond merely being a performance venue. To truly make a difference, we also have a responsibility to reflect the diversity of thought, beliefs and culture in our community, and be an agent of positive change to our society.

We take these responsibilities seriously. Whether it be our annual cultural festivals which bring our different communities together in times of celebration, or works that we commission and produce, all that we do at Esplanade is in service to our community.

Esplanade turns 15 in 2017 and we've grown up with a generation of Singaporeans through this time. Since the centre opened in 2002, we have presented more than 37,000 performances, drawing an audience of 26 million patrons and 92 million visitors.

We have many more generations of Singaporeans to serve in the years to come and each generation will have its own set of expectations and needs. So, Esplanade's next stage of development will not be a straight-line growth. To remain relevant, we will need to rejuvenate and reinvent ourselves. In fact, much of what we do now reflects our key areas of focus in the years to come.

## ENCOURAGING THE ARTS FOR SOCIAL GOOD

We believe that the arts can uplift spirits and bring about social good. This is why we are committed to bringing the arts to communities in need through our community engagement programmes. Through the arts, we hope to bring transformative and meaningful experiences to seniors, children, youth, people with special needs and migrant communities.

In FY2016/2017, we touched the lives of 14,749 people through 505 activities such as hosting beneficiaries of voluntary welfare organisations (VWOs) to performances at Esplanade and long-term arts-based flagship projects.

Working with our community partners and artists, we have taken on a more involved role in conceptualising and developing our long-term flagship projects. These efforts allow us to build lasting relationships, to ensure the sustainability of such projects and build capabilities in this area.

Highlights of our community engagement programmes in FY2016/2017 include a *Songwriting for Hope* project conducted at the Singapore Girls' Home, where troubled teens learnt to express their bottled-up feelings and tell their stories through writing songs. One participant said that the music gave her a way to express her emotions, while another said that the constant encouragement that she got from a volunteer during the project had an enormous impact on her confidence. In her words, she was made to feel "good enough".

The arts can challenge preconceived notions about one's abilities and we saw this in our pilot *Hip Hop for Seniors* project with COMNET Senior Services at Rivervale Crescent under AMKFSC Community Services. The project saw an endearing group of elderly participants—including an 80-year-old—eagerly learning hip hop dance choreography over two months. Calling themselves OTAI Group, with OTAI being short for "old-timers", the boost to the spirits of the seniors was clearly visible when they mastered the steps. One of the participants declared at the end of the project that she felt happy and young!

### **DOING MORE FOR OUR YOUNG AND SENIORS**

The arts can have a tremendous impact on the development of our young, and on the well-being of our seniors.

Throughout the year, young audiences can enjoy age-appropriate programmes at Esplanade. To bring the arts to even more young audiences,







we started presenting sensory-friendly *PLAYtime!* performances for children with special needs in FY2015/2016, and we continued to do so in FY2016/2017.

For the first time, we also arranged for a closed-door *Beautiful Sunday* free performance in our Concert Hall. We invited members of an autism support group, comprising children with special needs and their families, to attend the performance by Audiolmage Wind Ensemble. Many of the parents who came shared with us that they had never dreamt of being able to attend an orchestral performance with their child before. And for them, it was the opportunity to experience what others consider a normal activity, in as normal a setting as possible, that was so valuable.

As Singapore's population ages, we want to ensure that we keep the arts accessible to our seniors. We believe that it can promote bonding and enrich the lives of our silver generation.





We launched *JOYears*, a free membership programme open to anyone aged 55 years old and above, in July 2016. The programme allows us to keep in touch with our senior audiences and better understand their needs. Members of *JOYears* are also able to enjoy special ticket prices to our programmes for seniors, as well as to other selected programmes at Esplanade such as the popular musical *Les Misérables* and the celebrated ballet *Matthew Bourne's Sleeping Beauty*. To fill a gap in arts and cultural offerings for seniors in Singapore at the start of each calendar year, we decided to shift *A Date With Friends*, our annual festival for seniors, from November to March yearly.

### **DRIVING CONTENT CREATION AND TALENT DEVELOPMENT**

Having established an annual calendar of programmes to encourage an arts-going habit among Singaporeans in Esplanade's earlier years, we now look towards our next stage of growth. We have started taking on a larger role in content creation and talent development. These efforts will contribute to a contemporary Asian arts canon and support the development of our Singapore and regional artists.



We support Singapore artists who are at various stages of development through a range of different initiatives, including mentorship programmes. Taking our efforts one step further, we launched the *Mosaic Associate Artist* programme, through which we provide greater support for selected Singapore music artists. This includes support in the areas of performance, industry networking, touring and residency opportunities. Our first four *Mosaic Associate Artists* are Chok Kerong, In Each Hand A Cutlass, The Steve McQueens and Bennett Bay. We will be journeying with them through the programme over the next few years. One of our highlights was successfully recommending Chok Kerong's organ trio for a performance at the prestigious Tokyo Jazz Festival, making them the first Singapore ensemble to have performed at the festival.

Over the last few years, we have also stepped up our efforts in commissioning and producing new works by Singapore, regional and international artists and arts groups. In FY2016/2017, we were involved in 86 new works and initiatives. Where possible, we also identify opportunities for works which we commission to be presented overseas as this introduces Singapore artists, arts and culture to an international audience. We were particularly proud when *Hanuman: The tale behind the name*, a work which Esplanade produced for children as part of *Kalaa Utsavam—Indian Festival of Arts 2015*, was invited to be presented at the Queensland Performing Arts Centre’s Out of the Box festival in June 2016.

For the first time, we took the lead in forming partnerships with a diverse range of international co-producers from Japan and Australia for a new commission. This was for Thai choreographer Pichet Klunchun’s *Dancing with Death*, which was presented by our co-producers in their countries, and in Singapore by Esplanade.

### A NEW SPACE TO FURTHER OUR MISSION

In April 2017, we announced our plans to construct a 550-seat theatre along our waterfront. A venue of this size is currently lacking at Esplanade. When completed in 2021, this purpose-built theatre will enable us to do more for our audiences and artists.

For our young, we will develop and present a wider range of quality arts programmes for schools. These will inspire and challenge our next generation, helping them to develop empathy, curiosity and creativity and gain new perspectives on the cultures of others and our society.

We will help Singapore’s promising community, youth and traditional arts groups—especially in theatre and dance—take the next step to reach a wider



audience along Esplanade's busy waterfront. At the same time, we will work closely with both Singapore and regional artists to create new works and seek opportunities beyond our shores for these artists and their works.

Because most works produced internationally are for a medium-sized space, what we can present at Esplanade currently is only the tip of a very large iceberg. With this new theatre, we will be able to present a greater diversity of leading artists and productions to inspire our artists and audiences in Singapore.

### **GRATITUDE FOR AN UNWAVERING BELIEF IN OUR CAUSE**

As a charity and an Institution of a Public Character, Esplanade relies greatly on the support of many different stakeholders. We are grateful to everyone—from artists, to audiences, to our sponsors and donors—who has been unwavering in their support of Esplanade.

My heartfelt thanks also go to our Chairman and Board of Directors for their insight, passion and dedication. My colleagues in the Esplanade family are the backbone of the centre. I thank them for their hard work and look forward to their continued commitment as we go on serving our community through the arts.

The road ahead for Esplanade and Singapore's arts scene is an exciting one. We hope that we can count on everyone to continue this journey with us.

**Benson Puah Tuan Soon**  
Chief Executive Officer





**YEAR IN REVIEW**

# FY2016/2017 at a Glance

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

**3,591** activities

took place at Esplanade in FY2016/2017. Of these,

**74%**  
(2,662) were non-ticketed activities

**26%**  
(929) were ticketed activities

**We believe that**

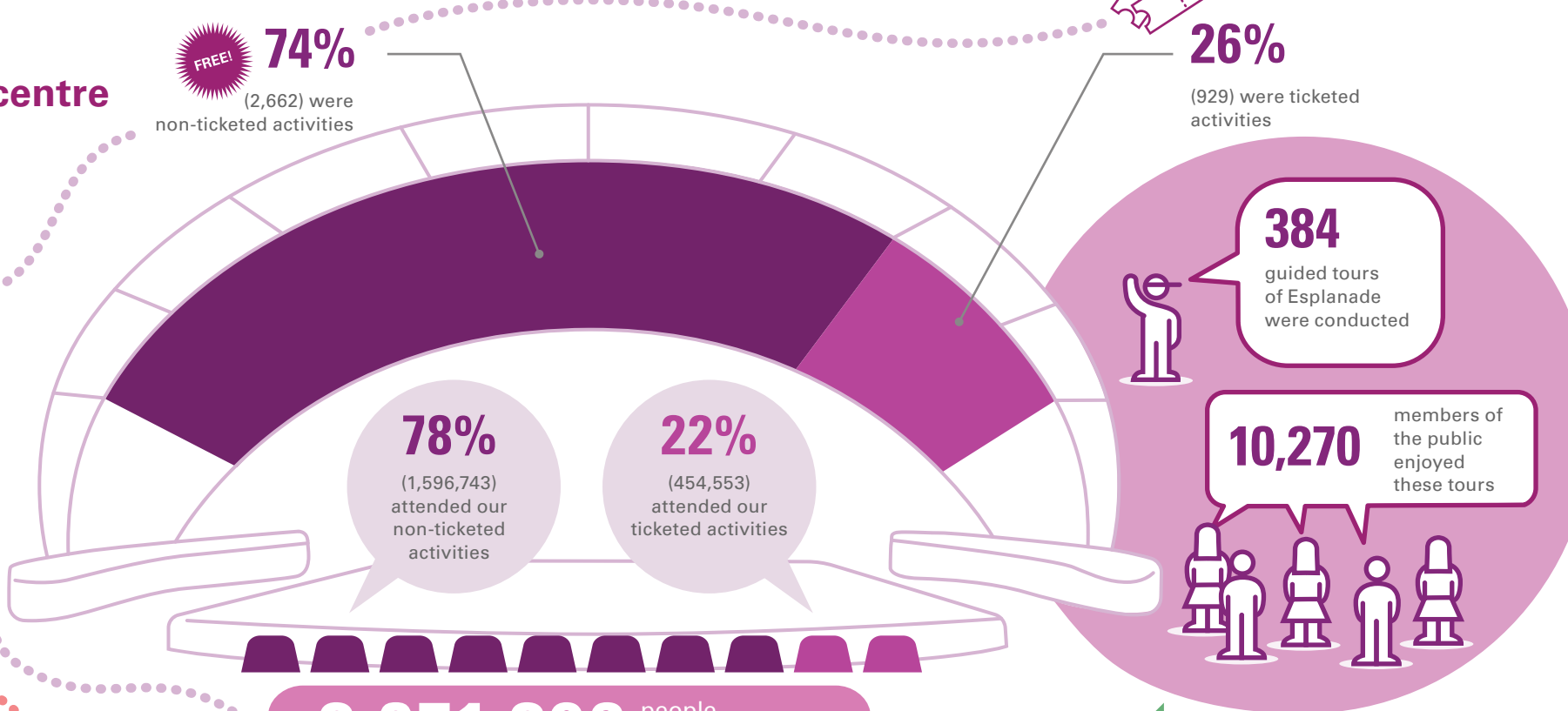
everyone should be able to experience the joy of the arts. Esplanade organised:

**505** community engagement activities

to bring the arts to:

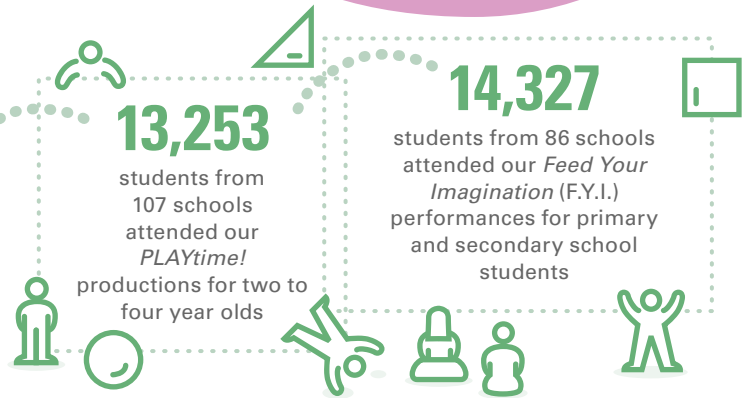
**14,749** people in underserved communities.

These included children, youths, seniors, migrant workers and individuals with special needs.



**2,051,296** people attended our activities at the centre.

**The arts can play an important role in developing our young.**  
Esplanade presents age-appropriate programmes for young audiences through the year. Besides the public, we also reach out to schools directly to share information about our programmes for the young.



These were in addition to students attending Esplanade's other children-focused programmes through the year.

## We help develop Singapore's arts scene

Esplanade works in close partnership with artists and arts groups.

We were involved in:



Through our programmes, we worked with:

**18,056**  
artists and crew



**4%**  
(734) international

**8%**  
(1,504) regional

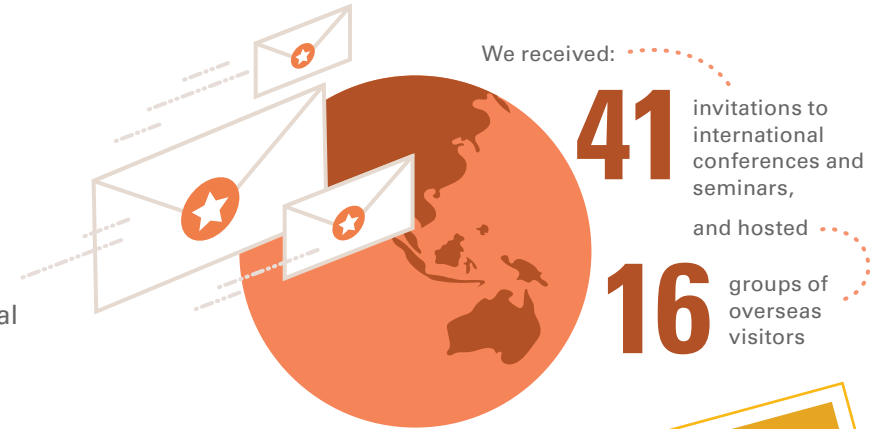
**88%**  
(15,818) local

To build capabilities for the industry, we conducted:



An additional **121** trainees were attached to Esplanade's various departments

## Our international ties position Singapore as an arts and cultural leader



## The people behind Esplanade

We owe much of what we can do at Esplanade to our

**117** donors and sponsors, who gave  
and Esplanade's



**271\*** full-time permanent staff  
**28** contract staff

who helped to fulfill Esplanade's vision of being a performing arts venue for everyone

\* including The Esplanade Co Ltd staff deployed to manage National Arts Council's venues

The background is a solid blue color. Overlaid on this are several overlapping, semi-transparent, light blue organic shapes that resemble brushstrokes or soft-edged polygons. A network of white dotted lines is scattered across the page, some following the contours of the shapes and others crossing them at various angles. The overall aesthetic is clean, modern, and artistic.

The Community Perspective:  
Arts for All



Esplanade is a centre for everyone. We believe that the arts can have a positive impact on lives, uplift spirits and foster understanding of and among diverse communities. We are committed to ensuring that the arts is accessible to audiences of all ages, backgrounds, and those with different interests and abilities.

From presenting daily free performances and producing programmes specially for the young and elderly, to staging festivals that tie in with the cultural celebrations of our diverse communities, we hope that our wide-ranging efforts will encourage a lifelong arts-going habit among all in Singapore.

While Esplanade serves audiences of all ages, our programmes for the young and elderly are of particular importance to us. We believe that the arts can have a great impact on the development of our young, and enrich the lives of our seniors.

### RELIVING MEMORIES FOR SENIORS

Seniors relive memories of their younger years at our annual seniors' festival *A Date With Friends* and at the monthly *Coffee Morning & Afternoon Tea* performances. From FY2016/2017, *A Date With Friends* will be rescheduled from November to March each year, to fill the gap in Singapore's arts and cultural offerings for seniors at the start of the year. The festival's programmes also acted as



*Audiences enjoying a performance at A Date With Friends 2017.*

a bridge between generations, as many younger audiences attended the double-bill theatre production *Family Secrets* by **The Necessary Stage**, which confronted issues such as dementia and terminal illness. Younger artists and veterans also worked together for the production, forging new connections along the way.

### RELIABLE STORIES FOR YOUNG AUDIENCES

Young audiences look forward to our annual children's festival *Octoburst!*, which is held in conjunction with Children's Day and showcases a plethora of young talent. At this year's *Octoburst!*,



*Family Secrets, The Necessary Stage, A Date With Friends 2017.*



*Ants, Polygot Theatre (Australia), Octoburst! 2016.*



*Rochee: The Friendliest Cockroach, PLAYtime! 2017.*



*Utterly, Butter-ly Stories of Krishna, Kalaa Utsavam—Indian Festival of Arts 2016.*



*PIP's first birthday at Octoburst! 2016.*

our mascot for children, **PIP**, turned one. To commemorate PIP's birthday, we launched a new PIP song written by then-Esplanade trainee and composer Daniel Lim.

**I love seeing my kids engaged with something that is not on a screen and this play, less than one hour long, did just that. I love that the play was very interactive and they got to move around!**

Mommy Blogger, Beautiful Chaos (<https://beautifulchaos.sg>), writing about *PLAYtime!*'s *The Bird Who Was Afraid of Heights*, 14 August 2016.

Our *PLAYtime!* series for two to four year olds included two productions based on books by Singapore authors—*The Bird Who was Afraid of Heights* by Farah Bagharib-Kaltz and *Rochee: The Friendliest Cockroach* by Gavin Goo. The stories told in our *PLAYtime!* productions introduced young audiences to positive values such as courage and accepting differences in others.

Esplanade's cultural festivals also featured productions for children. Many were based on familiar stories and folktales from each culture's traditions, such as *Grandpa Cherry Blossom* which was a *PLAYtime!* production presented in conjunction with *Super Japan—Japanese Festival of Arts*, *The Magic Lantern* by Paper Monkey Theatre at *Moonfest—A Mid-Autumn Celebration* and *Utterly, Butter-ly Stories of Krishna* which

was produced in-house for *Kalaa Utsavam—Indian Festival of Arts*. At *Huayi—Chinese Festival of Arts*, we introduced children-only programmes with *Child’s Play* by Danny Yeo and 3 Pumpkins Project, a new work that was an immersive and experiential production, developed at the Annexe Studio.

**Thank you for taking risks and pushing boundaries in your programming efforts. Your dedication is much appreciated.**

Lin Shiyun, Co-Producer, *Child’s Play* by Danny Yeo and 3 Pumpkins Projects, *Huayi—Chinese Festival of Arts* 2017.

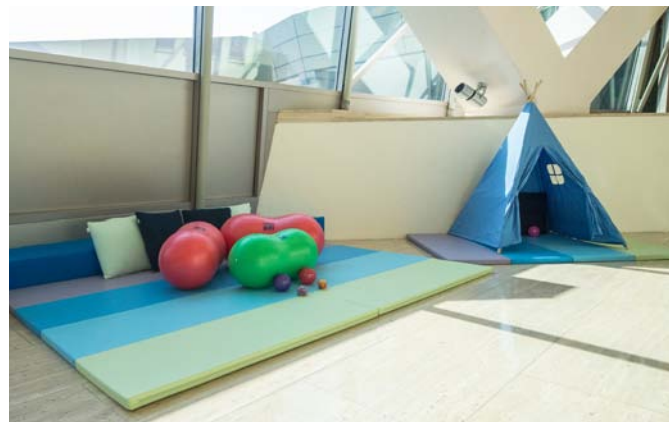


*Child’s Play*, Danny Yeo and 3 Pumpkins Project, *Huayi—Chinese Festival of Arts* 2017.

#### **ARTS FOR AUDIENCES OF DIFFERENT LEARNING ABILITIES**

To improve our efforts to serve audiences with special needs during the **sensory-friendly performances** of our *PLAYtime!* productions, we created a more conducive calming space at the Theatre Studio foyer for children who may need some quiet time and want to take a break from the performance. Our *PLAYtime!* cast members and directors attended training with the Autism Resource Centre and visited Rainbow Centre to better understand the learning needs and behaviours of children with special needs.

In addition, for the first time, we arranged for a closed-door *Beautiful Sunday* performance for beneficiaries of autism support group Shoulders Singapore. At this performance, a group of children with special needs and their families



The calming space at the foyer of the Theatre Studio during *PLAYtime!*’s sensory-friendly performances.

had the opportunity to watch **Audiolmage Wind Ensemble** perform in our Concert Hall.

We hope that these efforts give children with special needs and their families a precious opportunity to bond, while enjoying a performance at Esplanade together.

**It was (a) great experience for my son who is 15 and hasn’t been to any concert... As for me, I loved it so much and enjoyed every moment of the music being performed! More importantly ... to sit next to my son for such (a) beautiful performance was unthinkable in the past!**

Ellen Koh, mother who attended the closed-door *Beautiful Sunday* concert, Facebook comment, 12 March 2017.

## ENGAGING STUDENTS THROUGH THE ARTS

Schools have long clamoured for engaging activities for students winding down after the heat of their twice-yearly examinations. To meet the demand, we created a new “excursion” programme, **Day Out@Esplanade**, as part of our **Feed Your Imagination (F.Y.I)** series for primary and secondary school students. **Day Out@Esplanade** comprised watching a performance at the Outdoor Theatre, visual arts activities and a tour of the centre. Through the programme, we engaged students differently, beyond performances. The students explored Esplanade and discovered the arts through science and vice versa, such as learning about the acoustic features of the Concert Hall.

We also deepened the engagement with students in our other **F.Y.I** productions, through activities such as post-show dialogues. These featured individuals who were relatable to the students or relevant to the production, such as social media influencers or seniors who had experienced the historical events referred to in one of the productions.

Esplanade’s **Limelight** series and the **In Youthful Company** free performances continued to be aspirational platforms for young performers. In addition, to reach out to more student performers, we collaborated with the Ministry of Education (MOE) to present the **Singapore Youth Festival’s**



*Students at the Outdoor Theatre for Day Out@Esplanade: Sounding Out the Arts, NADI Singapura & various artists, Feed Your Imagination (F.Y.I) 2016.*

(SYF’s) 50th anniversary showcase in July. Many of the performers were students who may not otherwise have had the opportunity to perform at Esplanade. The performances brought their parents and friends to Esplanade, filling the centre with a palpable sense of excitement. We will continue to partner MOE as the SYF is an important platform for us to forge relationships with the next generation of artists and audiences.

## CELEBRATING OUR DIVERSE COMMUNITIES

We celebrated the arts, cultures and traditions of the Chinese, Malay and Indian communities during our cultural festivals **Huayi—Chinese Festival of Arts**, **Pesta Raya—Malay Festival of Arts**, **Kalaa Utsavam—Indian Festival of Arts** and **Moonfest—A Mid-Autumn Celebration**. These festivals also promoted inter-cultural understanding among audiences of different ethnicities.



*TEROKAI, NADI Singapura, Pesta Raya—Malay Festival of Arts 2016.*



*Chhau, Shashadhar Acharya & Troupe (India), Kalaa Utsavam—Indian Festival of Arts 2016.*



*Call of the Dawn: Buddhist Chants, A Tapestry of Sacred Music 2016.*



*Dragon Dance, Hong Jie Association, Moonfest—A Mid Autumn Celebration 2016.*

***A Tapestry of Sacred Music*** brought communities of different faiths together to appreciate sacred music in a common and secular space. This year saw the return of ***Call of the Dawn***, the festival's early morning programmes featuring chanting and meditation sessions. They were a rare opportunity for people to gather at Esplanade early in the day, to appreciate music, reflect and refocus.

***Rasas***, our annual non-ticketed performances at ***da:ns festival***, showcase the best traditional Southeast Asian dance. A highlight at ***da:ns festival 2016*** was Burmese traditional dance by ***Shwe Man Thabin Dance Theatre***. These performances attracted many members of the resident Myanmar community in Singapore.



Rasas – Splendours of Burmese Zat Pwe, Shwe Man Thabin Dance Theatre (Myanmar), da:ns festival 2016.



Mother's Day Special: Khas Untukmu Ibu, Beautiful Sunday 2016.



Together We Celebrate!, ITE, National Day Celebrations 2016.



Mother's Day Special: Songs for Mothers with Love, Beautiful Sunday 2016.

### A GATHERING POINT FOR COMMUNAL CELEBRATION

Beyond our cultural festivals and series, we also created opportunities for everyone to come together to commemorate other significant occasions, through the arts.

In May, Esplanade's **Mother's Day Celebrations** brought many parents and their children together through free workshops and performances, including Chinese and Malay **Beautiful Sunday** concerts. Audiences were also encouraged to make dedications to their mothers during the performances and through roving singing telegrams. As has become an annual tradition for Esplanade, we hosted a full house of mostly elderly beneficiaries from various voluntary welfare organisations (VWOs) to a **Beautiful Sunday** performance in the Concert Hall. Many Esplanade staff volunteered as hosts on the day, assisting our elderly guests and ensuring that they enjoyed their visit.

Even though the National Day Parade's move from The Float at Marina Bay to the National Stadium meant that we did not experience the same

spillover crowds as in past years, Esplanade's **National's Day Celebrations** still attracted a vibrant crowd. Singaporeans came together to celebrate the things that make us who we are, through programmes including workshops on how to make cardboard sculptures, movie screenings at the Concourse and a roving **KopiQuiz** which tested people on their knowledge of the myriad variations for local *kopi* and *teh* orders. Many were also drawn to the **Esplanade Festival Village** that weekend. It was Esplanade's largest outdoor bazaar to date and featured over 50 retail and food stalls curated by popular bazaar and flea market organiser **LalooLalang**.

As 2016 drew to a close, **Celebrate December's** uplifting music performances filled the centre with festive cheer. We welcomed 2017 with the **Marina Bay Singapore Countdown (MBSC) 2017** on New



DIY Mini Cardboard Figures workshop, Bartholomew Ting, National Day Celebrations 2016.



MOTUS, Celebrate December 2016.



Marina Bay Singapore Countdown 2017. (photo credit: Wesley Loh)

Year's Eve. For the first time, the fireworks display at midnight incorporated lights and lasers. These were also used in shorter hourly displays leading up to midnight. We also refreshed our annual **Make A Wish** activity, replacing the wishing spheres—which were previously collected at wishing stations around Singapore and installed in the Marina Bay—with wishing charms that people could personally attach on installations along the Marina Bay waterfront promenade.

#### **A GATHERING POINT FOR MUSIC COMMUNITIES**

Our annual music festival **Baybeats** remained a home for the local indie-alternative music community, with Singapore acts enjoying the strongest level of support. For deeper engagement with the community and to reach an even wider audience, we worked with new partners this year to organise various components of the festival. These partners included artist collective **Tell Your Children**, music media company **Bandwagon**, music-focused community enterprise **Invasion** and industry veteran **Kevin Mathews**.

The sophomore edition of the revamped **Voices—A Festival of Song**, which featured an entirely free line-up, brought together even more audiences and performers from different segments of the singing community than before. Together, choirs, show choirs, a cappella groups,



Crowd at the Powerhouse Stage during Baybeats 2016. (photo credit: Alvin Ho)

quartets, scouts and karaoke enthusiasts filled the centre's spaces with song.

For the first time, the **Chinese Chamber Music** series featured musicians from outside the Singapore Chinese Orchestra. This allowed us to offer a wider base of talented local Chinese music artists the platform to realise their dreams of performing at Esplanade and to reach a younger audience. In the first of these efforts, we welcomed twin sisters **Tan Su-Min** and **Tan Su-Hui**, as well as local trio **Nen** to the series.

Esplanade's regular free performances at the Concourse and Outdoor Theatre—which feature a different theme each month—engaged our diverse communities and made arts performances accessible to all through the year. On some months, audiences experienced different music genres through the free performances, such as classical music in **Cool Classics**, world music in **Crossing Borders** and dance music in **Rhythm Nation**. And in other months, the performances celebrated music that was familiar to our audiences, such as tunes by popular boy and girl bands in **Songs We Grew Up With**, and Singapore music in **Red Dot Radio**.



Summertimes Big Band, Jazz in July 2016.

In particular, the ninth edition of **Jazz in July** continued to be well-received and supported by the Singapore jazz community. Beyond jazz veterans, *Jazz in July's* performances and introductory talks also catered to novices. In this edition, we introduced guitar-focused performances on Saturday evenings, and featured performances by international jazz artists who were passing through Singapore.

#### **BRINGING THE ARTS TO THE UNDERSERVED**

Beyond serving audiences of different interests and abilities, we also endeavour to touch the lives of individuals in less privileged circumstances through the arts. Our community engagement activities run the gamut from hosting beneficiaries of VWOs to performances at Esplanade, to long-term flagship projects.





Migrant workers who participated in the *Home, Sweet Home* projects, onstage at the Esplanade Concourse after their performance.

In FY2016/2017, we took on a more involved role in conceptualising and developing our long-term performing arts-based flagship projects for youths-at-risk, seniors and migrant workers. As a result, we also formed lasting relationships with community partners and artists that will help in the sustainability of these projects and in capability building.

Some highlights include the *Home, Sweet Home* migrant workers showcase project involving two groups of domestic and construction workers

from **Indonesian Family Network** and **Transient Workers Count Too** respectively. The three-month long music project culminated in a performance at Esplanade as part of *National Day Celebrations*. The project underscored the unifying power of music and the common yearnings for home, both for the participants and audiences of different nationalities.

Thanks to the generosity of a donor, we are able to run an annual three-month long **Songwriting for Hope** project at the **Singapore Girls' Home** for three years, beginning from 2016. This assures us of a longer horizon for the project and draws a deeper commitment from the home, its staff and volunteers, as well as the artists involved. Participants of the project were taught songwriting and lyric analysis techniques before embarking on a reflective songwriting process. This gave the troubled teenagers an avenue to express their feelings and also boosted their self-esteem.



Artist Nawaz Mirajkar (in yellow) with beneficiaries of REACH Community Services Society during an Indian Drumming Workshop held in conjunction with Kalaa Utsavam—Indian Festival of Arts 2016.

In FY2016/2017, we piloted a **Hip Hop for Seniors** Project at **COMNET Senior Services at Rivervale Crescent** under AMKFSC Community Services where participants learnt the techniques of hip hop and choreographed dance steps to their favourite old school hip hop songs. This two-month project improved the self-esteem, agility and well-being of the seniors.



A youth participant from the Singapore Girls' Home during the Songwriting for Hope project.



Elderly participants at a session of the Sing Out Loud! project for seniors with dementia.



Elderly participants of the Hip Hop for Seniors Project.

**Some of the girls are not able to express themselves when they face challenges or difficulties in their life. They bottle it up and express it through unhealthy or negative ways. Through the songwriting project, I believe that some of the girls have been able to express accurately what they are feeling. This helps the caseworkers, teachers and the youth guidance officers to help them.**

Siti Madhiah, Senior Executive, Youth Residential Service, Ministry of Social and Family Development.

We partnered the **Alzheimer's Disease Association** to pilot a two-month **Sing Out Loud!** project for seniors with dementia at the **New Horizon Centre (Toa Payoh)**. The project demonstrated the healing and restorative power of music, as some participants who were initially uncommunicative gradually joined in the singing and smiled or clapped their hands.

With this belief in the healing powers of music, we also brought artists who were performing at Esplanade out to perform at hospitals and hospices. In December 2016, as part of our **When Music Meets Life** outreach initiative, we brought multi-award winning ensemble **SISAY** from Ecuador, the **ACJC Choir**, **SMU VOIX** and **NTU Symphonic Band** to **Changi General Hospital**, **KK Hospital**, **Khoo Teck Puat Hospital**, **Yishun Community Hospital**, **Dover Park Hospice**, **Bright Vision Hospital** and **Kwong Wai Shiu Hospital**.

**We do not usually get such performances of high calibre coming to the hospital. A lot of our patients used to be cleaners, farmers back in their childhood days. They are not very well off and never had the chance to learn that there are other cultures, music, singing out there. When they have the chance to experience it here, it is a perfect opportunity.**

Lilyne Seah, Volunteer, Yishun Community Hospital.

#### A STAGE TO ASPIRE TO

Esplanade, being the national performing arts centre, is an aspirational performance venue for many community groups that share our belief in the transformative power of the arts.

Our venues are also hired by community groups for presentations, including choral performances in our Concert Hall that uplift the spirits of performers and audiences alike. In FY2016/2017, we welcomed back the annual ***Singapore International Choral Festival Grand Prix Concert*** presented by **SourceWerkz Pte Ltd** and **Rave Group Intl Pte Ltd**. We were also glad to have had the ***Oriente Concentus IX International Choral Festival 2016*** that was presented by **Ace 99 Cultural** take place in our Concert Hall.



*Performers at the Singapore International Choral Festival Grand Prix Concert, presented by SourceWerkz Pte Ltd and Rave Group Intl Pte Ltd.*

**Holding the Grand Prix Concert of the Singapore International Choral Festival annually at the Esplanade Concert Hall is always a blast for both the participants and the organisers. Seeing all the hard work of the choirs culminate on the final day in such a grand location is the perfect ending to round off four days of non-stop choral action!**

Seah Quee Ming, Managing Director, SourceWerkz Pte Ltd.

# Spotlight: Joe Aaron

*This veteran rocker played to full houses during Singapore's rock 'n' roll heyday, and his fans' fervour remains undimmed by the passing of the decades*

Fans of homegrown rock 'n' roll in the 1960s and '70s will better remember Joe Aaron as Joe Chandran, the charismatic frontman of X-periment. The band regularly performed to full houses in popular watering holes and discos back in their heyday, and they were known not only for original songs such as *Living In The Past*, *Waiting* and *Geraldine*, but also for a versatile repertoire of covers.

"We did not start-off specifically as a rock 'n' roll band because we had a very varied audience at that point in time. We had to have a very wide cache of songs," Joe says. X-periment played Motown, pop, Latin, country and western, rock 'n' roll, and even ballads. "Most of our repertoire was selected from the American and British charts and we also got suggestions from our fans. Some of the musicians that we knew, played side by side with, or got acquainted with included The Quests, Cyclones, Checkmates, Silver Strings, Dukes, Trailers, Flybaits, Heather & The Thunderbirds, Western Union Band, Gingerbread, McCoys, Adaptors and a host of many others!"



*Joe Aaron (standing, first from right) performing in Boogie Wonderland during A Date With Friends 2017.*

The local rock scene became much more muted in the decades that followed, but Joe's fans are still out there, as he found out when he performed at Esplanade's *A Date With Friends*, a festival for seniors. In November 2016, as part of this festival, he took to the stage in *Blame It On The Boogie*, a free performance at the Esplanade Outdoor Theatre. "Before that, I had been performing off and on in Singapore, but not regularly," he says. "Response-wise, I was a little apprehensive as to whether we could still experience the same hype of the '60s and '70s, with the same level of enthusiasm. But I was pleasantly surprised at the appreciation and response coming from the many familiar audience members of the past, still kicking, alive and vibrant, with a splatter of new faces in their midst too! It was positively exhilarating! It gave me a feeling that good memories can still re-ignite in the present too."

In March 2017, he returned to Esplanade for *Boogie Wonderland*, a show staged in the Concert Hall as part of the 2017 edition of *A Date With Friends*. The show also featured fellow '60s favourites Veronica Young and The Meltones in its lineup. Students from the School of the Arts Singapore (SOTA) provided the backing for Joe's performance. "It was a very wonderful experience that I had performing with the SOTA students," he shares. "I saw in them promising talent, vibrancy, excitement, and uninhibited confidence. They were cheerful, friendly, down-to-earth and easy to work with. We didn't have much time to interact,

**I was pleasantly surprised at the appreciation and response coming from the many familiar audience members ... It was positively exhilarating!**

Joe Aaron

but we did have some fun backstage, having a few laughs every time someone cracked a joke or said something funny just to allay performance jitters."

More local bands and singer-songwriters are gaining mainstream popularity in recent years, a phenomenon that this veteran rocker has a unique perspective on. "The future success of singer-songwriters will largely depend on the level of enthusiasm of the general audience in Singapore and the support of the government and various other organisations, to create performance opportunities and also to make it financially rewarding for those who are seriously pursuing it as a full-time or even part-time career. I cannot predict rock or indie music's future but I can only say keep at it and the great awaited breakthrough may well happen. Perseverance with patience are the words. Rome was not built in a day!"

# Spotlight: Mary Heng

*A mother delights in the way her young daughter enjoyed Esplanade’s sensory-friendly shows for children with special needs*

Mary Heng is a strong believer in the value of exposing her three children to theatre. “I believe that such performances bring stories to life and help to impart many important values for young children,” she shares. “They help children to understand language better and see things from different perspectives.”

The cost of theatre tickets for her family of five can add up, so she puts a lot of care into picking good plays for her children. Another consideration when it comes to her youngest child, four-year-old Kayleen, is whether the show is suitable for children with special needs. “In some performances that I have brought her to, she was often scared of the loud sounds and would ask to leave the room,” says Mary. “She is less sensitive to that now but dark places still scare her. So these would be my concerns before I bring her to any show.”

Other considerations include whether the staff can be flexible towards children who fuss during the show, as well as the size of the audience.



Mary and her daughter Kayleen at Esplanade for PLAYtime!.

“A smaller audience capacity is most ideal for me as Kayleen’s immunity is lower than that of many kids and she catches a bug more easily,” Mary explains. “Each time she is ill, there are more considerations we have to take care of. So, bringing her to a confined space with a lot of kids would be a health risk for her too.”

Through a Whatsapp chat group comprising mothers of children with special needs, Mary found out about Esplanade’s sensory-friendly *PLAYtime!* productions. *PLAYtime!* is an interactive theatre series for young children, and Esplanade has been presenting sensory-friendly versions of these shows since early 2016, to make the arts accessible to more young audiences.

The sensory-friendly shows feature brighter lights and consistent sound levels, and audience members can enter and exit the theatre freely during the show. A week before the performance, audiences can download a pre-visit guide that prepares children for the experience using pictures of the play’s characters, costumes, sets, and even audio clips of songs they will hear during the show. There is also a calming space they can play in before entering the theatre or if they need to take a break from the performance.

Mary and Kayleen have since attended two sensory-friendly *PLAYtime!* performances—*The Bird Who Was Afraid of Heights*, and *Rochee:*

## I believe that such performances bring stories to life and help to impart many important values for young children.

Mary Heng

*The Friendliest Cockroach.* “Kayleen quickly became accustomed to the new environment after playing in the calming space before the show started,” Mary recalls. “When she first entered the theatre, she hesitated at the door and didn’t want to enter because she was scared. But after seeing the vibrant colours of the cute props in the theatre, she overcame her fear and happily walked in. She was completely mesmerised throughout the *PLAYtime!* performances! I believe it has to do with the modifications made to make the show sensory-friendly.”

During the performances, Kayleen participated in the dancing and actions as requested by the actors, and Mary even heard her singing songs from the shows afterwards. “On the whole, I believe she enjoyed the shows.”

# Spotlight: Wee Wah Meng

*A hip hop programme for seniors not only delighted the participants, but also helped to improve their mobility and memory, says the Corporate Support manager at AMKFSC*

Before she became the Corporate Support manager at AMKFSC Community Services Limited (AMKFSC), Wee Wah Meng had spent her career in the banking, finance, paper and printing industries. Wanting to give back to the community, she embarked on her first foray into the social services sector a year ago. “My role now allows me the opportunity to work with corporates and volunteers to serve children, youths, families and the seniors,” she shares. “When I see seniors involved in our daily exercises and activities at our senior activity centres, or participating in outings and events that are organised and/or sponsored by our generous donors, I am heartened to know that my work has impacted the lives of these lonely and vulnerable seniors.”

Usually, the activities organised for the elderly are more sedentary, and these can include arts and craft, table-top games and karaoke. In 2016, Esplanade proposed a very different initiative—*Footwork for Seniors: Hip Hop Dance Project*. “AMKFSC had previously collaborated with Esplanade on a few projects involving seniors and



*Wah Meng believes that arts and cultural programmes bring joy to everyone.*



children. So, when Esplanade suggested this pilot project to us last year, we were keen to explore this opportunity,” says Wah Meng.

This style of dance is rooted in urban street culture, and at first glance might not seem to be a natural match for the elderly. But the programme turned out to be a hit with the participants, who ranged in age from 60 to 80 years old. After experiencing eight sessions of instruction in hip hop moves, they even gave themselves a crew name—the OTAI Group, with “otai” standing for old timers.

“While we do engage our seniors in simple exercises in the morning, the moves are not as intensive as those in the hip hop project. The programme helped to improve the seniors’ memory and agility, as they had to remember the dance steps and keep time with the beat,” Wah Meng explains. “Our seniors felt rejuvenated and were very happy to be given a chance to participate in the dance form which is normally associated with the young. We definitely noticed the boost in their self-confidence, as well as camaraderie and bonding among the participants.” The instructors, staff and volunteers at these sessions were also very patient and “went out of their way to put our seniors at ease throughout the programme”, she adds.

**I strongly believe that arts and cultural programmes ... bring joy ... stimulates our senses, introduces new ideas and most importantly, connects people of different backgrounds together.**

Wee Wah Meng

AMKFSC is a strong advocate of Esplanade’s community engagement programmes, and Wah Meng says what the agency appreciates about these initiatives is that they bring arts and cultural programmes to the community, and engage those who may not have the opportunity to participate in or attend such performances. “I strongly believe that arts and cultural programmes play a very important role in the lives of everyone. Not only does it bring joy, it also stimulates our senses, introduces new ideas and most importantly, connects people of different backgrounds together.”

# Spotlight: Angelina Choo

*Working with elderly with dementia in an Esplanade singing project was a transformative experience for this vocal coach*

Angelina Choo has been singing since she was five, and this veteran vocal coach is no stranger to the power of music. “My calling is for the community. I love working with regular people. My youngest student is aged two and my oldest is 90 plus,” she shares. Angelina believes strongly in using music and singing as tools for healing and empowerment. “For example, when I teach in local schools, I see many broken children and I like to use our sessions to show them how they can feel better about themselves or just teach them how to listen first before singing. The passion is in looking for those moments where the messages hit home intrinsically for them.”

She first started working with the elderly about six years ago, through the Peranakan Choir. Then, in 2014, she began working with Esplanade’s community engagement team on the pilot *Sing Out Loud!* singing projects, which catered to elderly beneficiaries of voluntary welfare organisations (VWOs). In 2016, the team worked with Angelina to develop a *Sing Out Loud!* programme specifically for seniors with dementia. The experience was basically “eight weeks of



*Angelina (in black) during a Sing Out Loud! session for elderly with dementia.*

love”, she says. “I was blessed to be able to receive it and share the time with them. In some ways, it was healing for my soul.”

*Sing Out Loud!* evolved as it developed. It started out as a cappella training, but that proved difficult for the elderly. Currently, the focus is solely on singing. For the project that targeted the seniors with dementia, the team researched the condition and Angelina considered the repertoire, pacing and class management aspects of the programme thoroughly. She also received information about each participant as well as a list of their requested songs.

Tapping into her experience in classroom music pedagogy, she was able to “help the participants explore vocal music through an exploration of self”, Angelina says. “Most can sing better now. I am told that the experience has helped the communication within the family units of some participants and most of all it was a big positive moment for them. They became better friends amongst themselves, they grew in confidence, they had a great time and the level of consistent engagement was high.”

The project left a deep impact on her as well. “This experience has allowed me to uncover the depth of my interest in working with the elderly. Basically, when I am working with the elderly, I am in my happy space,” she says. “My

## My calling is for the community... The passion is in looking for those moments where the messages hit home intrinsically for them.

Angelina Choo

elderly students make the best students. They are eager, they are fun, they are willing and they understand what respect is and have enduring patience. Because of my work with them, I was inspired to further my studies in Music Therapy.” Learning about dementia has also made her more aware of the transience of life. “With dementia, we are dealing with a maximum life expectancy of 10 years and that really stood out for me. I confronted my own mortality and it has made life more real.”

She hopes that this programme is just a starting point that paves the way for more music projects that can make a positive impact in the community. “Teaching and leading was the easy part. To build such projects for the community, we need human resources, volunteers trained to assist the participants and add to their experience, and sponsors who are willing to help create a longer-term commitment to such programmes. I will always be grateful to the team at Esplanade, who has always respected my work and supported me even when the going got tough.”

The image features a solid blue background with several overlapping, semi-transparent light blue organic shapes. These shapes are interconnected by a network of dotted lines in various shades of blue, creating a complex, web-like pattern. The overall aesthetic is modern and artistic.

The National Perspective:  
Excellence in the Arts

Esplanade’s responsibilities as Singapore’s national performing arts centre extend beyond presenting arts performances.

We also play an important role in developing productions and elevating the quality of work created by Singapore artists and companies. To meet the needs of the growing industry, we are committed to developing capabilities across different areas of the arts.

### GROWING THE ARTS SCENE WITH OUR ARTISTS

Through presentations, commissions and collaborations, Esplanade supports the development of Singapore artists, in ways that best serve their needs.

### SUPPORTING ARTISTS AT ALL STAGES OF DEVELOPMENT

Our stable of mentorship and intensive programmes across a range of genres and other arts-related fields enable us to play a role in grooming the next generation of artists. These include the **Baybeats Budding** programmes for bands, writers, photographers and video artists, **Sixteen Dance Challenge** for street dancers, **Mosaic Jazz Fellows** to train young jazz musicians’ artistry and ensemble-work, and **Voices Show Choir** for choristers. In addition, we introduced the **Fusion Beats** mentorship programme in conjunction with *Kalaa Utsavam—Indian Festival*

*of Arts*, for promising bands that create music with both Indian and Western sensibilities.

At **All Things New** our themed free programmes that take place each January, we showcase new Singapore musicians and new works. The platform is fast becoming one that up-and-coming Singapore musicians aspire to. *All Things New* also gives us the platform to continue engaging the graduates of our mentorship programmes such as *Mosaic Jazz Fellows* and *Fusion Beats*,

giving these artists a platform to hone their craft and reach new audiences.

We collaborated with artists across various music genres on their album launches, including jazz pianist **Tan Wei Xiang**, all-male a cappella group **After Six**, electronic musician **Intrigant**, finger-style guitarist **Piblokto**, and percussive rock band **Wicked Aura**. After a 20-year run, Singapore indie rock band **Plainsunset** bade farewell to its fans with several performances at Esplanade,



*Sixteen Dance Challenge, da:ns festival 2016.*



*Voices Show Choir, Voices—A Festival of Song 2016.*



*Isles, a Baybeats 2016 Budding Band. (photo credit: Debbie Yew)*



*Stories from an Island City, The TENG Ensemble. (photo credit: Kai Pictures)*

beginning with a set at *Baybeats 2016* and ending with a gig at the Annexe Studio in December 2016.

Having kicked off a season of ***Spectrum***—Esplanade’s new music series—dedicated to minimalism with the concert featuring the **London Sinfonietta with Steve Reich** in March 2016, we presented five other concerts as part of the season in FY2016/2017. We worked with Singapore composers, conductors and musicians for these performances, exploring minimalism through various lenses, from church music of the past to the strains of gamelan music.

As we journey with our Singapore musicians and as they gain experience, we identify opportunities for them to bring their performances to a larger

platform. This year, we collaborated with **The TENG Ensemble** on ***Stories from an Island City***, its first performance in the Concert Hall. The ensemble showcased its trademark blend of Western and Chinese music, accompanied by dance performances and scenes of Singapore on film. We also supported singer-songwriter **Nathan Hartono** for ***New Tricks***, his first solo performance in the Concert Hall. The concert took place a few weeks before he captured the attention of international audiences through his participation in *Sing! China*, a Chinese reality talent show.

Looking ahead, the newly-opened **Annexe Studio**, a raw and flexible venue along our waterfront, will be an important vehicle in our partnerships with Singapore’s independent musicians. This space will enable us to work out collaboration models



*The exterior of the Annexe Studio.*

that co-share the risk of presentation, while helping these artists develop the non-performance aspects of their craft, such as managing production, ticketing, marketing and merchandising.

**It's a venue size that's been lacking in Singapore for many years... Because it's not tied to a commercial organisation... you don't have that pressure to bring in sales. It's meant for music.**

Daniel Sassoon (guitarist for In Each Hand A Cutlass), *Mosaic Associate Artist*, as quoted in The Straits Times Life on the Annexe Studio, 30 August 2016.

#### INVESTING IN TALENT THROUGH ASSOCIATE ARTIST PROGRAMMES

In September 2016, we launched the ***Mosaic Associate Artist*** programme. Through the programme, we provide greater support—in the areas of performance, industry networking, touring and residency opportunities—for selected music artists. Our first four *Mosaic Associate Artists* are **Chok Kerong**, **In Each Hand A Cutlass** (IEHAC), **The Steve McQueens** and **Bennett Bay**, and we will be journeying with them through the programme for the next two to three years. We presented Chok Kerong, IEHAC and The Steve McQueens as the first three “live house” music

acts in the Annexe Studio. These performances were part of their respective regional tours which included stops in Japan, China, Australia and Korea. We also worked with IEHAC to adapt its tune, *Glaciers*, into the backing track for the midnight fireworks display during the *Marina Bay Singapore Countdown 2017* and presented the launch of Bennett Bay's first album *Compass* at the Recital Studio.

In addition, we are working towards launching an Associate Artist programme for those who work in theatre for young audiences in FY2017/2018. The first Associate Artist will be long-time *PLAYtime!* director **Ian Loy**. We will support the incubation of his new ideas, as well as the testing of his works-in-progress with groups of children.

**As a Mosaic Associate Artist, I have possibilities that are much bigger. It's about growth and extending my experience.**

Chok Kerong, *Mosaic Associate Artist*, as quoted in The Straits Times Life, 30 August 2016.



*Mosaic Associate Artist Chok Kerong performing with the Chok Kerong Trio at the Annexe Studio.*

#### ENABLING LOCAL COMPANIES TO REALISE THEIR ASPIRATIONS

Beyond working with individual artists, Esplanade also supports the development of Singapore's arts groups through our festivals, series and other collaborative platforms.

Under our Malay programme series ***Pentas***, we collaborated with local dance companies **Azpirasi** and **Dian Dancers** on ***Deruma*** – a Malay contemporary dance work based on a folktale about filial piety. This collaboration enabled the fairly young groups to break away from the traditional formats and expectations of Malay dance and break new ground in the genre.

Under our Indian programme series ***Raga***, we worked with local artists and arts groups to create



*Deruma, Azpirasi & Dian Dancers, Pentas 2017.*

and develop new work across music, dance and theatre. Our *Raga* presentations in FY2016/2017 included two new dance productions by Singapore artists and arts groups which addressed current global issues through the medium of classical dance. **Shantha Ratii's** *Navodaya—Brink of Hope* explored environmental deterioration while *Agathi* by **Apsaras Arts** delved into the plight of refugees. Apsaras Arts' work was a departure from its usual approach and the audience embraced the change.

As part of *Raga*, we also commissioned the second instalment of **Ravindran Drama Group's**

take on ***Adukk Veetu Annasamy***, the iconic radio play by Cultural Medallion recipient P Krishnan. This Tamil theatre production followed the successful run of its first instalment at *Kalaa Utsavam—Indian Festival of Arts 2015*. ***Sangeet Sayamkal—Music of the Dusk*** was the last in our *Chakra* series which explored the time-specific ragas of Hindustani classical music. And, as part of our efforts to deepen our Indian classical music audiences' appreciation and understanding of the genre, we presented ***Skanda Dasa: Melodies of Papanasam Sivan & Koteeswara Iyer***, the

fourth performance in our series celebrating carnatic composers.

We worked with Singapore's physical theatre groups to develop programmes for our festival ***Flipside. Invictus***, an original production commissioned by Esplanade was particularly noteworthy. The breath-taking production by Singapore group **The Flying Circus** and its counterparts from Japan and Australia featured our first aerial act at the Outdoor Theatre.

In FY2016/2017, we embarked on a collaboration with drumming group **NADI Singapura** that will progress in several stages as we work towards a theatrical drumming production that we hope to present in the Theatre. In the first stage of the creation process, we linked NADI up with dramaturg Aidli "Alin" Mosbit and scriptwriter Zulfadli Rashid in a 10-day devising workshop to crystallise the concept for the work.

Esplanade continued to provide venue, production, curatorial and administrative support to our long-time collaborators. In FY2016/2017, our partnerships of this nature included the **Singapore Chinese Orchestra** for its 20th Anniversary Gala Concert featuring **Joshua Bell, Ding Yi Music Company**, the **National Arts Council** for **Noise Singapore**, **Era Dance Theatre** for **Muara**, **Singapore Indian Fine Arts Society (SIFAS)** and **Dance India Asia-Pacific** on their annual festivals,





Esplanade patrons interacting with Flipside 2016 act, Durianformers.



TUNES FROM A TEAHOUSE – Silk and Bamboo Music of Jiangnan, Ding Yi Music Company in collaboration with Esplanade.

the Singapore Malayalee Association for **Onam Night**, T.H.E Dance Company for **M1 Contact Dance Festival**, The Necessary Stage for the **M1 Singapore Fringe Festival**, and the Intercultural Theatre Institute for its graduation showcase.



Invictus, Flipside 2016.

### CELEBRATING SINGAPORE'S ARTS ICONS

When suitable opportunities arise, Esplanade works with our artistic community to celebrate Singapore's arts icons. Such presentations give audiences who are familiar with these artists the opportunity to enjoy their works again, while younger audiences also have a chance to get acquainted with them.

At the tribute concert **Suara Hati S. Atan** which was presented as part of **Pesta Raya—Malay Festival of Arts**, we celebrated Malay composer **S. Atan**, who has composed over 1,000 songs since 1972. **Jazzy Business** was a star-studded retrospective in celebration of Cultural Medallion recipient **Jeremy Monteiro's** 40 years in the music industry. The concert featured some of the world's leading musicians, including American

jazz guitarist **Lee Ritenour**, veteran Hong Kong Cantopop singer **Frances Yip** and Singapore jazz veteran **Louis Soliano**.

*The Studios 2017* season, themed *Margins*, placed the spotlight on the plays and texts of **Haresh Sharma**. A Cultural Medallion recipient and resident playwright of The Necessary Stage, Sharma is one of Singapore’s most respected and prolific playwrights. Esplanade invited five Singapore directors to present their interpretations of his plays in *The Studios 2017*.

## A PERFORMING HOME FOR SINGAPORE’S FAVOURITE ARTISTS

Each year, Esplanade welcomes some of Singapore’s most well-loved artists through presentations by our hirers.

Notable performances in FY2016/2017 include a sold-out, two-night gig by singer-songwriter Joel Tan, who is better known as **Gentle Bones**. Cheers, whistles and boisterous applause were showered on the artist in his performance at the Concert Hall, presented by **Universal Music Singapore**. In its review, The Straits Times hailed the concert as “a landmark show, a portent, hopefully of bigger things to come for a millennial star-in-the-making”.



*Suara Hati S. Atan, Jatt Ali, Jay Jay, Salimah Mahmood, Permata, Asiyah Sinnan, Rahayu Ridwan, Elfee Ismail, Rudy Djoharnaen and Orkestra Melayu Singapura, Pesta Raya—Malay Festival of Arts 2016.*

We also welcomed back Singapore’s favourite comedians at the Esplanade Theatre with **Dream Academy’s Happy Ever Laughter** and **Detention Katong**. No one in the audience was able to remain serious in the company of **Patricia Mok, Sebastian Tan, Hossan Leong, Suhaimi Yusof** and the irrepressible **Kumar!**

**I never dared dream of performing at the Esplanade Concert Hall and to have done two sold-out nights at such a prestigious venue is an incredible honour.**

Joel Tan aka Gentle Bones.



*Gentle Bones Live in Concert, Universal Music Singapore. (photo credit: Aloysius Lim)*

## INVESTING IN THE CAPABILITIES OF ESPLANADE STAFF

In addition to supporting Singapore artists, Esplanade is committed to providing regular training and development for our staff to ensure that they are equipped and empowered to perform their professional duties well. Through the year, we invest in programmes that equip our staff with the soft and hard skills required in their jobs.

## STAFF DEVELOPMENT PROGRAMMES

Eight staff from our Customer Experience and Technical Production teams were trained in **supervisory skills**. These staff frequently manage teams of casual staff in their work and the two-day course imparted techniques on how they could be more effective supervisors.

A two-day **senior management leadership training programme** equipped 24 members of Esplanade's senior management team with skills and techniques related to leadership, coaching and mentoring.

Thirty-five of our staff from the Customer Experience, Housekeeping, Security and Technical Production teams, who have frequent interactions with external parties in their work, attended a course that taught them how to **handle violent patrons and proactively act in violent situations**.

Multi-generational workforces are common in most organisations today and Esplanade is no different. To foster better understanding and more effective teamwork among our staff of different ages, we conducted two sessions of the programme on **understanding multiple generations in the workplace** for a total of 31 staff members.

# I have learned new skills and knowledge and also gained more confidence when handling the casuals assigned to work with me.

*Abdul Rashid bin Abdul Rahman, Senior Technician, attended training on supervisory skills.*

To enable our staff in Esplanade's Marketing team to keep pace with the developments in today's fragmented field of marketing, 34 members of the team attended a **digital marketing lab** conducted by Hyper Island.

Technology is evolving rapidly and we recognise the need to invest in continuous upgrading for our Information Technology (IT) team. Through the year, our IT staff attended various courses specific to the nature of their jobs. These included programmes in skills and competencies which are required by infocomm professionals, as set out in the National Infocomm Competency Framework (NICF) developed by the Infocomm Media Development Authority (IMDA) and Skillsfuture Singapore. Examples include programmes on **architecting software solutions, essential practices for agile teams, enterprise IT**

**governance**, as well as programmes that would help our staff to become **Certified ScrumMasters** and **certified security analysts**.

Esplanade's programmes are at the heart of all that we do and an understanding of different art forms helps our Programmers make more informed decisions. We organised a **Master Artist Series Workshop on Malay Dance** for 15 of our Programmers, giving them a foundation in the form and the rich culture behind it.

Ten of our technical staging crew are now certified to service and maintain Esplanade's hoist systems after attending a **Hoist Technicians Certification Programme**. This in-house capability not only allows us to increase productivity, it also allows us to achieve better cost efficiency. The annual

# This programme has helped me to understand the motivational factors of staff from different generations and how to handle them effectively.

*Charmaine Cruz, Customer Experience Manager, attended course on understanding multiple generations in the workplace.*

## The workshop has reinforced the readings I have done on traditional Malay dance and I am sure it will help me understand the nuances of the genre better when I programme Malay dance.

Suhana Laila Abdul Shukur, Programmer, attended Master Artist Series Workshop on Malay Dance

servicing and maintenance of our hoist systems can now be done by our crew, instead of by external vendors as it was previously.

Fourteen of our staff who have to deal with legal contracts regularly in their work were sent for a course on **Fundamentals of Contract Law**. We organise this programme annually so that all our staff who would benefit from a basic understanding of contract law have an opportunity to attend it.

To ensure that our operational staff are able to respond to emergencies which may arise in the course of their work, we regularly train, upgrade and refresh their certification in **Occupational and Standard First Aid, Automatic External Defibrillator (AED) and Cardiopulmonary Resuscitation**.

### INDIVIDUAL SKILLS DEVELOPMENT

**Atelier for Young Festival Managers** is a biannual programme initiated by the European Festivals Association. It gives young arts programmers and producers an opportunity to broaden their programming skills, widen their horizons and develop new ideas under the guidance of renowned festival managers from all over the world. One of our programming staff attended the June 2016 edition in Budapest and another two attended the December 2016 edition in Chiang Mai.

Maintaining and building strong partnerships with other arts centres in the region remains important as Esplanade looks to take on an even greater role in producing new work. To that end, we sent one of our Programming staff for the **Asian Producer's Platform Camp** in Melbourne. The camp is designed to create a strong network of Asian producers who can work effectively across the region, sharing and developing artistic works, skills and cultural practices.

To reduce our costs in outsourced maintenance work for our technical systems, we identify opportunities where Esplanade staff can be trained to perform such tasks. In FY2016/2017, one of our Senior Technicians from the Sound team went to the United Kingdom (UK) to gain knowledge in the **servicing of sound consoles** from industry experts. He was attached to several arts centres, namely The Barbican, The National Theatre, Autograph Sound Recording and Royal Festival Hall at the Southbank Centre.

Our building management staff are encouraged to upgrade their skills and to pursue professional qualifications in facilities management. We have sponsored one of our Building Services Managers for the **BCA Academy's Specialist Diploma in Facility Management** as we believe that the knowledge he gains will allow him to manage Esplanade's facilities more effectively.

## The programme has helped me to understand more about the laws in a contract and keep a look out for unfair terms or conditions.

Ting Hock Hoe, Production Co-ordinator, attended course on Fundamentals of Contract Law.

The relatively small gathering of about 40 producers, made for greater camaraderie and deeper conversations on important issues in arts infrastructure, cross-cultural collaborations and producing work in Asia.

Shireen Abdullah, Producer, attended the Asian Producer's Platform Camp.

The work attachment with various arts centres in the UK has given me different operational and technical perspectives, which I can transfer and translate back to my area of work.

Reuben Raquiza, Senior Technician, attached to various arts centres in the UK.



Esplanade's Engineering & Building Management staff at work.

### SHARING KNOWLEDGE AND BEST PRACTICES

Esplanade regularly hosts visits by students and other relevant organisations. We believe that these sessions not only allow us to share knowledge and best practices in the arts, they also give us an opportunity to keep abreast of external developments.

In FY2016/2017, we hosted visits by staff of the **Supreme Court, Anglo-Chinese School** and **School of the Arts (SOTA)**. Our visitors were

interested to learn about different topics such as ones related to finance, customer experience, programming and technical production.

As part of our annual partnership with the **Singapore National Employers Federation (SNEF)**, we hosted a visit to Esplanade for 24 **Temasek Polytechnic** students who are attached to SNEF. The students gained an overview of Esplanade's human resource policies and practices during their visit.

Atelier Chiang Mai reminded us that in such challenging times, what we do through the arts provides a safe place for our people.

Rachel Lim, Programmer, attended Atelier for Young Festival Managers.

# Spotlight: In Each Hand a Cutlass

*Daniel Sassoon, band leader and guitarist of this progressive rock act, details how the homegrown music scene has benefitted from Esplanade's platforms and venues*

Esplanade has played a significant role in the journey of this homegrown instrumental rock band. Its debut album *A Universe Made Of Strings* (2011) and sophomore effort *The Kraken* (2015) were both launched at Esplanade, and the five-member band has played at the Outdoor Theatre several times, and at *Baybeats* twice.

"We have had the opportunity to collaborate with other artists like the fire-theatre practitioners at Starlight Alchemy, and our song *Glaciers* was even used as the soundtrack to a fireworks display for the *Marina Bay Singapore Countdown 2017*," says band leader and guitarist Daniel Sassoon. "We've also recently had the honour of becoming one of Esplanade's *Mosaic Associate Artists*, which sets us up for further collaborations and performance opportunities, the first of which was getting to play at the opening of Esplanade's new Annexe Studio in September 2016."

The *Mosaic Associate Artists* are a group of music artists with longstanding working relationships



*Daniel (middle) performing at the Annexe Studio with other members of In Each Hand A Cutlass.*

with Esplanade who enjoy more dedicated support from the centre, so as to further their artistic growth. It's just one example of many opportunities that mean a great deal for the development of local bands, Daniel observes. The music scene veteran (he previously played in the bands Livonia and Electrico) can still remember what the scene was like before Esplanade opened in 2002.

"I didn't have a lot to compare it to save for the old World Trade Centre outdoor amphitheatre. I remember thinking the venues at Esplanade were an improvement in sound quality, and provided a better audience experience," he says. "The more shows I got to perform at Esplanade, the more aware I became of the technical aspects of live sound production. The more I've gotten to know the various programmers, sound engineers and staff working at Esplanade, the more appreciative I've become."

The chance for homegrown bands and artists to perform with the support of professional stage crew and a state-of-the-art sound system helps these performers up their game, he firmly believes. "Prior to Esplanade, I don't think many of our bands even knew what a technical rider was, because at most venues or gigs you only had the choice of whatever was available to you," he points out. "At Esplanade shows, bands generally

## The more I've gotten to know the various programmers, sound engineers and staff working at Esplanade, the more appreciative I've become.

Daniel Sassoon

get to select the type of backline gear that will be rented for their show. This helps bands to hone and develop their sound, and encourages them to think deeper about what they require in order to be comfortable performing and also caters to bands that have backline requirements that are more complicated. It also helps that the sound crew has always been thoroughly professional. They've set the bar really high."

Music festivals such as *Baybeats* have become aspirational platforms for Singapore musicians, while ticketed shows at the Recital Studio allow many bands to showcase their album or EP launches. Daniel is also excited about the new Annexe Studio, and the waterfront theatre slated to open in 2021. In Each Hand A Cutlass served as mentors to budding bands during the last *Baybeats* and Daniel is upbeat about the rising popularity of local acts. "Game-changing local concerts have been held at the Concert Hall in recent years, namely the House Of Riot show in 2015 and both sold-out Gentle Bones shows in 2016. These are indications that the music scene

may be ready for larger audiences. I hope that Esplanade will continue to discover, encourage and host emerging local talent. I'm sure it'll carry on being a great venue."



The International Perspective:  
Artistic Ties with the World



Esplanade maintains close ties with artists, arts practitioners and arts centres from around the world. Such international relationships allow us to participate in artistic partnerships and exchanges which contribute to the development of the global arts scene. At the same time, to inspire our artists and audiences, we regularly present performances by some of the world's finest artists. These efforts help to contribute to Singapore's position as a cultural capital in Asia.

### LEADING THE WAY IN ARTISTIC CREATION

As a leading arts centre in the region, Esplanade plays an important role in supporting the creation of new works that will contribute to a contemporary Asian arts canon.

In FY2016/2017, we commissioned Thai choreographer **Pichet Klunchun's *Dancing With Death***. This undertaking marked the first-time Esplanade had taken the lead in forming partnerships with a diverse range of co-producers. Our co-producers from **Performing Arts Meeting in Yokohama 2016 Executive Committee, Arts Centre Melbourne—Asia TOPA and Adelaide Festival Centre's OzAsia Festival** co-funded the creation's costs and presented the work in their respective countries.

Throughout the year, we also commissioned or co-commissioned over 10 new works for our



*Dancing With Death, Pichet Klunchun Dance Company (Thailand), da:ns series 2016.*

various festivals and series. These included two new dance works, ***The Second Sunrise*** by **Raka Maitra and CHOWK Productions** and ***Brodal Serei (Freestyle Boxing)*** by **Emmanuèle Phuon and Amrita Performing Arts** for *da:ns festival 2016*.

For theatre, we commissioned ***Offending the Audience*** and ***Actor, Forty*** for *Huayi—Chinese Festival of Arts*, ***Rosnah*** for *Pesta Raya—Malay Festival of Arts*, ***Drums*** for *Super Japan—Japanese Festival of Arts* and the second

**Thank you so much for giving us the opportunity to create in a warm and supportive atmosphere. Your gift is priceless.**

Emmanuèle Phuon, choreographer, ***Brodal Serei (Freestyle Boxing)***, *da:ns festival 2016*.



*Second Sunrise, Raka Maitra and CHOWK Productions, da:ns festival 2016. (photo credit: Bernie Ng)*



*Offending the Audience, directed by Liu Xiaoyi, Huayi—Chinese Festival of Arts 2017. (photo credit: Jack Yam)*



*Rosnah, The Necessary Stage, Pesta Raya—Malay Festival of Arts 2016.*

instalment of P Krishnan's radio play ***Adukku Veetu Annasamy*** under the *Raga* series.

In addition, we commissioned a fully-staged production of Singapore poet **Pooja Nansi's *You Are Here***, a heartfelt one-woman play inspired by her family's stories and her experience of growing

**Thank you for making this meaningful collaboration between Singapore and Japan possible!**

Chong Tze Chien, co-director, ***Drums, Super Japan—Japanese Festival of Arts 2016.***



*Brodal Serei (Freestyle Boxing), Emmanuèle Phuon (France/Belgium) and Amrita Performing Arts (Cambodia), da:ns festival 2016. (photo credit: Bernie Ng)*



*Drums, Shigeki Nakano & Chong Tze Chien (Japan/Singapore), Super Japan—Japanese Festival of Arts 2016.*

up in Singapore. The performance at *Kalaa Utsavam—Indian Festival of Arts* was directed by **Joel Tan** and it was the culmination of the work's two-year journey, from its incubation at the **Singapore Writers Festival (SWF)**, to its work-in-progress showing at Esplanade's *The Studios: RAW* platform in FY2015/2016.

**It's been such a great, generously-supported process. Thanks for all the good times!**

Joel Tan, director, *You Are Here, Kalaa Utsavam—Indian Festival of Arts 2016.*

For the second year running, we collaborated with **SWF** to present a multidisciplinary work that brought writers and musicians together. **CACHE** not only saw artists working across disciplines, but also across languages. Chinese-language writer **Dr Tan Chee Lay** and Malay-language writer **Hassan Hasaa'ree Ali** were paired with music collective **SA (仝)**, while English-language writer **Jennifer Anne Champion** was paired with ethereal dream-pop band **Enec.e**.

As Esplanade undertakes and supports the development of more new work, the Annexe Studio will not only act as an additional performance venue but also become an important space that enables us to support the creation process. We have started holding rehearsals in the space for *The Studios*, *PLAYtime!* and theatre productions in our cultural festivals, as well as auditions and workshop sessions for our mentorship and intensive programmes.

**SITE-SPECIFIC AND THOUGHT PROVOKING VISUAL ARTS**

Our **Visual Arts** presentations are often commissioned specifically for Esplanade’s unconventional visual arts exhibition venues, many of which are found spaces in the centre’s public areas. In FY2016/2017, we curated our visual arts presentations based on four quarterly themes—*Listen, Listen; Landscapes; Identifying Us* and *Body Politic*.

Some highlights from the year were ***Dialog*** by **Zulkifle Mahmod**, a sound installation that used our Tunnel’s aural architecture to challenge ideas of territory, control and transmission; ***CONSTRUCTION SITE 2016*** by **Delia and Milenko Prvacki**, an allegorical representation of life in a fast-developing country; ***Theatre State*** by Indonesian artist **Jompjet Kuswidananto**, a kinetic work that examined how various performing arts forms have been shaped and modified throughout



*Dialog, Zul Mahmod, Visual Arts 2016.*



*CONSTRUCTION SITE 2016, Delia & Milenko Prvacki, Visual Arts 2016.*



*Theatre State, Jompjet Kuswidananto (Indonesia), Visual Arts 2016.*

Indonesian history; *Dwellings* by Vietnamese artist **Bui Cong Khanh**, an exhibition featuring coloured photographs of a miniature slum village created by the artist, accompanied by secretly recorded sounds from an actual slum village, and *I'm a Steamroller Baby* by Singapore artist **Kray Chen**, a site-specific synchronised audio-visual installation at our Tunnel inspired by the artist's memories of serving as a national serviceman in the Singapore Armed Forces.

### BRINGING SINGAPORE TO THE WORLD

In supporting the creation of new works, Esplanade also seeks opportunities for the works to be presented overseas, whenever suitable. Such presentations introduce Singapore and Asian artists, arts and culture to international audiences.

In FY2016/2017, *Hanuman: The tale behind the name*, a production for children produced by Esplanade for *Kalaa Utsavam—Indian Festival of Arts 2015* was invited to the Queensland Performing Arts Centre's Out of the Box festival. The production's run at the children's festival comprised 12 performances, attended by over 1,300 people.

### PRESENTING THE WORLD'S FINEST

Over the course of the year, we were privileged to present inspirational performances by some of



*Royal Concertgebouw Orchestra Amsterdam conducted by Daniele Gatti (The Netherlands), Classics 2017.*

the finest international artists across different art forms, from classical to popular and indie music, and from contemporary dance to theatre and film.

With the support of Esplanade's Arts Benefactor Patek Philippe, we presented the **Dresden Philharmonic Orchestra with David Fray** led by **Michael Sanderling**. For the first time, we also brought in what is arguably the world's top-rated orchestra—the **Royal Concertgebouw Orchestra Amsterdam** conducted by **Daniele Gatti**. The orchestra's spirited and polished performance has set the bar for future orchestral performances in our Concert Hall.



*Dresden Philharmonic with David Fray, conducted by Michael Sanderling (Germany), Classics 2016.*



*The Philippine Madrigal Singers (The Philippines),  
Voices Series 2017.*

The **Philippine Madrigal Singers'** return after five years caused much excitement among the choral and resident Filipino communities, and the group performed to a sold out Concert Hall.

Under the *Mosaic* banner, we presented singer-songwriters **Lisa Hannigan** and **Patrick Wolf** and British rock goddess **PJ Harvey** in their Singapore debuts. Taiwanese singer **Yoga Lin** played to a full house at *Huayi—Chinese Festival of Arts*, and English musician **Elvis Costello** returned to perform in our Concert Hall, enchanting audiences with his versatility and storytelling.

Closer to home, our audiences' appetite for stars from Malaysia and Indonesia was satiated by popular Malaysian pop group **KRU's** 25th anniversary concert at *Pesta Raya—Malay Festival of Arts* and Malaysian pop artist **Noh**



*PJ Harvey (UK), Mosaic Music Series 2017.*

**It is a pleasure to be here  
in your country and to  
play in such a beautiful  
hall. Thank you for being  
such great hosts.**

*PJ Harvey, Mosaic Music Series 2017.*



*Yoga Lin LIVE (Taiwan), Huayi—Chinese Festival of Arts 2017.*

[The Esplanade Concert Hall is] ideally suited as not only can you throw your voice out into it, but you can also sing very intimately and invite the audience in.

Elvis Costello, as quoted in *The Straits Times Life*, 10 September 2016.



*The Dirt Radicals (Australia), Baybeats 2016. (photo credit: Danial Halim)*



*Decadance, Batsheva Dance Company (Israel), da:ns festival 2016.*



*KRU 25, KRU (Malaysia), Pesta Raya—Malay Festival of Arts 2016.*

Salleh's concert *Angin Kencang* as part of *Pentas*. Partnering with **Euphoric Pte Ltd**, we also presented Indonesian pop idol **Afgan's** concert *SIDES* and Indonesian pop-rock band **Ungu's** 20th Anniversary Concert.



*Nelken (Carnations), Tanztheater Wuppertal Pina Bausch (Germany), da:ns festival 2016. (photo credit: Bernie Ng)*

Working with **Teamwork Productions**, we presented *Ek Mulaqaat*, a musical tribute to the late Indian poets Sahir Ludhianvi and Amrita Pritam and *Hazaaron Khwaishein Aisi... A Tribute to Shri Jagjit Singh* by **Shekhar Ravjiani**.

Both *Baybeats* and our themed free performances *Rocking the Region* brought in some of the most progressive bands from around the region. The bands played to enthusiastic crowds and also met up with Singapore presenters and musicians through networking opportunities initiated by Esplanade.

We celebrated international dance masters during *da:ns festival*, beginning with *Nelken (Carnations)*, the classic work by **Tanztheater Wuppertal Pina Bausch**. It was the company's long-awaited return to Singapore after almost 40 years. At the festival, we also welcomed flamenco superstar **Sara Baras' Voces**, and **Batsheva Dance Company's Decadance**, which was choreographed by its artistic director **Ohad Naharin**. As part of the *da:ns series*, **Matthew**

**Bourne's** dance company returned with ***Sleeping Beauty—A Gothic Romance***, captivating almost 6,500 audience members. **Cloud Gate 2** premiered at *Huayi—Chinese Festival of Arts* with works by award-winning Taiwanese choreographers **Cheng Tsung-lung** and **Huang Yi**.

For the third consecutive year, we partnered with **Beijing People's Art Theatre** to present a classic Chinese theatre work. ***Top Restaurant*** is a well-loved work that chronicles the ups and downs of a Peking duck restaurant over half a century, epitomising the colourful cuisine and rich history of China.

*Huayi—Chinese Festival of Arts* was home to two blockbuster theatre productions—***Secret Love in Peach Blossom Land*** by Taiwan's **Performance Workshop** and Hong Kong company **Dionysus Contemporary Theatre's** madcap take on ***A Midsummer Night's Dream***. Following a warmly-received run of ***Travel with Mum*** by Hong Kong's **The Nonsensemakers** at *Huayi—Chinese Festival of Arts 2015*, we brought it back again in June 2016. The heart-warming production enjoyed another sold-out run, with many audiences bringing their elderly parents for the show.

Through our ***National Theatre Live*** film screenings of ***Hamlet***, ***A View from the Bridge***, ***Man + Superman*** and ***Skylight***, theatre lovers enjoyed the best of British theatre without having to leave our shores. We also screened the final instalment of BBC's Planet Earth Trilogy—***Frozen Planet in***



*Cloud Gate 2—A Triple Bill, Cloud Gate 2 (Taiwan), Huayi—Chinese Festival of Arts 2017. (photo credit: Liu Chen-hsiang)*



*Top Restaurant, Beijing People's Art Theatre (China).*



*A Midsummer Night's Dream, Dionysus Contemporary Theatre (Hong Kong), Huayi—Chinese Festival of Arts 2017. (photo credit: Jack Yam)*



**CELEBRATING OUR CULTURAL TIES WITH JAPAN**

Building on the foundation of Esplanade’s four annual cultural festivals, we organised **Super Japan—Japanese Festival of Arts**, our first cultural festival with a focus beyond the Chinese, Indian and Malay arts. Japan was chosen for the strong ties that Esplanade has with its artists and the affinity that Singaporeans feel for Japanese culture.

Over the 10-day festival, we presented diverse Japanese art forms that reflected how Japanese culture has evolved over time. Japanese residing in Singapore, Japanophiles and arts lovers alike



*Secret Love in Peach Blossom Land, Performance Workshop (Taiwan), Huayi—Chinese Festival of Arts 2017. (photo credit: Jack Yam)*



*Kyary Pamyu Pamyu – KPP 5ive Years Monster World Tour 2016 in Singapore (Japan), Super Japan—Japanese Festival of Arts 2016.*



*Frozen Planet in Concert, Singapore Symphony Orchestra.*

**Concert**—which was accompanied live by the **Singapore Symphony Orchestra**.



*Himiko: Memories of the Sun Goddess, A Production by Suntory Hall (Japan), Super Japan—Japanese Festival of Arts 2016.*

turned up for the festival, all eager for a dose of Japanese culture. Among the highlights of *Super Japan—Japanese Festival of Arts* was a special collaboration between Esplanade and **Suntory Hall** for the first international presentation of ***Himiko: Memories of the Sun Goddess***. During the festival, we also discovered the Singapore public's appetite for the Japanese *matsuri*, a communal festival where people can enjoy performances, games and street snacks.

#### **GLOBAL THOUGHT LEADERSHIP**

Today, there is increasing emphasis on the dramaturg's role in contemporary performance-making. To support the development of this field, Esplanade partnered dramaturg **Lim How Ngean** and **Centre 42** to co-present the inaugural ***Asian Dramaturgs' Network Symposium***. This is the first networking platform for producers and festival organisers from the region which is focused on dramaturgical thinking. At the symposium, we shared our efforts to formalise the role of the dramaturg in Esplanade commissions. The symposium's upcoming instalments will be held in Japan and Malaysia.

#### **WELCOMING THE WORLD'S BEST**

Each year, we also welcome some of the world's best acts and artists through our hirers' presentations, which complement our offerings at the centre.



*SSO Gala: Yo-Yo Ma & The Silk Road Ensemble, Singapore Symphony Orchestra. (photo credit: Jack Yam, courtesy of SSO)*

The return of **Cameron Mackintosh's *Les Misérables*** to Singapore after 20 years generated much excitement among lovers of musical theatre. The production was presented by **Mediacorp Vizpro International Pte Ltd** and featured **Simon Gleeson, Earl Carpenter, Patrice Tipoki, Kerrie Anne Greenland, Chris Durling and Emily Langridge**. Thousands caught the production, which had been reimaged and redesigned to celebrate its 25th anniversary, in its close to two-month run at the Esplanade Theatre.



*SSO Beethoven Gala: Lan Shui—20th SSO Season, Singapore Symphony Orchestra. (photo courtesy of SSO)*



*Les Misérables—The Company 'One Day More' Photo by Matthew Murphy © Cameron Mackintosh Ltd.*

**It was a great pleasure to bring Cameron Mackintosh's acclaimed new production of Boublil & Schönberg's legendary musical, *Les Misérables*, to the wonderful Esplanade Theatre for a hugely successful season.**

Michael Cassel, Executive Producer, *Les Misérables*, 2016.

The **Singapore Symphony Orchestra's (SSO)** presentation of **Yo-Yo Ma & The Silk Road Ensemble** had audiences enthralled by the musical virtuosity and passion on display.

Esplanade's Concert Hall is the performing home of the SSO and in FY2016/2017, it played host to the orchestra's gala performances featuring superstars of the classical music world including **Gustavo Dudamel, Renaud Capuçon** and **Charles Dutoit**. The orchestra's ***Beethoven Gala*** was a celebration of its music director **Lan Shui's** 20th season with the SSO.

#### **EXCHANGES WITH INTERNATIONAL COUNTERPARTS**

Visits by our peers from arts centres in other parts of the world allow us to engage in dialogue and share ideas and best practices. Such opportunities help Esplanade keep abreast of international developments in the arts and culture, and to contribute to thought leadership in the cultural sphere.

Through the year, we hosted visits by representatives from New Zealand's **Auckland Live**, Taiwan's **National Kaohsiung Centre for the Arts**, the **Government of Hong Kong Special Administrative Region's Leisure and Cultural Services Department**, China's **Shanghai Performing Arts Association** and **Sheffield Theatres** from the United Kingdom.

We shared different aspects of Esplanade’s management and operations with our visitors, depending on their area of interest. Topics touched on during the visits included our service culture, programming rationale and approach, as well as Esplanade’s human resources, finance, marketing and building management practices.

We hosted two overseas trainees for an attachment in FY2016//2017. One of the trainees is a painter from China’s **Xinjiang Qiuci Research Institute** and she was attached to our visual arts cluster in the Programming department. The second trainee is a House Management Manager at the **Hong Kong Cultural Centre** and she was attached on a rotational basis to our Venue Partnership, Customer Experience, Logistics and Human Resources departments.



*Esplanade CEO Benson Puah with visiting theatre managers from Shanghai.*

# Spotlight: Pooja Nansi

*A poet reflects on how Esplanade's support helped in the development of her autobiographical one-woman show, **You Are Here***

Writing is sometimes considered a more solitary pursuit among the creative arts, but that's not really true when it comes to poet, educator and spoken word artist Pooja Nansi. Named Singapore's first Youth Poet Ambassador this year, she is also known for organising the Speakeasy poetry slam sessions, and for being part of spoken-word-and-music duo Mango Dollies.

But even for someone used to taking the stage, creating her autobiographical one-woman show *You Are Here* was an exercise in getting used to a different mode of working. Directed by Joel Tan, the piece was first commissioned for the Singapore Writers Festival 2015, as part of Checkpoint Theatre's *What I Love About You Is Your Attitude Problem*. In April 2016, the work was expanded on as part of *The Studios' RAW*, Esplanade's developmental platform for work-in-progress showings of theatre works. In November that same year, *You Are Here* was presented as a fully-staged work during *Kalaa Utsavam—Indian Festival of Arts*.



*Pooja performing in **You Are Here** during Kalaa Utsavam—Indian Festival of Arts 2016.*

“Spoken word is mostly a solo lo-fi effort and while that's the beauty of the form, I think knowing that so many people were a part of the piece made me feel both supported as well as pressured to do my best, because it was no longer just my story,” says Pooja, whose piece touched on her parents’ move from India to Singapore, the border-crossing love stories of her grandparents, as well as her own wedding. “My story also had to live up to the stunning light, sound and set design and the hard work of the production and programming team and the crew.”

Between *The Studios’ RAW* and *Kalaa Utsavam* stagings, this consciousness about the potential of the performance space became even more heightened. “I think the most significant change was the consideration we put into what a theatre space could do for the text”, she reckons. “We wanted to really stretch the possibilities that projection, light, sound and a set could afford the piece. Because the show is autobiographical, we also found that we wanted to add to the text to reflect the time and place I was in. So the script itself changed significantly and we also consciously moved away from the shield of comedy when talking about more difficult issues.”

What stayed constant throughout both productions was the pleasure of working with the Esplanade team, she says. “There was so much administrative and logistical support that

## There was so much administrative and logistical support that as an artist, I really felt freed to just worry about the creative process.

Pooja Nansi

as an artist, I really felt freed to just worry about the creative process. The production team was completely on board and communication was so easy. It was also wonderful that they thought through every detail of what the team needed down to the hot snacks backstage on long days of tech runs. The programming team were really the backbone of this piece because they believed in it long before it actualised. And for that I will always be grateful.”

Pooja’s experience in the theatre has also influenced the way she approaches writing. “It’s made me think about how much synergy exists between non-textual elements (for example, light and sound) and the actual text. It’s quite magical what the right meeting of these elements can achieve. It’s also made me less afraid to pitch my stories and ideas and to dream bigger.”

The image features a solid blue background. Overlaid on this are several overlapping, semi-transparent light blue shapes that resemble organic, rounded forms or abstract architectural elements. A network of thin, white dotted lines crisscrosses the entire scene, creating a sense of movement and connectivity. The lines vary in density and direction, some forming loops and others extending across the frame. In the center of the composition, the text "The Esplanade Experience" is written in a clean, orange-brown sans-serif font.

The Esplanade Experience



*Audiences of all ages enjoying a free performance at the Esplanade Concourse.*

Audiences today expect a positive arts experience to be a seamless one that begins even before they purchase their ticket and extends to after they leave the centre. To ensure that every experience with Esplanade is a delightful one, we are continually seeking ways to refine and hone our online, offline and in-person engagement with our

patrons, be it through our marketing or customer service initiatives.

At the same time, as a registered charity and a not-for-profit organisation, much of what we do at Esplanade would not be possible without the

generous support of our sponsors and donors. As such, we continued to seek ways to engage new sponsors and donors, even as we maintained close ties with our existing supporters.

With all our efforts combined, we hope to continue creating an even more meaningful Esplanade experience for everyone we serve, so that more can come to witness the transformative power of the arts and embrace the arts in their lives.

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

Esplanade's sponsors and donors form a crucial pillar of support for our activities. Each year, we present a diverse range of programmes to serve the wide-ranging needs of our community. Even with financial prudence, our earned income alone is not sufficient to sustain the breadth and depth of our activities. It is only with the support and generosity of organisations and individuals who believe in Esplanade and the role the arts can play in enriching lives that we can do more to serve our community.

Despite an uncertain global economic climate, we were heartened to have seen a 75% increase in our number of sponsors and donors this year, with 117 in FY2016/2017, compared to 67 in FY2015/2016.



Our sponsors and donors contributed a total of S\$3.93 million to Esplanade in FY2016/2017. Although this was 37% less than the donations and sponsorships of S\$6.22 million in FY2015/2016, this was something we had anticipated because of more cautious attitudes towards giving due to economic uncertainty. FY2015/2016 also saw a high level of contributions because it was Singapore's Jubilee Year and the government had encouraged charitable giving by increasing tax exemptions from 250% to 300%.

## PHILANTHROPY

In FY2016/2017, 71 donors contributed to Esplanade. This is our highest number since the centre opened in 2002. A majority had given towards Esplanade's community engagement programmes, where we bring the arts to underserved communities including the elderly, children, youths and people with special needs. This is encouraging for us as it shows that many believe in the ability of the arts to uplift spirits and transform lives. We were particularly encouraged to have received much support for the initiative from Esplanade staff, as well as from Esplanade's suppliers and vendors.

We were also grateful to have artisanal bag designer **Ms Ling Fu** initiate a closed-door event where her bags were sold, with 20 percent of the sales proceeds donated to Esplanade's community engagement programmes.



*Children donating to Esplanade at PIP's PLAYbox.*

Every little bit given towards Esplanade goes a long way. As such, we are constantly seeking opportunities to conduct public fundraising in support of our activities. In October 2015, in conjunction with the first birthday of PIP, our mascot for children, we launched a **donation box at PIP's PLAYbox**. The funds collected go towards our maintenance of the children's arts space, which is free for everyone to enjoy.

Charitable giving tends to increase during the year-end holiday season. As such, we launched our **first public fundraising initiative at the Esplanade Concourse** in December 2016. Visitors to the centre were informed about our community engagement programmes through a display that was set-up at the Concourse. A donation box was placed beside the display to encourage giving towards our community engagement



*Esplanade staff with our fundraising initiative at the Esplanade Concourse.*

programmes. In the same month, we also worked with our ticketing agent SISTIC to launch **#artsforchange**. The initiative prompts patrons using SISTIC's digital platforms to purchase tickets to *Esplanade Presents* performances to donate either S\$3, S\$5 or S\$8 to Esplanade's community engagement programmes, via the online transaction.

To grow awareness of Esplanade's efforts to bring the arts to the underserved, we converted The Alcove, an unoccupied space at the centre's Mezzanine Level that is adjacent to the Box Office and Information Counter, into a showcase for some of our community engagement activities. Information about how the public can donate to help us do more is also woven into the display.



*The Alcove at Esplanade's Mezzanine Level where information about Esplanade's community engagement programmes are displayed.*

### **SPONSORSHIP**

Singapore's increasingly busy arts and cultural scene has led to an increased need for support for the arts from corporates and other organisations. To help grow the arts sponsorship pie in Singapore, Esplanade continually engages and cultivates organisations which are new to the area of arts giving, even as we maintain close relationships with those which have been steadfast in their support for us.

We welcomed seven new Esplanade sponsors in FY2016/2017. Investment management firm **Dymon Asia** was one such organisation which came on board for the first time. The firm sponsored an opportunity for children from Wishing Well Student Activity Centre to participate in an animation workshop at Esplanade, in the lead-up



*Staff volunteer from Dymon Asia with children from Wishing Well Student Activity Centre during an animation workshop.*

to *Octoburst!—A Children's Festival 2017*. Staff volunteers from Dymon Asia assisted the children in creating their own animation videos during the workshop and a fun and meaningful time was had by all. The children were also invited to watch *The Secret Life of Suitcases*, a ticketed puppetry performance during the festival.

Malaysian online fashion store **FashionValet** was another first-time partner for Esplanade. Together, we presented popular Indonesian singer-songwriter Afgan in a concert where he showcased his fifth solo album. Twenty FashionValet shoppers won a VIP experience which provided them with tickets to watch the concert while seated in the Esplanade Box, and the opportunity to meet Afgan after the concert.



*FashionValet shoppers in a meet-and-greet session with Indonesian singer-songwriter Afgan (middle).*

To build sustainable and meaningful relationships with our sponsors, we seek partnerships with organisations which have values or products that are synergistic with Esplanade and our programmes.

**Lam Soon Singapore** is one such organisation. The first-time sponsor of Esplanade leveraged Esplanade's programmes and festivals to round out integrated marketing campaigns for three of its brands – bio-home, Naturel and UFC. For example, bio-home, an eco-friendly line of cleaning products, was a supporting sponsor for *Frozen Planet in Concert*, our third and final presentation of the BBC Earth trilogy presented by Esplanade in collaboration with Singapore Symphony Orchestra. Meanwhile audiences at *da:ns festival 2016* were delighted to receive



*UFC coconut water being given away to da:ns festival 2016 audiences, courtesy of Lam Soon Singapore.*

samples of refreshing UFC coconut water, with over 22,200 packets given away during the 10-day festival.

We were pleased to welcome Singapore’s leading retail payments company **NETS** in its first arts sponsorship outing, as the Official Card for *Pesta Raya—Malay Festival of Arts 2016*. Patrons who used NETS in their payment transactions were offered a S\$5 Esplanade Mall voucher for every S\$50 spent on purchasing tickets to *Pesta Raya* or for every S\$30 spent at the Esplanade Mall.

Esplanade’s presentation of *Matthew Bourne’s Sleeping Beauty* as part of the *da:ns series* provided us with an apt opportunity to partner bedding company **Simmons**. As supporting sponsor for the production, Simmons took the

**This is the first time Lam Soon Singapore has partnered with Esplanade to extend our contributions to the arts and culture in Singapore. The association and alignment of our brands with the programmes have had a positive impact on the brands. We are proud to be supporting the local arts and culture community.**

Mr Whang Shang Ying, Group Executive Director, Lam Soon Singapore.



*Audiences pose with a Simmons backdrop at Matthew Bourne’s Sleeping Beauty.*

opportunity to promote its Beautyrest range of products among our audiences. The brand also set-up a backdrop featuring a bed at the main foyer of the Esplanade Theatre during the production’s run, inviting audiences to snap a

photo of themselves with the backdrop and post it online for an opportunity to win a pair of Simmons pillows.

Another apt partnership came in the form of **TungLok Xihe Peking Duck**’s sponsorship of our presentation of Beijing People’s Art Theatre’s production *Top Restaurant*, an acclaimed play which chronicles the ups and downs of a Peking duck restaurant over half a century. Thanks to TungLok, our audiences’ experience came complete with an opportunity to enjoy the restaurant’s signature Peking Duck dish at a discounted price. In addition, we were also grateful to have had the opportunity to co-host a lunch at the restaurant for representatives of Beijing People’s Art Theatre with Mr Andrew Tijoe, Executive Chairman of the TungLok Group. The lunch was attended by the director and playwright

**NETS is a homegrown national payment choice, and local partnerships—such as this one with Esplanade—help us to promote this identity and give the best perks and deals for all in Singapore to enjoy. Our partnership has allowed us to support Singapore’s arts scene, while assuring audiences that they get the best deal when they pay with NETS.**

Mr Shabirin Ariffin, Vice President and Head of Marketing, NETS.

of *Top Restaurant*, as well as by the deputy troupe leader and party secretary of Beijing People’s Art Theatre.



Lunch Reception with Executive Chairman of TungLok Group Mr Andrew Tjioe, representatives of Beijing People’s Art Theatre and Esplanade CEO Benson Puah at TungLok Xihe Peking Duck restaurant.

Travel company **Trafalgar** also made its first foray into arts sponsorship with us, as a programme supporter for *Boogie Wonderland*, a concert presented as part of Esplanade’s *A Date With Friends* festival for seniors. The company used the opportunity to share more about its wide range of unique tour packages with our audiences. Trafalgar representatives were stationed at our Concert Hall foyer before the show and during intermission, to provide more information about its wide array of trips to our patrons. The company also hosted its clients to the performance.

Even as we continually cultivate relationships with new and potential sponsors, we also treasure the ties we share with our longstanding sponsors. Many have journeyed with us since the centre’s early days and their unwavering support is precious to us.



Lucky winners of a NETS contest met popular Malaysian band KRU during Pesta Raya—Malay Festival of Arts 2016.

**An exceptional platform to celebrate Chinese culture in the form of an outstanding performance. This partnership provided a perfect opportunity to highlight TungLok’s support towards art and heritage.**

Mr Andrew Tjioe, Executive Chairman, TungLok Group.

One such sponsor is watch manufacturer **Patek Philippe**, which has supported us since the centre opened in 2002. We named Patek Philippe Esplanade's Arts Benefactor in 2012, in honour of its longstanding support of Esplanade. In FY2016/2017, we were grateful to have had Patek Philippe's support in presenting the Dresden Philharmonic, conducted by Michael Sanderling and featuring piano soloist David Fray, as part of our *Classics* series.



*Patek Philippe branding on seats inside the Esplanade Concert Hall for Dresden Philharmonic.*

We are also grateful to be able to continue counting on homegrown company **Viz Branz**, which specialises in instant coffee and beverages, as Esplanade's Arts Partner. The company has associated its key brands such as Gold Roast Instant Beverages, Café 21 and CappaRoma with Esplanade's festivals and programmes since 2010. Esplanade's programmes which were supported by these brands in FY2016/2017 included *Jazz*

**Gold Roast 3-in-1 Coffee is honoured to be the sponsor of Moonfest 2016 for the third consecutive year. As an Arts Partner of Esplanade, Gold Roast looks forward to a long-term partnership with Esplanade to make Moonfest a staple arts and culture event for people from all walks of life, adding more colour and meaning to our lives in Singapore.**

*Mr Soh Puay Khong, Chief Operating Officer, Viz Branz Pte Ltd.*

*in July, Matthew Bourne's Sleeping Beauty, Moonfest—A Mid-Autumn Celebration, Huayi—Chinese Festival of Arts and Top Restaurant. As with past years, Viz Branz also prepared coffee samples in specially-designed packages as giveaways for our audiences at the various performances. And as part of a Gold Roast tradition which was started in 2015, traditional lanterns produced by the brand were given away to patrons who participated in our Lantern Walkabout during Moonfest—A Mid-Autumn Celebration.*



*Children carrying their lanterns from Gold Roast during Esplanade's Moonfest Lantern Walkabout.*



*Audiences at a da:ns series performance receiving CappaRoma samples.*



*Audiences at Jazz in July receiving Café 21 samples.*



A child reading a book sponsored by UPS at PIP's PLAYBox.

**At UPS, we are committed to doing more for the community and we have pledged to achieve 20 million hours of volunteer service by the end of 2020. We are honoured to have been a part of Esplanade's Octoburst! festival since 2012 and we strive to continue making a difference to the people around us.**

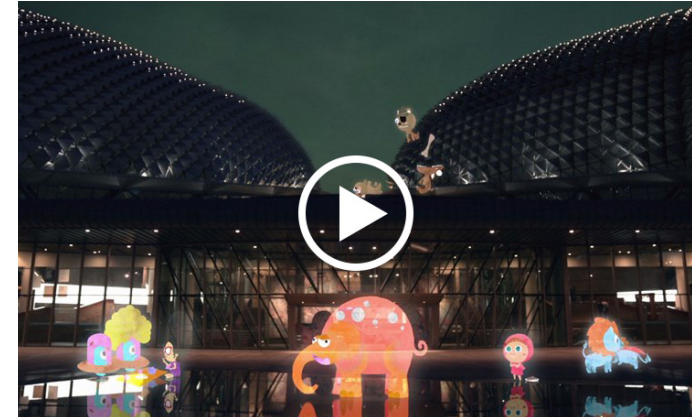
Quote from a representative of UPS Singapore, which sponsored children's books by Singapore writers for PIP's PLAYbox, as well as Esplanade's community engagement programme during *Octoburst! 2016*.

## DIGITAL ENGAGEMENT BEYOND OUR FOUR WALLS

In an age of smart phones and real-time communication, the Esplanade experience goes beyond the centre's four walls to also include online engagement. In FY2016/2017, we took steps towards creating a **content-rich website** that is regularly updated with original content including features on the arts, and productions and initiatives at or by Esplanade.

To grow awareness of the difference the arts can make to people and Esplanade's efforts to bring the arts to different segments of our community, we produced three **brand videos** which were released on our corporate Facebook and Instagram feeds to a warm reception. The videos were also shown in a loop, along with trailers of upcoming Esplanade festivals and shows, on the video screens at our Basement 1 lobby and Upper Concourse.

The best-received video was 'Arts for Change', which follows three individuals through uplifting encounters with the arts—an elderly man, a teenage girl with self-esteem issues, and a boy with special needs and his mother. All were beneficiaries of Esplanade's community engagement programmes. The video received 105,000 views, 626 likes and 192 shares on Facebook. Another video on how children experience and perceive the arts, titled 'Where



Scenes from Esplanade's 'Where Imagination Comes to Life' brand video.

Imagination Comes to Life', also struck a chord. Arts and culture guide *The A List* wrote a feature on the video and called it "a joyously dreamy tribute to the importance of the arts in one's childhood".

While such content helps to brand Esplanade as an arts centre for all, we also want to play an active role in researching and documenting the arts in Singapore and Asia. Where possible, we make this information accessible to everyone online, so that more people may have a better understanding of our arts and cultural heritage.

One such project is **TributeSG**, a project Esplanade launched in conjunction with our 10th anniversary in 2012 to commemorate those who laid the foundations of Singapore's vibrant arts and cultural scene. Since then, we have grown this digital archive to nearly 200 profiles, over 5,000 images and 45 video interviews. While TributeSG previously existed as a standalone microsite, we ported all its content over to Esplanade's website ([www.esplanade.com/tributesg](http://www.esplanade.com/tributesg)) in October 2016, so that anyone who visits it may easily access the information. The words of wisdom of these pioneers also live on in the permanent TributeSG exhibition at the Esplanade Concourse.

TributeSG underscores our long-term commitment to building up archival resources on the arts in Singapore and Asia. To that end, we have begun the process of organising and digitising our archives, which include video recordings of performances and talks, images and print materials, with the intention of repurposing some of these as web content and making the complete collection available to the public in future.



*The TributeSG exhibition at the Esplanade Concourse featuring meaningful quotes by Singapore's arts pioneers.*

To be effective, the production of insightful educational and brand content must be accompanied by a marketing strategy that helps us to connect to the right audiences, at the right time. In October 2016, we embarked on a six-month **"Always On" digital marketing campaign** to demystify the arts, build brand affinity and to promote Esplanade among those who may be less familiar with the centre.

We employed paid search marketing and content syndication using online advertiser **Outbrain** to connect with new audiences and drive traffic to our website. The campaign contributed 8.3% of all first-time website visits from October 2016 to February 2017 and generated over 20 million impressions.



*Esplanade launched JOYears, a free membership programme for anyone aged 55 and above, in June 2016.*

## **BUILDING RELATIONSHIPS THROUGH AFFINITY PROGRAMMES**

Even as we connected with digital natives, we also found a new way to reach out to the silver generation. While we regularly engage seniors through programmes such as the annual *A Date With Friends* festival and the monthly *Coffee Morning & Afternoon Tea* series of concerts, we wanted to also establish a channel to stay in constant touch with these audiences and to better understand their needs.

To that end, we launched **JOYears**, a free membership programme open to anyone 55 years old and above, in June 2016. Through this programme, we can keep in touch with our

**Esplanade & Me**  
A lifetime journey of the arts.  
Start your journey. Sign up today.  
esplanade.com.sg/and-me

**PIP's Club**  
Join PIP on an arts adventure.  
Free membership programme for children under 12 designed to cultivate an early appreciation for the arts.  
Join PIP's Club for fun learning opportunities, exclusive workshops and programmes. Be the first to know what's on for kids with our PIP's World e-newsletter.  
Sign up now!

**Esplanade & Me**  
Your access to the arts begins with Esplanade.  
Sign up to enjoy:  
Savings of up to 15% on shows at Esplanade, exclusive invites to events, workshops and tours and special privileges at selected merchants.  
Save more. Enjoy more.

**JOYears**  
Enjoy the arts. Enjoy life!  
Free membership programme for those 55 years old and above. Enjoy priority queue access at Esplanade Box Office and special promotions on select shows at Esplanade.  
Treat yourself to the Arts. Sign up today!

Esplanade's suite of affinity programmes is complete with the launch of JOYears in FY2016/2017.

### Subscription to Esplanade's membership programmes (as of 31 March 2017)

- ◆ PIP's Club—5,356 (launched October 2015)
- ◆ JOYears—4,202 (launched July 2016)
- ◆ Esplanade&Me White card—1,492 (launched July 2015)
- ◆ Esplanade&Me Black card—59 (launched July 2015)

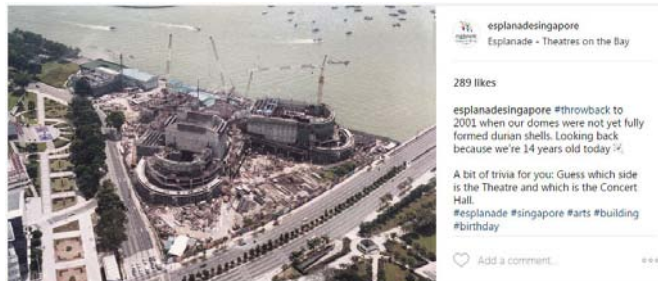
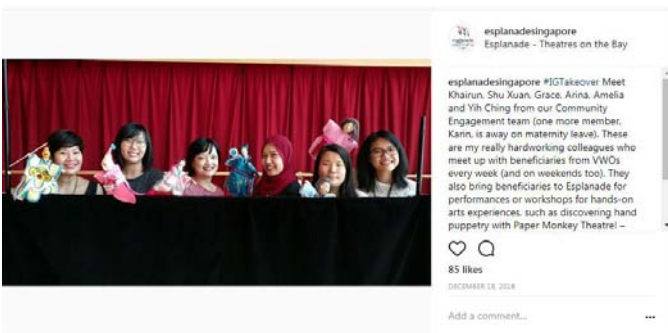
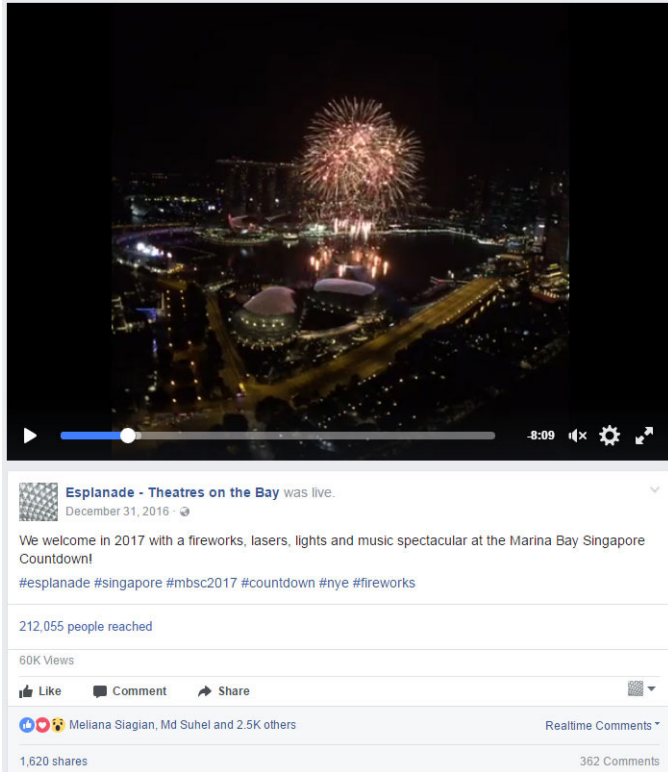


Esplanade&Me members attended an exclusive backstage tour during Huayi—Chinese Festival of Arts 2017.

elderly audience members, understand their needs better, and cultivate their interest in various performing art forms. Apart from enjoying special ticket prices for our programmes for seniors and receiving information about relevant events at Esplanade, members also enjoyed discounts to shows such as the popular musical *Les Misérables* and the celebrated ballet *Matthew Bourne's Sleeping Beauty*.

JOYears rounds out Esplanade's suite of affinity programmes for different audience segments. The other programmes, which were launched earlier in FY2015/2016, are *PIP's Club*, a free membership programme for young children and *Esplanade&Me*, a paid membership for arts lovers. Through the year, we worked with external marketing partners including BooksActually, National Gallery Singapore and Mandarin Oriental, Singapore to offer benefits to our *Esplanade&Me* members.





Esplanade's social statistics as of 31 March 2017

**f @EsplanadeSG**

- ◆ Followers: 28,739
- ◆ New followers: 12,322 – 75.1% increase
- ◆ No. of posts: 772
- ◆ Engagement (Likes, Comments, Shares): 78,000

**@EsplanadeSingapore**

- ◆ Followers: 6,773
- ◆ New Followers: 4,264 – 170% increase
- ◆ No. of posts: 445
- ◆ Engagement (Likes, Comments): 38,000

**REACHING AUDIENCES ONLINE AND OFFLINE**

Having established Esplanade's social media presence over the past few years, we continued to build on our Facebook and Instagram reach through interesting original content and active engagement with followers and visitors. Through our posts, we communicated our brand values and continued to be an informal engagement point for social media users interested in what we do.

At the same time, we were grateful for the continued support we received from media partners, which gave us valuable editorial

Some of Esplanade's posts on Facebook and Instagram in FY2016/2017.

## Along with the Esplanade Annexe Studio, the arts centre is unveiling its new Mosaic Associate Artist scheme this week. The Esplanade is offering its network of connections and experts to chosen artists, to help them grow.

Akshita Nanda, The Straits Times, 30 August 2016.

coverage across different media channels. Many of these features conveyed Esplanade's role as a performing arts centre for everyone, as well as how we are a catalyst for arts excellence, artist development and social transformation.

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### Esplanade's media activities and statistics for FY2016/2017

**Total media advertising value of Esplanade coverage:** S\$18.74 million

**Overall media activities:**

- ◆ Local media activities: 378 activities (565 media)
- ◆ International media activities: 31 activities (50 media)

Total: 409 activities (615 media)

**Overall media clips:**

- ◆ Print & online (local): 4,902 clips
- ◆ Print & online (international): 332
- ◆ Radio: 65 clips
- ◆ Television: 43 clips

Total: 5,342 clips

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### A YOUNGER VIBE FOR THE ESPLANADE MALL

Our retail, food & beverage and services outlets at the Esplanade Mall help to position the centre as a lifestyle destination where people can enjoy the arts and also dine and do a spot of shopping. In FY2016/2017, we converted a section of the Esplanade Mall, separate from the main building and overlooking the waterfront, into the

**Esplanade Annexe**, which also houses our newest performance space, the Annexe Studio.

To serve and attract new and younger patrons, new tenants that could resonate with them were brought in. These outlets include halal noodle bar **Noosh**, **Alter Ego**—a Poké bowl joint by day and bar by night—and artisanal dessert shop **Suzette**. Foodie favourite **Wah Kee Big Prawn Noodle**

**The Durian's first-ever Super Japan festival was an instant hit. Last month, the Esplanade—Theatres on the Bay added a new festival to its already packed calendar—the 'Super Japan—Japanese Festival of Arts'—packing out the bayfront arts centre and delighting the crowds who simply couldn't keep away... The festival made sure that there was something for everyone and demonstrated that there's a lot more to Japan and its culture than what is already so familiar.**

Pawit Masaharind, The Nation, Thailand, 6 June 2016.



brought its robust flavours to the civic district with a bistro-style outlet at the Esplanade Annexe. Other new tenants at the Esplanade Mall include gallery shop **Supermama** and jeweller **Alexandra Maison**.



Our marketing efforts to brand the newest outpost of our Mall included a **media food tasting tour** in January 2017, attended by 28 food and lifestyle online media and influencers, as well as an **Instagram photo contest**. The contest generated interest in Esplanade as a destination and also allowed us to crowdsource more images for our marketing campaigns for the mall. Over five weeks, five themes (ranging from #inthedurian to #esplanademoments) were released to inspire different entries. We received over 400 entries, and worked with social influencer Samuel Ow to pick 25 winners, who were given prizes such as Esplanade gift vouchers.



We took advantage of our bustling waterfront and the buzz of our festivals and programmes to mount Esplanade’s largest outdoor bazaar ever. From 5 to 9 August 2016, the **Esplanade Festival Village** was held in conjunction with our festivals *Pesta Raya—Malay Festival of Arts* and *National Day Celebrations*. It featured about 50 stalls curated by Singapore-based multi-label online shopping hub, LalooLalang. During the five days, over 128,000 visitors flocked to try local treats and street food from 19 food and beverage vendors and check out the wares of 30 retail vendors who

*Exciting food options await diners at the new Esplanade Annexe.*



*A winning entry from Esplanade's Instagram photo contest. (photo credit: Andy Hsu)*



*Patrons checking out the stalls at the Esplanade Festival Village.*

sold a wide range of products from handmade goods to locally-designed apparel. The Festival Village also garnered widespread media coverage. A video created by *TheSmartLocal* saw over 80,000 views in less than a day and reached over 270,000 people.

## A WELCOMING, WARM AND SAFE ESPLANADE EXPERIENCE FOR ALL

### MEETING THE EVOLVING NEEDS OF OUR PATRONS

Audiences today have vastly different expectations and needs from when the centre first opened in 2002. As such, we embarked on an exercise to relook our house rules, to better meet the expectations of our audience and to communicate what constitutes good audience etiquette in a friendlier manner.

As a result of this exercise, we rolled out new guidelines for our house rules in December 2016, where we adopt a different set of house rules for performances of different natures. For example, where suitable, we may adopt more relaxed house rules such as allowing audiences to consume food and drink in the venue during the performance, or encouraging them to snap and share photographs of the performance. We designed signage which communicates these different house rules in a clear and friendly manner and the appropriate signage is displayed at the venue for every performance.

For convenience and efficiency, many people now prefer performing transactions for various services online. Recognising this, we worked



*Warm and welcoming service is a hallmark of the Esplanade experience.*

with our ticketing agent SISTIC to **enable online transactions** for patrons who wish to purchase season parking at Esplanade, as well as for those who wish to go on the Esplanade Walk, our front-of-house guided tours for the public.

### KEEPING ESPLANADE SAFE FOR EVERYONE

The safety of everyone who visits and works at Esplanade is a priority for us and we do all we can to ensure the security of the centre.

In September 2016, we partnered the Singapore Police Force and the Singapore Civil Defence Force to conduct **Exercise Heartbeat 2016**, an emergency preparedness exercise comprising a simulated terror attack. It was an opportunity



*Esplanade's security team works round the clock to ensure a safe environment for all who work and visit.*

for Esplanade's security team, as well as the participating agencies, to enhance our emergency preparedness and joint response during a crisis.

In view of the increase in terror attacks globally, we also took every precaution to ensure a safe night out for everyone who attended *Marina Bay Singapore Countdown 2017* on New Year's Eve, adopting **increased security measures** during the event.

To share best practices and keep ourselves updated on the latest security measures, we hosted the Singapore chapter of **ASIS International**—a global community of security practitioners—for a field visit to Esplanade.

## DELIVERING THE ESPLANADE EXPERIENCE

As Singapore’s national performing arts centre, Esplanade exists to serve everyone in our community, through the arts. As we look ahead to Esplanade’s next stage of serving the community, we felt it was timely for us to adopt a service commitment which would refresh our service culture and remind us to embody what we stand for.

As such, we have adopted the phrase **“Yes, we can”** as Esplanade’s service commitment, with “yes” standing for the following:

- Y** – You      Each one of us must take personal responsibility and ownership to look after our patrons.
  
- E** – Everyone      Esplanade is a centre for everyone and all of us must commit to serving our community through the arts. Our modus operandi and the way we conduct ourselves must reflect this mission.
  
- S** – Service      Service must be what the Esplanade experience is all about. It should be welcoming, delightful, memorable and provide a sense of national pride.



*Esplanade staff at a training session for “The Esplanade Experience” programme.*

To introduce this service commitment to all Esplanade staff, we launched a **“Design a Mug”** competition in January 2016 where everyone was encouraged to submit their creative interpretations of “Yes, we can”. Three winning entries were selected from 200 submissions, and the winning designs were reproduced on mugs and distributed to all staff.

We also worked with an external consultant to design a training programme on **“The Esplanade Experience”** for all full-time, casual and outsourced staff to attend. Through it, we hope that everyone in the Esplanade family will become familiar with Esplanade’s service commitment and embody its spirit in all that we do.

# Spotlight: Deepa Chatrath

*The General Manager of Patek Philippe Southeast Asia shares why the brand's partnership with Esplanade is based on a commonality of purpose*

Swiss watchmaker Patek Philippe has supported Esplanade since its inception, contributing over S\$2.2 million to the arts centre to date. Looking back on this longstanding relationship, Deepa Chatrath, the General Manager of the brand in Southeast Asia, recalls, "The creation of Esplanade was a special moment in the history of a young nation—it created a world-class space for the performing arts in Singapore. It brought performances by leading artists from the region and the world to Singapore. We at Patek Philippe felt the privilege of associating with the mission of Esplanade, to nurture love for arts in one nation."

Patek Philippe's partnership with Esplanade started in 2003, with its sponsorship of a performance by famous Portugese Fado singer Misia. It went on to support many other world-class acts including the Finnish Savollinna Opera Festival's *Turandot*, the Bolshoi Ballet, and the Dresden Philharmonic Orchestra. Patek Philippe has also exclusively sponsored a performance by Japan-born American violinist Midori. "Like all the performances that we have sponsored, Patek Philippe always strives to extend the boundaries



*Deepa shares that Patek Philippe supports Esplanade to help nurture a love for the arts.*

of art,” says Deepa. “The sponsorships that we associate ourselves with are always international acts of distinction, which is also a natural association of quality and excellence—the very same qualities found in all Patek Philippe timepieces.”

Presenting the 2016 Singapore debut of the Dresden Philharmonic Orchestra was particularly memorable, as this coincided with the 20th year of Patek Philippe’s signature “Generations” campaign. “Since 2011, the Dresden Philharmonic Orchestra has been led by Principal Conductor Michael Sanderling, whose commitment to music education and nurturing young musicians is similar to Patek Philippe’s commitment to the arts,” Deepa notes. “It resonates with Patek Philippe’s own beliefs. ‘You never actually own a Patek Philippe, you merely look after it for the next generation’—this is the fundamental mantra of the manufacturer, in particular from its status as a family business that is also being handed down from father to son, to keep building the world’s finest watches for future generations.”

The arts resonates with Patek Philippe’s clients, Deepa believes. “At heart, our collectors and watch aficionados appreciate and value human artistic endeavours. They have a strong appreciation of the discipline, focus and effort it requires to practise an art form at its highest. The variety of performances that Esplanade is

## It is important to find a partner whose mission is in line with ours—to continue to nurture the arts, artistic tradition and to inspire and evoke the love of the arts in the next generation in Singapore.

Deepa Chatrath

able to present enables our clients to have unique and exclusive experiences. These include special meet-the-artist sessions where possible, exclusive autographed memorabilia, as well as exclusive backstage previews.”

In 2012, the heritage brand was named as Esplanade’s Arts Benefactor to acknowledge their significant contributions to Esplanade over a decade, and Deepa hopes that this longstanding partnership will continue to grow. “A mission that is close to Patek Philippe’s heart is to preserve, innovate and build on artistic traditions in mechanical watchmaking. Singapore is a key market for us in the region and the growth of Patek Philippe is linked to the growth and development of this young nation,” she says. “It is important to find a partner whose mission is in line with ours—to continue to nurture the arts, artistic tradition and to inspire and evoke the love of the arts in the next generation in Singapore. Through our partnership with Esplanade, we hope to continue to bring world-class performances

which we can identify with to Singapore. Esplanade marks our ongoing commitment to the arts and to support Esplanade’s vision of becoming a premier performing arts centre not only in Singapore but also around the world.”

# Spotlight: Ling Fu

*A self-taught designer's belief in the value of the arts spurred her to raise funds for Esplanade's community engagement programmes*

Designer Ling Fu's eye for beauty was first honed in Indonesia, where she grew up. "I would visit the timber mills owned by my family, and it left quite an impression on me," she remembers. "I saw beautiful trees in the forests, as well as the intricately carved furniture crafted by Indonesian artisans. It must have been odd to see a young girl being surrounded by machinery, large pieces of timber and elderly craftsmen, but I loved it. It left me with a profound respect for everyone's role in the process and a sense of true intrinsic value. I only design and produce what I stand by; anything less feels like a waste of beauty and time."

As an adult, she started designing furniture because she couldn't find any pieces that matched the beauty of the woods that she saw as a child in Indonesia. Beginning in the early 1990s, she ran her own furniture production company in Indonesia and the West Coast of the United States for almost two decades, handling everything from production to distribution and sales.



*Ling Fu held a closed-door sale of her handbags in 2016 and donated 20 per cent of the sales proceeds to Esplanade's community engagement programmes.*



In 2015, she started designing bags for a similar reason, because “I couldn’t find the perfect bag that used beautiful crocodile skins the correct way”. She named her brand lora, a combination of letters that each mean something special to her. “L is for my name, O because all the girls in my family are born in the month of October, and RA is part of my Indonesian last name, Rahardjo.”

The brand relies mainly on word of mouth, with an appointment-only Singapore boutique designed by her husband, architect Soo K Chan, and slated launches with exclusive American retailers to come. In 2016, she also held a closed-door sale of her handbags, with 20 per cent of the sales proceeds donated to Esplanade’s community engagement programmes.

“I wanted to get involved because I believe that while art is not a basic need, it is an enriching one nonetheless,” she says of the impetus behind this fundraising initiative. “Every human being should have at least one opportunity in their lifetime to see and experience the arts. For this reason, I would say the arts workshops from Esplanade’s community engagement programmes are meaningful.”

The feedback from her customers who attended the fundraising event was “incredibly encouraging and inspiring”, she remembers. “They were as equally happy to give to a worthy cause as they

## Every human being should have at least one opportunity in their lifetime to see and experience the arts.

Ling Fu

were to receive something beautiful and useful. I think they all intuitively understood what I was trying to achieve with lora. It’s been absolutely wonderful to have their support in fundraising efforts and I’m excited to share what I have in store.”

For this self-described autodidact designer, learning to design beautiful things is a matter of “a lifetime of observing and being immersed in the details”. The arts play an important role in inspiring her as well. Experiencing the way Maestro Zubin Mehta led the acclaimed Israel Philharmonic Orchestra at the Esplanade Concert Hall, for example, “was a personal favourite”, Ling Fu says. “For me, it’s about the precision, rigour, discipline—all things of beauty, and they manifest differently, whether in design or in music.”

# Spotlight: Audrey Liew

*Braun Büffel's General Manager for Asia Pacific reveals the affinity between the German leather goods brand and the discipline of dance*

From the Eifman Ballet of St Petersburg in its first edition in 2006 to *Nelken (Carnations)*, the classic work by Germany's Tanztheater Wuppertal Pina Bausch in 2016, Esplanade's *da:ns festival* has featured a wide variety of top-notch dance talent over the course of 12 years. Through it all, German leather goods brand Braun Büffel has been a constant for the festival—it is the only sponsor that has supported an Esplanade festival since its inception.

"The arts has always been a core foundation of our house, and one of the core values is to explore newness," says Ms Audrey Liew, the brand's General Manager for Asia Pacific. "When *da:ns festival* was new, there was no track record and people didn't know what it was about. That's when support was really needed. That's how we looked at it. Through the years, we have always been very impressed with Esplanade and their dedication to bringing in an eclectic mix of performances of high quality, that would push the boundaries of imagination."



*Audrey says that Braun Büffel continues to support Esplanade's da:ns festival to give back to society.*

As a 130-year-old brand with a heritage of craftsmanship, Braun Büffel also shares a special affinity with the discipline of dance. “Dance is also about craftsmanship,” Audrey believes. “There is so much skill that goes into it, it’s about passion, precision, hours of training. At Braun Büffel, we are also very passionate about our work, and we are obsessively focused on design and quality. So there is a lot of synergy.”

The value of the festival extends beyond the performances. “We want to give back to society and to Singaporeans, and *da:ns festival* is also about bringing families and friends together,” she says. “Through dance workshops, Esplanade is also able to bring the experience of dance to the community, for them to really have a better understanding of what dance is all about. We also invite our key partners and top members to the performances, and these serve as networking sessions where we don’t talk about business, but rather just enjoy the emotional experience of dance.”

As a girl, Audrey loved ballet. Braun Büffel’s support of *da:ns festival* means she now has many more opportunities to catch dance performances. One memorable experience for her was *An Evening of Five Works*, performed by NDT 2 (the junior division of the acclaimed Nederlands Dans Theater) for the festival’s 2015 edition. “It was a very energetic and beautiful performance, an

## When *da:ns festival* was new ... people didn’t know what it was about. That’s when support was really needed. That’s how we looked at it.

Audrey Liew

incredible experience,” she recalls. That year happened to be the 10th anniversary of the festival, and she had a chance to chat with some of the NDT 2 performers at a post-performance party celebrating the occasion. “It was a nice touch for Esplanade to do that. I talked to the dancers about what it was like to be part of the company, and I could sense a strong camaraderie among them.”

To date, the brand has contributed over S\$500,000 to the festival, and Audrey describes the partnership as a strong and fruitful one that she hopes will continue to thrive. “We really value our relationship with Esplanade, which has also been very supportive of our brand,” she shares. For instance, the 2014 launch of the Büffel Art Project took place in Singapore, and saw artists embellishing the brand’s buffalo icon in different ways as part of a competition. Esplanade CEO Benson Puah was one of the judges for the competition, and the painted buffalos were later exhibited at the centre. “Esplanade has a great team and it’s always a joy to work with them.

There is so much emotion behind dance, and we really want to give everyone the opportunity to experience it. We hope to sponsor the festival for many more years to come.”

The background is a solid blue color. It features several overlapping, semi-transparent, light blue organic shapes that resemble soft-edged polygons or blobs. Scattered across the background are numerous dotted lines in various shades of blue, some forming simple paths and others creating more complex, interconnected patterns.

The Organisational Perspective:  
An Effective, Sustainable and Responsible Organisation

Esplanade has welcomed over 92 million visitors since we opened in October 2002, making us one of the busiest performing arts centres in the world. To ensure prudent and efficient use of our resources, we constantly seek ways to maximise operational efficiencies, balancing this with an emphasis on offering a good arts experience for our patrons and visitors.

At the same time, to ensure that our staff are well-supported to perform their duties, we regularly review our organisational structure, processes, and initiatives, making refinements where needed to minimise hindrances to productivity.

### MAXIMISING OPERATIONAL EFFICIENCIES

Many of Esplanade’s building equipment and systems have been in operation since the centre opened in 2002. Despite our adherence to a strict operational routine that includes regular maintenance and upkeep, some of our equipment and systems have reached the end of service life and are no longer efficient.

As such, we have begun the process of replacing and upgrading the centre’s major plant equipment and building systems, and this will continue over the next few years.

In FY2016/2017, we embarked on an exercise to **replace and upgrade Esplanade’s chiller and**



*Audiences enjoying a free performance at the Outdoor Theatre.*

**building fire alarm systems.** Both systems had been in operation for 15 years and were no longer serviceable. We plan to apply for certification as a Building Construction Authority (BCA) Green Mark Gold<sup>PLUS</sup> building upon completion of the project.

Meanwhile, to maintain our status as a **BCA Green Mark-certified building**, we continually look for innovative technologies which can be implemented to help our plant equipment and building systems operate more optimally. At the

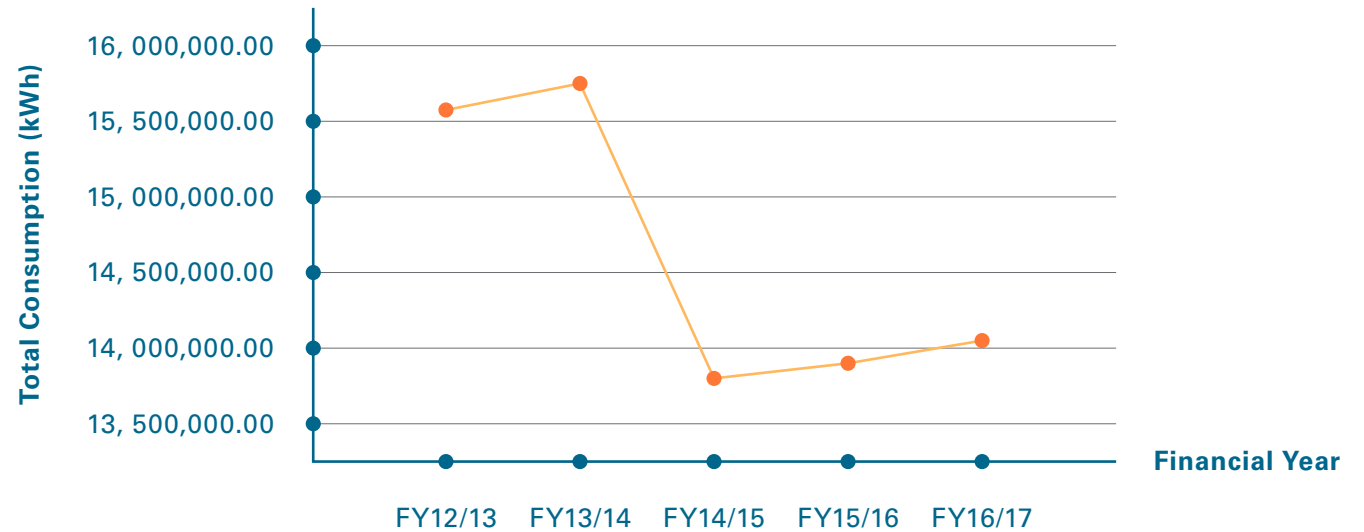
same time, close monitoring of our mechanical and electrical plants helps us to ensure that these are operating efficiently.



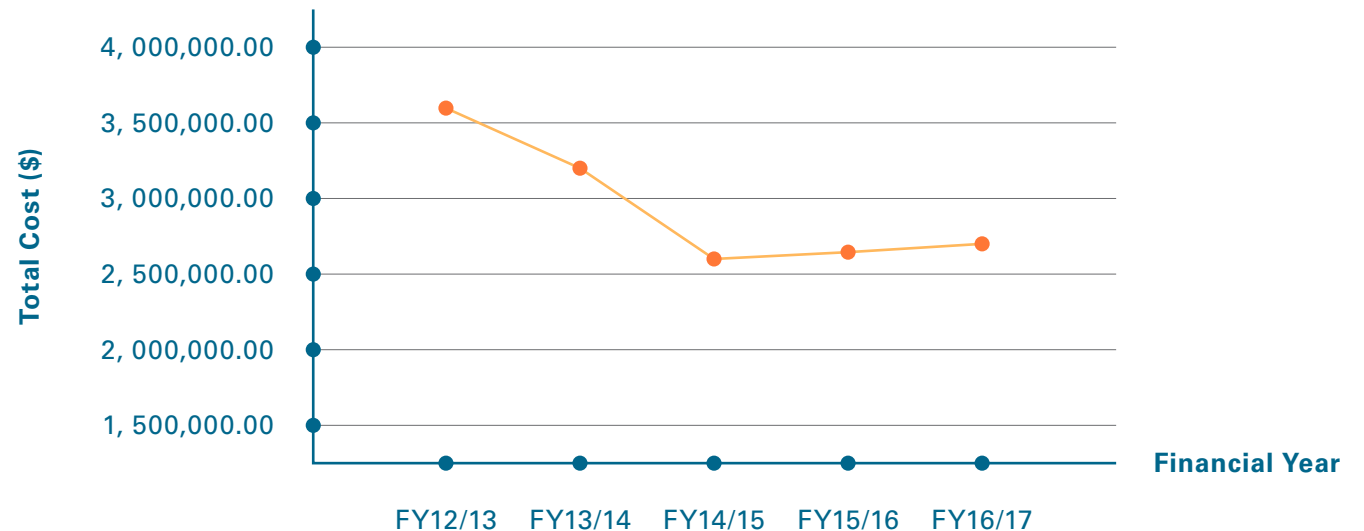
*Esplanade continually seeks innovative technologies which can be implemented to help our plant equipment and building systems operate more optimally.*

We are also progressively upgrading the centre’s lighting systems to more **energy-efficient LED lights**. This will help us to reduce energy consumption and contribute to lower operational costs in the long run. Our efforts thus far have enabled us to achieve a reduction in our energy costs and consumption levels in FY2016/2017, compared to five years ago in FY2012/2013, despite slightly higher levels of activity at the centre.

**ESPLANADE’S ENERGY CONSUMPTION OVER A FIVE-YEAR PERIOD (EXCLUDING MALL TENANTS’ CONSUMPTION)**



**ESPLANADE’S ENERGY COSTS OVER A FIVE-YEAR PERIOD (EXCLUDING MALL TENANTS’ COSTS)**



## ORGANISATIONAL REFINEMENTS FOR GREATER EFFICIENCY

For Esplanade to remain efficient, it is imperative that our organisation's structure meets our functional needs. Where necessary, refinements are made to the way our teams are structured to ensure that we are well-placed to meet the organisation's evolving needs.



*Esplanade's Customer Experience team is trained to perform the centre's full range of frontline functions.*

From October 2016, we formed a **new Customer Experience department**, comprising the formerly separate Customer Service and Ticketing departments. This means all our Customer Experience Officers will be trained to perform the full range of frontline functions. These include facilitating Esplanade's public centre tours, selling tickets at the Box Office, making group sales, managing the Information and Box Office counter and call centre, as well as undertaking the role of a Venue Officer during performances, where

they will need to supervise our casual ushers and ensure that the hospitality needs of our patrons are met. We believe that this new structure will enhance the productivity of our frontline team, and broaden the competencies of our staff as well as enhance their career paths.

With the addition of the Annexe Studio to our stable of venues at the centre, a small unit—comprising a Venue Manager and a Programmer—was formed to manage the space.

### VICTORIA THEATRE & VICTORIA CONCERT HALL AND DRAMA CENTRE

In December 2016, the Ministry of Culture, Community and Youth (MCCY) and National Arts Council (NAC) announced that The Esplanade Co Ltd (TECL) would **hand over the management of Drama Centre (DC) and Victoria Theatre & Victoria Concert Hall (VTVCH)** to Arts House Limited (AHL) on 1 August 2017.

MCCY (formerly Ministry of Information, Communications and the Arts) had directed TECL to manage DC and VTVCH—venues under NAC—in 2010 and 2013 respectively. NAC's intent for this strategic partnership was for TECL to develop the industry's capabilities for the management of these mid-sized venues. In our time managing the venues, we have developed manpower capabilities in the areas of technical theatre, production and venue management, as well as oversaw the

setting up of VTVCH operations after it re-opened post-refurbishment in the middle of 2014.

This move is in line with the expansion of AHL's role as an arts intermediary and as a professional manager of multi-disciplinary arts venues. In the last few years, AHL has developed capability and gained experience managing Goodman Arts Centre, Aliwal Arts Centre and organising the Singapore International Festival of Arts. It is more than ready to take on the management of DC and VTVCH—and support the production of quality arts performances there. With AHL managing three major institutional venues in the Civic District—The Arts House and VTVCH, it has the potential to play a key place-making role in creating a vibrant Civic District with a strong cultural identity, where Singaporeans gather to learn about our rich heritage and participate in the arts.

Having established a firm foundation for the operations of these venues, we also felt that it was time to hand over the baton, including the 35-strong team at DC and VTVCH we have developed. As the national performing arts centre, we continue to develop industry capabilities through our technical theatre training programmes, our internship programmes, and various job opportunities created. At the same time, we are deepening our role in two key areas. The first is developing the arts to impact young audiences, youths, underserved communities and seniors. The second is developing Singapore's

artistic capabilities by supporting the creation and production of new works, strengthening our international ties and managing our own mid-sized waterfront theatre in the near future.

### **LONG SERVICE AWARDS**

Our staff are our most precious resource. It is their passion and commitment that enables us to fulfil our mission as Singapore's national performing arts centre.

In FY2016/2017, 31 staff celebrated different milestones with Esplanade. This included one who celebrated his 15th anniversary, 10 who marked their 10th anniversary and 20 who marked their 5th anniversary. We thank them for their continued commitment and loyalty to Esplanade.



*Esplanade staff gather on 12 October each year to celebrate the centre's birthday.*

#### 15th Anniversary

| Staff         | Department              |
|---------------|-------------------------|
| Lim Ewe Leong | Relationship Management |

#### 10th Anniversary

| Staff                      | Department                        |
|----------------------------|-----------------------------------|
| Teo Swee Shang             | Engineering & Building Management |
| Norafidah Bte Razali       | Finance                           |
| Yvonne Hoo                 | Finance                           |
| Rajeswari d/o Ramachandran | Programming                       |
| Isis Koh                   | Technical Production              |
| Immanuel Poh               | Technical Production              |
| Lynn Liu                   | Technical Production              |
| Mandy Tay                  | Technical Production              |
| Muhd Anwar Bin Razi        | Technical Production—Lighting     |
| Mohd Fazil Bin Sulaiman    | VTVCH & DC                        |

#### 5th Anniversary

| Staff                  | Department                        |
|------------------------|-----------------------------------|
| Brenda Ong             | Arts Marketing                    |
| Caroline Cheong        | Arts Marketing                    |
| Cynthia Tan            | Arts Marketing                    |
| Tan Wen Rui            | Arts Marketing                    |
| Charmaine Rivera Cruz  | Customer Experience               |
| Siti Azlyana Bte Azman | Customer Experience               |
| Zaira Maranan          | Customer Experience               |
| Jackson Wong           | Engineering & Building Management |
| Jamaludin Bin Hussensa | Engineering & Building Management |
| Nelson Juan Pangilinan | Engineering & Building Management |

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Esplanade's Technical Production staff at work.

**HEALTH & SAFETY AND STAFF WELFARE**

Esplanade takes a serious view of the safety and well-being of our staff and patrons. We take every possible measure to ensure that we provide a safe work environment for all who work at and visit the centre. In July 2016, we appointed an outsourced **Workplace Safety & Health Officer** on a contract basis. The officer is based at Esplanade twice weekly and he inspects and audits our health and safety measures, to ensure that the centre is safe for our staff and patrons.

Internally, we have also instituted a practice where all staff are regularly briefed on matters raised by the **Workplace Health & Safety Officer** during our **Health & Safety Committee's** monthly

**5th Anniversary**

| Staff        | Department                     |
|--------------|--------------------------------|
| Diana Koh    | Finance                        |
| Harriet Tan  | Finance                        |
| Lin Jiahui   | Housekeeping                   |
| Tan Li Ting  | Human Resources                |
| Tee Zee Kee  | Information Technology         |
| Ng Wee Hua   | Marketing Services             |
| Shridar Mani | Programming                    |
| Dalton Ong   | Technical Production – Sound   |
| Martin Olesk | Technical Production – Staging |
| Rachelle Tan | Venue Partnership              |

meetings. These briefings are conducted by each department's representative on the committee and ensure that all staff are aware of ways in which they can ensure their own health and safety at work.

To provide a more comfortable work environment and better facilities for our casual technical and production crew who often work long hours, we carved out a space to install **additional and larger lockers** for their belongings. The **toilet and shower facilities** near the lockers were also renovated.

Esplanade signed up as a corporate member with **Savio Staff Travel** in June 2016. The service allows

our staff to book flights, hotel accommodation, tour packages and attractions for their personal overseas trips through the company's website at a discounted rate.



Esplanade's staff are regularly briefed on health & safety-related matters.

## CELEBRATING THE ESPLANADE SPIRIT

Members of the Esplanade family are bound by a common belief that we can make a positive difference to our community together. This conviction leads us to go above and beyond when we serve our community through the arts, and spurs us to other actions that also allow us to contribute to a greater good.

In October 2016, we invited the team from the **Bone Marrow Donor Programme** to share about the programme at our General Staff Meeting. Sixty-five Esplanade staff signed-up on the spot to become bone marrow donors. In February 2017, a team of 20 comprising Esplanade staff, as well as their family and friends, took part in the annual **Run for Hope** which raises awareness and support for cancer research.

Singapore's former **President S R Nathan passed away** in August 2016 and a team of Esplanade staff represented the organisation in paying our respects to him, while his body was lying in state at Parliament House.

In what has become an Esplanade tradition, our staff are encouraged each August to come to work **dressed in red and white**—the colours of Singapore's national flag—on the last working day before the National Day public holiday. We were happy to reprise this in 2016.



*Esplanade staff dressed in red and white for Singapore's National Day in 2016.*

To thank our full-time staff for their hard work through the year, a **"Thank You Lunch"** was held at the end of March 2017. The annual event is a treasured opportunity for everyone to gather and catch up with colleagues whom we may not meet regularly in our daily work. A mini lucky draw is held at the lunch each year, with prizes generously sponsored by members of our senior management team.

Our casual staff are vital members of the Esplanade family and contribute greatly to our vision and mission. We also held **"Thank You Dinners"** for our casual front of house staff (comprising ushers, artist liaison officers, retail and administrative staff, and our gallery and PIP's PLAYbox sitters), as well as for our backstage technical staff (technical crew, stage managers and wardrobe crew).

# Spotlight: Isniahwati Ithnin

*This dedicated Customer Experience Officer finds meaning in letting more people know what Esplanade is all about, her own family included*

Isniahwati Ithnin has always loved the arts. Before she joined Esplanade, she worked as a pre-school teacher for 15 years, and always tried to make sure that the children she taught were able to attend an arts performance every year. She even got to know her husband because of her passion for the arts—the couple first met when she came to the centre for a show, and he was part of Esplanade's technical production team.

Knowing of her interest, her husband encouraged her to apply for a casual job as an usher at Esplanade. That was how she found herself working at the centre. After one happy year as an usher, "I started wondering if the Customer Experience team would be willing to accept me", Isniahwati says. "I was already in my 40s then, but I told myself that I have to give it a try." She got the job, and is now in her fifth year as a valued member of the Customer Experience team.

Customer Experience Officers like Isniahwati serve as the "face" of Esplanade, since they are usually the first people patrons encounter



*Isniahwati joined Esplanade's Customer Experience team full-time after working casually for a year as an usher.*

at the centre. From manning the Box Office and Information Counter to serving as Venue Officers and Esplanade tour guides, “we have to be a jack of all trades”, she says. “Sometimes patrons ask us for directions to places near the centre, and we have to be up to date with what’s in the area even if it has nothing to do with Esplanade. I see this place as an icon and I love what I do, so I always put on my uniform with a sense of pride. I have an obligation to do my best.”

It always warms her heart when patrons thank her for their experience at Esplanade when they leave the venue. “To me, that’s a big deal. When they hold my hand and say they will come back again, that is always memorable for me,” she shares. “We always try to take the initiative to make their experience better. The challenge of the job for me is learning computer software ... the administration part. Meeting patrons every day is, frankly speaking, the easiest part of my job.”

A mother of five children aged 12 to 25, Isniahwati says her children have had to learn how to be independent when she’s at work, especially since she doesn’t have a regular nine-to-five schedule. “They know why I am passionate about this job.” She also reminisces fondly about the times she brought her late mother to Esplanade for Malay concerts. “It was great to be able to show her where I work, share with her what I do, and let her know that when she comes for a show, she is

## When they [patrons] hold my hand and say they will come back again, that is always memorable for me.

Isniahwati Ithnin

in good hands. She was in a wheelchair, and the staff showed a lot of care and concern when assisting us.”

Later this year, Isniahwati will become a newly minted grandmother, and she is already making plans to bring her grandchild to shows at Esplanade. Beyond her own family, she cannot wait to share her pride in the centre with more visitors. “It’s an iconic building, but a lot of people still don’t know what Esplanade offers. Sometimes students will tell me that they are so scared to come here, it looks so grand, they don’t know if they will be able to afford anything. I tell them, there are performances here that are free, there is visual arts, there is everything. So please come, we welcome you.”

# Spotlight: Heryadi Mohd Yusof

*This technical manager looks back on 15 years with Esplanade and how it has shaped his professional journey*

Heryadi joined Esplanade when it opened in 2002, and he can still remember how it felt to go to work at the performing arts centre when it was brand-new. “There was a feeling of pride and ownership. It’s something I will never forget,” says this technical manager for lighting. “I grew together with this centre. When I first joined, we were still learning, and we made some mistakes along the way, but we also learned a lot and now we are a lot more creative and adventurous.” Now, Heryadi is also a trainer for Esplanade’s technical theatre training programmes for the creative industry.

Formerly a freelancer who worked mostly on concerts, he first got interested in venturing into a different area of the performing arts when he observed a lighting designer at work during a rehearsal of a play in Victoria Theatre. “To light a concert, you just need to beautify the stage and give the people onstage a glow,” Heryadi explains. “Theatre is more precise and three-dimensional, and different lights will give different perspectives on what’s happening onstage. You are painting the stage by building up the cues. I got very interested in how that worked.”



*Heryadi Mohd Yusof (right) conducts a training session for aspiring technical production professionals.*

Knowing of his interest, Chris Das, a friend and fellow freelancer, told him about job openings at Esplanade. “He encouraged me by saying that if you want to pursue something, make sure you do it right, go all the way, don't do it half-heartedly. He told me Esplanade offered a good opportunity to do what I wanted to do in lighting and learn more. I owe this part of my life to him,” Heryadi says. They applied together and ended up as colleagues at the centre, where Chris was “loved by everyone”, says Heryadi. When he passed away from a brain tumour in 2010, “the whole Esplanade was there at his funeral. He was a very nice guy”.

The feeling of being part of a dedicated and close-knit team is one reason that Heryadi has been with Esplanade for 15 years. “The culture that we have gives me a feeling of being supported by all my bosses and colleagues. We enjoy and take pride in what we do, and we feel a sense of ownership when it comes to our work.” Through the years, he's experienced his fair share of challenges, from having to tell a director that her show had to be cancelled because of a malfunctioning light, to figuring out how to give a lighting designer the effect he had previously achieved at another venue with a different type of lighting equipment.

**I grew together with this centre. When I first joined, we were still learning, and we made some mistakes along the way, but we also learned a lot and now we are a lot more creative and adventurous.**

Heryadi Mohd Yusof

Among his most memorable moments are the *Marina Bay Singapore Countdowns* in 2013 and 2014. As the lighting designer for these events, he worked closely with the event's artistic director and Esplanade CEO Benson Puah. “I wanted to do a sweep, following the music, to light up the wishing spheres in the bay, and he felt it wouldn't work. But I knew it would work,” he reminisces with a laugh. So during a rehearsal, he executed his idea in a bid to convince Benson, and he succeeded. “He said it looked good. That was the biggest show I did for Esplanade, and I was given the support and freedom to constantly seek new ideas, and have the courage to take risks.”

# FINANCIALS

The image features a solid orange background. In the center, there is a large, white, rounded, teardrop-shaped graphic with a soft, semi-transparent orange shadow beneath it. The word "FINANCIALS" is written in a bold, blue, sans-serif font across the upper left portion of the white shape. The background is decorated with several overlapping, dotted orange lines that form abstract, organic shapes.

# Governance Report

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

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

Esplanade being a registered Charity and IPC complies with the Code of Governance (the "Code") issued by the Charity Council that was last updated in 2011. 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. In April 2017, the Charity Council issued a refined Code of Governance that will be effective for financial year that commences from 1 January 2018. Esplanade will early adopt the refined Code from the financial year that began on 1 April 2017 where applicable.

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 2017 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 the 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. CEO is the only paid staff invited to sit on the Board based on his personal contributions.

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

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

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

A formal letter is given to each director upon his appointment, setting out directors' duties and obligations together with a copy of the Company's Constitution documents. The Company has an orientation programme for new directors to familiarise them with the business activities of the Company, its

strategic direction and governance practices. A director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures is provided to each director. A tour of Esplanade's facilities is also arranged to enable the directors to acquire a better understanding of the business.

As a group, the directors bring with them a broad range of key competencies in the areas of strategic planning, accounting and finance, business and management, risk management, human resource management, legal and regulatory expertise, marketing, public relations and communications, fundraising, community outreach, digital and social media, the arts and/or any other competencies which the NC feels necessary from time to time. Profiles of the directors can be found on pages 007 to 011 of this Annual Report.

## 1.2 Board Committees

The Board has delegated specific responsibilities to three Committees and each Committee has its own terms of reference, roles and responsibilities which are approved by the Board. The composition of the Board Committees is structured to ensure an equitable distribution of responsibilities among directors, maximise

the effectiveness of the Board and foster participation and contribution. The Board accepts that while these Committees have the authority to examine particular issues and will report back to the Board with their decisions and/or recommendations, the ultimate responsibility on all matters lie with the entire Board.

### Nominating Committee (NC)

The NC was established in November 2002 and currently comprises four non-executive and independent directors. The NC makes recommendations to the Board on all Board appointments and re-appointments and determines whether a Director is independent. It is empowered to establish Board performance criteria and to assess the effectiveness of the Board and the contribution of each individual director.

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

#### Nominating Committee

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

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

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

of the Board, strategic planning and the management of risks and internal controls.

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

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

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

### Audit Committee (AC)

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

## Audit Committee

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

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

The AC held four meetings during the financial year. Besides the AC 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 AC are appropriately qualified to discharge their responsibilities and that the AC Chairman possesses the requisite accounting and related financial management expertise.

The AC undertakes the responsibilities promulgated in the Companies Act and the Code and reviews financial reporting

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

In its review of the audited financial statements for the financial year ended 31 March 2017, the AC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the AC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

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

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

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

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

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

In managing fraud risks, Esplanade is vigilant in looking out for red flags,

observing staff morale, improving reporting, tightening processes and ensuring that operating procedures are adhered to.

The RCSA has been rolled out to all major business and support functions. As part of promoting a “risk-aware” culture and ownership of key processes, the individual departments carry out annual self-assessments of the key processes and review the effectiveness of controls in place. The results of the RCSA are presented to the management team and the AC, and are shared with the external auditors for their added assessment of the Company’s internal control environment.

#### Remuneration Committee

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

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

#### Remuneration Committee (RC)

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

The RC deliberates upon and approves the annual salary adjustment and bonus payments to staff. The RC also considers and approves the remuneration package of the CEO on behalf of the Board, and has the discretion to review the remuneration package of all levels of Esplanade staff.

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

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

#### Fundraising Task Force

A fundraising taskforce involving four Board members was set up during the year to help organise a public fundraising campaign for Esplanade, and that includes seeking funds to build a new 550-seat Theatre that is to be ready in 2021. Board leadership is needed to identify and connect to prospects, supported

by the Secretariat team that comprises a few key Management staff. Members of the taskforce include Dr Patricia Tan Shu Ming (Chairman), Mr Ramlee Bin Buang, Mrs Mildred Tan and Mr Yap Chee Meng.

### 1.3 Board Meetings

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

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

financial reporting standards from time to time during the AC and Board meetings.

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

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

|  | Date of First Appointment | Date of Last Re-Appointment | Term Expiring | Board of Directors | Nominating Committee | Audit Committee | Remuneration Committee |      |          |      |          |  |  |
|--|---------------------------|-----------------------------|---------------|--------------------|----------------------|-----------------|------------------------|------|----------|------|----------|--|--|
|  |                           |                             |               | Number of Meetings |                      |                 |                        |      |          |      |          |  |  |
|  |                           |                             |               | Held               | Attended             | Held            | Attended               | Held | Attended | Held | Attended |  |  |
| Mr Lee Tzu Yang<br>(Chairman)                        | 24 Nov 2003               | 1 Feb 2015                  | 31 Jan 2018   | 4                  | 4                    | 1               | 1                      | –    | –        | –    | –        |  |  |
| Mr Benson Pua Tuan Soon<br>(Chief Executive Officer) | 27 Aug 2002               | 24 Nov 2016                 | 23 Nov 2019   | 4                  | 4                    | –               | –                      | –    | –        | –    | –        |  |  |
| Mrs Rosa Daniel                                      | 24 Nov 2012               | 24 Nov 2015                 | 23 Nov 2018   | 4                  | 4                    | 1               | 1                      | –    | –        | –    | –        |  |  |
| Ms Kathy Lai <sup>(1)</sup>                          | 1 Jun 2015                | 1 Jun 2015                  | 23 Nov 2016   | 2                  | 2                    | –               | –                      | –    | –        | –    | –        |  |  |
| Dr Jennifer Lee                                      | 1 Jun 2014                | 24 Nov 2015                 | 23 Nov 2018   | 4                  | 3                    | –               | –                      | –    | –        | 1    | 1        |  |  |
| Mrs Christine Ong                                    | 24 Nov 2010               | 24 Nov 2015                 | 23 Nov 2018   | 4                  | 3                    | –               | –                      | –    | –        | 1    | 1        |  |  |
| Mr Kenny Powar                                       | 24 Nov 2015               | 24 Nov 2015                 | 23 Nov 2017   | 4                  | 4                    | 1               | 1                      | –    | –        | –    | –        |  |  |
| Mr Ramlee Bin Buang                                  | 12 Dec 2011               | 24 Nov 2016                 | 23 Nov 2019   | 4                  | 4                    | –               | –                      | –    | –        | 1    | 1        |  |  |
| Ms Saw Phaik Hwa                                     | 24 Nov 2007               | 24 Nov 2015                 | 23 Nov 2018   | 4                  | 4                    | –               | –                      | 4    | 4        | –    | –        |  |  |
| Dr Patricia Tan Shu Ming                             | 24 Nov 2015               | 24 Nov 2015                 | 23 Nov 2017   | 4                  | 4                    | 1               | 1                      | 4    | 4        | –    | –        |  |  |
| Mrs Mildred Tan                                      | 24 Nov 2007               | 24 Nov 2015                 | 23 Nov 2018   | 4                  | 4                    | –               | –                      | –    | –        | 1    | 1        |  |  |
| Mrs Valarie Wilson                                   | 26 Feb 2016               | 26 Feb 2016                 | 23 Nov 2017   | 4                  | 4                    | –               | –                      | 4    | 3        | –    | –        |  |  |
| Mr Yap Chee Meng                                     | 24 Nov 2013               | 24 Nov 2015                 | 23 Nov 2018   | 4                  | 3                    | –               | –                      | 4    | 4        | –    | –        |  |  |
| Mr Andre Yeap  | 24 Nov 2014               | 24 Nov 2016                 | 23 Nov 2019   | 4                  | 2                    | –               | –                      | 4    | 3        | –    | –        |  |  |

<sup>(1)</sup> Term Ended on 23 Nov 16

## 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 should not participate or vote on the matter. He should offer to withdraw from the meeting and the Board shall decide if this should be accepted.

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

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

The Board has adopted a Related Party Transaction policy in 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the AC while transactions above a threshold will require immediate AC approval and disclosure to the Board. This is to ensure that the transactions were executed at normal commercial terms and did not prejudice the interests of the Company. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in Note 32 of the Financial Statements.

On 1 April 2016, the company increased its investment in SISTIC.com Pte Ltd ("SISTIC") by 16% to take 51% majority interest. The additional 16% shares were acquired from Sport Singapore that in turn reduced their shareholding to 49% after the sale. Esplanade has effective control over the SISTIC Board with 4 nominees on the 7-member Board, including the position of Board Chairman. Esplanade's CFO is a nominated director on SISTIC Board during the financial year, but does not sit on any sub-committee. Director fees are paid to Esplanade. SISTIC was consolidated in the company's financial statements from this year. The accounting treatment of the investment in subsidiary company is explained in Note 2.4(a) of the Financial Statements.

Esplanade has engaged the professional services of Rajah & Tann LLP where one of our Directors is a Senior Partner of that firm. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann LLP in Note 32. The Board considers the Director as independent and the Director was not involved in Esplanade's decision to engage Rajah & Tann.

Esplanade's Board approved the strategic partnership with the National Arts Council for the management of Drama Centre (DC) from October 2010 and the Victoria Theatre & Victoria Concert Hall (VTVCH) from October 2013. The Board discussed and approved the strategic partnership model, operating framework, resources and budget collectively. Esplanade's Board has oversight of DC and VTVCH and is regularly updated on the activities and financial performance of the two venues.

### 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 MANAGEMENT

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from pages 050 to 053, 085 and 095 to 098 of the Annual Report.

In addition to the average 299 full time staff for FY2016/2017 (including DC and VTVCH), Esplanade has a pool of 567 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of

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

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



## 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 loans 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 works with corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. Donations are also received from the public to support the various programmes presented by the company through donation boxes placed at specified locations with permits sought from the relevant authorities. All sponsorships and donations are channelled through the Relationship Management Department and Development 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 072 to 078 of the Annual Report.

## **8. DISCLOSURE AND TRANSPARENCY**

The Annual Report of Esplanade is published on our website at [www.esplanade.com](http://www.esplanade.com).

Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of \$100,000 and in incremental bands of \$100,000 thereafter. Please refer to Note 33 of the Financial Statements.

Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code.

## **9. PUBLIC IMAGE**

The mission, programmes and activities of Esplanade are published on our website, through our monthly Esplanade programme publication “What’s On”, 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. The team also engages volunteers to assist in various community outreach and engagement activities through contribution of their time.

# Esplanade at a Glance

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

As the primary objectives of Esplanade have to do with social and artistic goals beyond pure financials, a Balanced Scorecard was designed to measure Esplanade’s progress (excluding venues managed by Esplanade on behalf of the National Arts Council). Four perspectives were identified that taken together would provide a holistic view of our performance.

Nevertheless, there are certain limitations even with the Balanced Scorecard approach. Esplanade is in our next phase where we are placing emphasis on deepening the engagement with our audiences and communities, as well as on creating new works. We recognise that while KPIs measure output, the desired outcomes and impact

of this deeper engagement and artistic creation on Singapore’s arts and cultural development cannot be fully captured in a quarterly or yearly report, and require a longer term perspective.

## THE COMMUNITY PERSPECTIVE

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

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

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

FY16/17

### No. of Activities

|  |              |
|--|--------------|
| Ticketed   | 929          |
| Non-Ticketed   | 2,662        |
| <b>Total No. of Activities<br/>(Ticketed &amp; Non-ticketed)</b> | <b>3,591</b> |

### Attendance

|   |                  |
|---|------------------|
| Ticketed  | 454,553          |
| Non-Ticketed  | 1,596,743        |
| <b>Total Attendance<br/>(Ticketed &amp; Non-ticketed)</b> | <b>2,051,296</b> |

### Community Engagement / VWO-centric

|                     |        |
|---------------------|--------|
| No. of Activities   | 505    |
| No. of Participants | 14,749 |

The number of activities and attendance is a total of all events at the centre, consisting of both *Esplanade Presents* and hirer shows managed by the Venue Partnership team. The non-ticketed activities and attendance are largely

*Esplanade Presents* programmes. Through our free performances, talks and workshops, we have made the arts accessible to all and live up to our mission of being a centre for everyone.

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

#### **THE NATIONAL PERSPECTIVE**

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

**No. of New Works or Initiatives**

**No. of Training Courses**

**No. of Trainees**

**No. of Trainees to receive National Certification**

As the international environment changes rapidly, Asia is playing an increasingly important role in many areas, including the arts. We will invest in works that are of significance to reflect the contributions of the region. We will put in more resources to shape, develop and present new works, including inviting artists for residencies at Esplanade. We will grow the body of local and Asian work by commissioning work or co-productions with local/regional companies. We will tap on our existing networks with international arts centres and festivals to promote these new works and to create more opportunities for our artists.

Esplanade is a key training provider for venue and production management, as well as technical theatre for the arts and wider entertainment and hospitality industries. Esplanade will continue its investment in this aspect as there is a need to continue raising industry standards in these areas.

FY16/17

#### **THE INTERNATIONAL PERSPECTIVE**

|    |   |
|----|---|
| 86 | 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. |
|----|---|

FY16/17

|  |    |
|--|----|
| <b>No. of invitations to participate in international conferences / seminars</b> | 41 |
| <b>No. of visits from overseas</b>   | 16 |

## THE ORGANISATIONAL PERSPECTIVE

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

FY16/17

### Key Financial Indicators

|                    |              |
|--------------------|--------------|
| Income             | \$28,478,867 |
| Expenditure        | \$80,167,918 |
| Cost Recovery Rate | 47.5%        |

### Corporate Support

|                             |             |
|-----------------------------|-------------|
| Donation & Sponsorship      | \$3,932,895 |
| Number of Donors & Sponsors | 117         |

### Staff Development

|                                       |      |
|---------------------------------------|------|
| Training (% of annual basic salaries) | 2.7% |
| Staff Turnover (monthly average)      | 0.9% |
| (National average)                    | 1.8% |

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

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

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

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

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

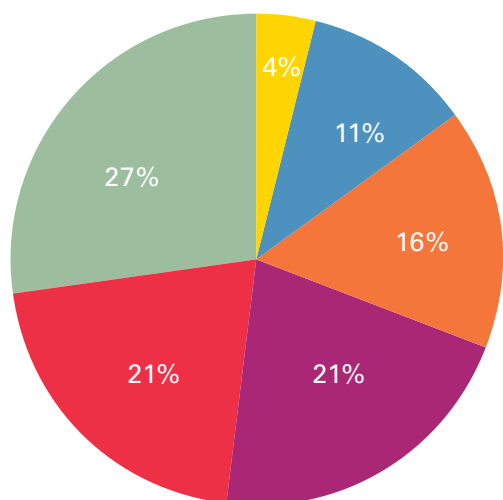
# Financial Highlights

For the Financial Year ended 31 March 2017

|  | <b>FY 16/17</b> | FY 15/16 |
|--|-----------------|----------|
| <b>Company</b>                                       | <b>\$'000</b>   | \$'000   |
| TOTAL INCOME   | <b>35,488</b>   | 36,434   |
| TOTAL OPERATING EXPENDITURE                          | <b>(88,233)</b> | (87,009) |
| DEFICIT BEFORE GRANTS                                | <b>(52,745)</b> | (50,575) |
| SHARE OF PROFITS OF ASSOCIATED COMPANY               | –               | 996      |
| RESULTS AFTER SHARE OF PROFITS OF ASSOCIATED COMPANY | <b>(52,745)</b> | (49,579) |
| GRANTS FOR THE YEAR                                  | <b>41,869</b>   | 40,713   |
| GOVERNMENT SUBVENTION—RENTAL OF PROPERTY             | <b>18,832</b>   | 18,832   |
| RESULTS FOR THE YEAR                                 | <b>7,956</b>    | 9,966    |
| COST RECOVERY RATE                                   | <b>52%</b>      | 55%      |
| CAPTIAL EXPENDITURE                                  | <b>749</b>      | 1,811    |
| TOTAL ASSETS   | <b>86,189</b>   | 78,434   |

**INCOME**

For the Financial Year ended 31 March 2017

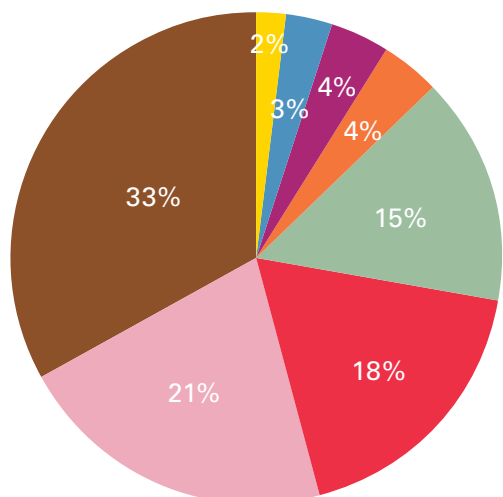


- Venue hire and event services
  - Mall and other rentals
  - Ticketing
  - Sponsorships and donations
  - Car parking
  - Other Income
- Total**

|                               | FY 16/17      |            | FY 15/16      |            |
|-------------------------------|---------------|------------|---------------|------------|
|                               | \$'000        | %          | \$'000        | %          |
| Venue hire and event services | 9,719         | 27         | 8,987         | 25         |
| Mall and other rentals        | 7,407         | 21         | 7,543         | 21         |
| Ticketing                     | 5,663         | 16         | 6,560         | 18         |
| Sponsorships and donations    | 3,933         | 11         | 6,222         | 17         |
| Car parking                   | 1,384         | 4          | 1,466         | 4          |
| Other Income                  | 7,382         | 21         | 5,656         | 15         |
| <b>Total</b>                  | <b>35,488</b> | <b>100</b> | <b>36,434</b> | <b>100</b> |

**EXPENDITURE**

For the Financial Year ended 31 March 2017



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

|                                     | FY 16/17      |            | FY 15/16      |            |
|-------------------------------------|---------------|------------|---------------|------------|
|                                     | \$'000        | %          | \$'000        | %          |
| Employee compensation               | 28,949        | 33         | 27,923        | 32         |
| Rental of property                  | 18,832        | 21         | 18,832        | 22         |
| Property maintenance and utilities  | 16,063        | 18         | 15,681        | 18         |
| Programming costs                   | 13,200        | 15         | 13,790        | 16         |
| Presentation services and relations | 3,655         | 4          | 3,509         | 4          |
| Marketing and communications        | 2,889         | 3          | 2,887         | 3          |
| Depreciation and amortisation       | 1,366         | 2          | 1,381         | 2          |
| Others                              | 3,279         | 4          | 3,006         | 3          |
| <b>Total</b>                        | <b>88,233</b> | <b>100</b> | <b>87,009</b> | <b>100</b> |

# Operating and Financial Review

For the Financial Year ended 31 March 2017

## **AN ARTS CENTRE FOR EVERYONE**

Esplanade continued to deliver a strong calendar of programmes for different communities during the year, with close collaboration with artists and arts organisations in developing and raising standards in the performing arts industry. These programmes reached out to more than two million patrons, with non-ticketed attendances showing a steady growth from the last few years and a deepening of our efforts bringing the arts to voluntary welfare organisations and their beneficiaries.

The company also invested in capacity and content development as we seek to catalyse and support artistic innovation. This includes a range of mentorship programmes for emerging artists, the launch of new associate artist programmes, and ramping up the presentation, commissioning and producing of new works with Singapore artists and arts companies. In particular, several commissions saw Singapore arts practitioners work with their regional counterparts in works that travelled to overseas arts centres and festivals.

For the more than two million patrons who attended programmes at Esplanade, we sought

to ensure that our patrons received the best seamless experience. During the year, the company undertook a company-wide refresh of our service standards to further enhance our patrons' experience at Esplanade, introducing new touchpoints both online and on-site for patrons to learn, explore, and experience more of the centre's offerings.

In this context, a key development of the centre was the refreshing of the tenanted area previously occupied by Colours By The Bay, creating a new concept known as the Esplanade Annexe that comprises food and beverage outlets as well as the new venue, Annexe Studio. Besides being available for hire, the Annexe Studio provides a more casual and flexible space that seeks to support the creation of new works, more immersive performances, live house presentations by local independent musicians, and activities to engage a new generation of audiences. The space also presented an opportunity for Esplanade to experiment with new venue operating models and patron experiences.

## **INVESTMENT IN SUBSIDIARY COMPANY SISTIC.COM PTE LTD ("SISTIC")**

On 1 April 2016, the company acquired an additional 16% shares in SISTIC from Sport Singapore. This increases Esplanade's

shareholding in SISTIC to 51% while Sport Singapore continues to hold 49%. The additional investment of \$4.6m gives Esplanade the ability to direct SISTIC in its business strategy to better serve its clientele of which a majority are from the arts sector. Financial Reporting Standards require fair valuation of SISTIC's net assets at acquisition that resulted in the company recognising a gain on disposal of \$2.23m being fair value over investment cost of the 35% shares previously held. There is also recognition of applicable intangible assets as part of consolidating SISTIC as a Subsidiary Company in the Group balance sheet starting from this year.

## **MANAGEMENT OF VENUES**

Esplanade continues to manage Drama Centre (DC) and Victoria Theatre & Victoria Concert Hall (VTVCH) as part of the company's strategic partnership with the National Arts Council (NAC) since 2010. Besides venue management, Esplanade's role is to also help develop DC and VTVCH efficiently to meet industry needs as receiving venues. With the partnership coming to an end in FY2017/2018, NAC appointed Arts House Limited to take over as venue manager of both the venues from 1 August 2017, a strategic move by NAC to build industry capabilities in venue management.



The income and expenditure for both NAC venues are included in Esplanade's financial statements. Operating deficits that arose from these venues are funded by NAC via an operating grant. As part of the agreement reached with NAC in 2013, Esplanade is to share 50% of any balances after grant for both DC and VTVCH's operations from 1 April 2014 if the annual operational targets are met. The remaining 50% are to be returned to NAC on demand. Balances accumulated by DC before 1 April 2014, while formed part of Esplanade's accumulated reserves, is set aside solely for use in DC's operations and upgrading or maintenance of equipment. Accumulated reserves from DC's operations for the year amounted to \$674,190 while reserves for VTVCH has been distributed fully during the year, as shown in Note 27 of the Financial Statements. Capital expenditure for the two venues continues to be owned and funded by NAC.

### **OPERATING REVIEW**

Esplanade has reached a steady state of operations. Our core revenue streams are optimised, having achieved high utilisation rates for the centre's key performance venues and high occupancy rates in the Esplanade Mall. Venue income was better than last year with the staging of Cameron Mackintosh's *Les Misérables* that played to almost full houses for all 61 performances that took place over two months. This was the first long-running foreign musical to return to Esplanade since the integrated resorts opened in 2010 which provided alternative

venues for such productions. Sponsorship and philanthropic giving declined over the last year as lingering economic uncertainty added even more difficulty in garnering donations for the arts. With SISTIC being consolidated as a subsidiary company, total Group income increased to \$49.8m, of which \$14.3m was SISTIC's contribution that comprises core ticketing services revenue and royalty fees earned on licensing its ticketing platform STIX.

Our core *Esplanade Presents* programmes, festivals and series continued to evolve and grow their appeal with audiences, achieving a higher total attendance of 1.73M compared to last year. Building on the foundation of our cultural festivals, we organised our first country festival—*Super Japan—Japanese Festival of Arts*—in celebration of the strong ties we enjoy with Japanese artists and the affinity our audiences have with Japanese culture over a 10-day festival. Keeping our key focus on young audiences and youths, Pip's PLAYbox offered daily activities throughout the year to our young patrons while the number of sensory-friendly performances under our *PLAYtime!* series was also increased to cater to young audiences with special needs. We also continued presenting programmes that featured many excellent visiting artists and companies. These programmes profiled Singapore internationally and engaged both corporate sponsors and audiences. Highlights include the world's best such as the Royal Concertgebouw Orchestra, Dresden Philharmonic with French pianist David Fray, and the Beijing People's Art

Theatre's staging of the classic play *Top Restaurant*.

We also achieved a higher cost recovery rate for programmes on the back of lower programming cost than last year that had more programme partnership presentations. These programme partnership presentations are opportunistic and are meant to achieve a greater diversity of programmes to engage a broader base of mainstream audiences as well as corporate sponsors.

With the revamp of the Esplanade Annexe, we welcomed new tenants in that space to enliven our F&B offerings that complement the existing tenant mix. They include: Alter Ego serving Hawaiian poké bowls; Noosh a fusion halal restaurant; Wah Kee Big Prawn Noodles a branch of its lauded hawker stall at the Pek Kio market; and dessert café Suzette. Other new additions in the mall include Italian-Japanese restaurant Nigiro Café, the homegrown DJ Bakery, as well as new kebab kiosk Kebabchi at the waterfront.

Although sponsorship and donation income declined over the last year, we welcomed 23 first-time sponsors of the arts as we continue our strategy to interest brands and companies to view arts sponsorship as an alternative marketing platform. Repeat sponsors form our core support. Amidst competition from other charitable causes and venues, we endeavour to retain these

sponsors' commitment to Esplanade even as they tighten their marketing spend. We will continue to focus on strengthening our relationships with multinational corporations (MNCs) and small and medium-sized enterprises (SMEs) and refine our value proposition to the individual needs of each sponsor. On the philanthropic front, there was a significant increase in the number of donors during the year as we introduced various new donation platforms and also saw vendors/suppliers support our community engagement initiatives. We have 71 donors this year, which is our highest since our opening. The company will continue to explore more initiatives to increase philanthropic giving from individuals supportive of Esplanade's mission and activities and build better relationships with our donors.

The increase in Other Income was mainly due to the recognition of \$2.23m in gain on disposing the company's 35% shares in SISTIC to reflect fair valuation of SISTIC's net asset upon the company's additional share acquisition on 1 April 2016. The Group also received wage-related credits of \$0.7m from the government that help employers cope with rising wage costs, and to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.

Esplanade's earned income alone will never be sufficient to sustain the breadth and depth

of our programming and the substantial cost of maintaining and operating the centre. We are grateful to our funders for their continued support, without which we would not be able to fulfill our national, social and arts development objectives. Singapore Totalisator Board's funding to Esplanade has made possible the presentation of more than 2,600 free programmes for the community, and helped to keep ticket prices accessible for the community. The Government of Singapore, through our parent ministry, the Ministry of Culture, Community and Youth (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. This has helped us manage and control costs in the inflationary climate. Employee compensation forms the largest component of Esplanade's expenditure and the company continues to look at sustainable increases for long term viability of our operations. We have also kept permanent headcount at a minimum by maintaining a casual pool for production and front-of-house crew.

Esplanade is dependent on outsourced contractors for various property-related services, and faces upward cost pressure at each renewal of contracts. To alleviate some of these increases, procurement of services is managed more stringently and more vendors are sought on best effort basis to extract best value in our

expenditure commitments. Property maintenance expenditure for VTVCH has also increased as some of the equipment needed new maintenance agreements after the expiry of defect liability coverage.

The Group closed FY2016/2017 with a deficit before grant of \$51.3m compared to \$49.6m last year. The deficit was addressed via a total operating grant of \$41.9m and government rental subvention of \$18.8m, resulting in a balance of \$9.4m.

#### **FINANCIAL REVIEW**

Esplanade's reserve policy is explained in the Governance Report. Our accumulated funds to date stand at \$62.2m or \$53.7m excluding the earnings from our subsidiary company SISTIC and earnings from DC and VTVCH, as shown in Note 27 of the Financial Statements. This is above half of the company's annual operating expenditure of \$80.2m for FY2016/2017, excluding DC and VTVCH. This level of reserves is essential for the company to undertake more projects to pursue our strategic objectives and to improve the sustainability of our business. The Board has approved setting aside \$10.0m as part of our investment in building a Waterfront Theatre with one-third co-funding by MCCY at \$10.0m, while the Company raises the remaining \$10.0m from the public. The new Theatre is expected to be built by 2021.

Besides our earned income, the principal funding sources of Esplanade are grants received from the Government of Singapore and the Singapore Totalisator Board which are awarded under strict conditions and increasing emphasis on Esplanade's earned income, especially on our core programmes for the Community. Esplanade is in the third year of the five-year block funding that our parent Ministry, MCCY, had committed to providing from FY2014/2015 in equal disbursements annually. Continuing from the previous year, MCCY provided additional capital funding for Esplanade to refresh the centre's facilities and amenities, of which a key development was the Esplanade Annexe project. Separately, operating grants are also received from the National Arts Council specifically for the operations of DC and VTVCH.

Esplanade is a company limited by guarantee and a large Institution of a Public Character (IPC) with a significant investment in a subsidiary company. As a result, we complied with the Singapore Financial Reporting Standards instead of the Charities Accounting Standards (CAS).

### **GOING FORWARD**

Esplanade's future growth will be driven by strategies to deepen our impact on the communities we serve, and to further our national role in industry development and as a leader in the performing arts on the international front.

The confirmed plan for a new mid-sized theatre at our waterfront will open immense opportunities to help the company further its strategies in content and artistic development, as well as better audience engagement in the next 10 to 15 years. As such strategies will require significant investments in time and resources, the Company has started putting in place plans to raise capital for construction as well as programmes suitable for presentation in the new space when it is ready for use in 2021. With the \$10.0m support from Government, the remaining sum will need to be raised to develop the Waterfront Theatre. The company stays mindful that such investments in people, arts content and cultural expressions will yield social and cultural returns in the much longer term, beyond the current funding horizon.

2017's economy remains lacklustre amid uncertainties in the global political landscape. We expect arts spending and support to compete for priority against other needs. Esplanade's social and cultural role as the national performing arts centre nonetheless remains critical as the arts continue to help shape our next generation's sense of self and community, and the nation's social fabric. As such, Esplanade will continue to engage our communities through our programmes and, with the support of our donors and sponsors, ensure that those who are underserved and in greater need can benefit from the arts. Esplanade has also embarked on various initiatives to reach out to patrons more effectively, using more

advanced marketing tools to better understand patrons' ticket-buying and other habits, as well as their views and responses to our programmes. While sponsorship income will continue to face challenges from other arts venues and other sectors of interest, we hope to strengthen our relationships with donors, sponsors and supporters with the refreshed facilities and our programming efforts.

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

# Directors' Statement

For the financial year ended 31 March 2017

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2017 and the balance sheet of the Company as at 31 March 2017.

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 128 to 169 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 2017 and the financial performance, changes in accumulated funds and cash flows of the Group for the financial year covered by the consolidated financial statements; and
- b. at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

## Directors

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

Lee Tzu Yang  
(Chairman)

Benson Puah Tuan Soon  
(Chief Executive Officer)

Rosa Daniel

Jennifer Lee Gek Choo

Christine Ong

Kenny Powar

Ramlee Bin Buang

Saw Phaik Hwa

Patricia Tan Shu Ming

Mildred Tan-Sim Beng Mei

Valarie Wilson

Yap Chee Meng

Andre Yeap Poh Leong

## Arrangements to enable directors to acquire debentures

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

## Directors' interests in debentures

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

## Dividends

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

## Independent auditor

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

On behalf of the directors



LEE TZU YANG  
Chairman

11 August 2017



BENSON PUAH TUAN SOON  
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 2017 and of the consolidated financial performance, consolidated changes in accumulated funds and consolidated cash flows of the Group for the financial year ended on that date.

### *What we have audited*

The financial statements of the Group and the Company comprise:

- the consolidated statement of comprehensive income of the Group for the year ended 31 March 2017;
- the balance sheets of the Group and the Company as at 31 March 2017;
- the consolidated statement of changes in accumulated funds of the Group for the year then ended;
- the consolidated statement of cash flows of the Group for the year then ended; and
- the notes to the financial statements, including a summary of significant accounting policies.

### **Basis for Opinion**

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

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

### *Independence*

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

### **Other Information**

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

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed on the other information, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

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

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

In preparing the financial statements, management is responsible for assessing the Group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern

basis of accounting unless management either intends to liquidate the Group or to cease operations, or has no realistic alternative but to do so.

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

### **Auditor's Responsibilities for the Audit of the Financial Statements**

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

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

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

### Report on Other Legal and Regulatory Requirements

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



PricewaterhouseCoopers LLP  
Public Accountants and Chartered Accountants  
Singapore, 11 August 2017

# Consolidated Statement of Comprehensive Income

For the financial year ended 31 March 2017

|   | Note | 2017<br>\$       | 2016<br>\$   |
|---|------|------------------|--------------|
| Income  | 3    | 49,824,488       | 36,433,960   |
| Expenditure   | 5    | (100,953,333)    | (87,009,396) |
| Deficit before grants                                   |      | (51,128,845)     | (50,575,436) |
| Share of surplus of an associated company               | 20   | –                | 995,772      |
| Deficit after share of surplus of an associated company |      | (51,128,845)     | (49,579,664) |
| Release of grants                                       |      |                  |              |
| ♦ Operating grants                                      | 15   | 40,493,465       | 39,325,453   |
| ♦ Deferred capital grants                               | 29   | 1,375,184        | 1,387,725    |
|   |      | 41,868,649       | 40,713,178   |
| Government subvention—rental of property                | 7    | 18,832,447       | 18,832,447   |
| <b>Surplus before income tax</b>                        |      | <b>9,572,251</b> | 9,965,961    |
| Income tax expense                                      | 12   | (192,701)        | –            |
| <b>Net surplus and total comprehensive income</b>       |      | <b>9,379,550</b> | 9,965,961    |
| <b>Total comprehensive income attributable to:</b>      |      |                  |              |
| ♦ Members of the Company                                |      | 8,463,440        | 9,965,961    |
| ♦ Non-controlling interests                             |      | 916,110          | –            |
|   |      | 9,379,550        | 9,965,961    |



# Balance Sheets

As at 31 March 2017

|                                     | Note | Group              |            | Company           |            | Note                             | Group      |                   | Company    |                   |            |
|-------------------------------------|------|--------------------|------------|-------------------|------------|----------------------------------|------------|-------------------|------------|-------------------|------------|
|                                     |      | 2017<br>\$         | 2016<br>\$ | 2017<br>\$        | 2016<br>\$ |                                  | 2017<br>\$ | 2016<br>\$        |            |                   |            |
| <b>ASSETS</b>                       |      |                    |            |                   |            | <b>LIABILITIES</b>               |            |                   |            |                   |            |
| <b>Current assets</b>               |      |                    |            |                   |            | <b>Current liabilities</b>       |            |                   |            |                   |            |
| Cash and bank balances              | 13   | 64,463,546         | 44,520,460 | 43,446,695        | 44,520,460 | Trade and other payables         | 23         | 29,643,021        | 16,161,591 | 17,429,737        | 16,161,591 |
| Trade receivables                   | 14   | 1,830,034          | 924,382    | 875,517           | 924,382    | Specific funds—programmes        | 24         | 113,302           | 115,827    | 113,302           | 115,827    |
| Grants receivable                   | 15   | 15,745,889         | 15,636,589 | 15,745,889        | 15,636,589 |                                  |            | <b>29,756,323</b> | 16,277,418 | <b>17,543,039</b> | 16,277,418 |
| Merchandise                         | 16   | 3,185              | 1,297      | 3,185             | 1,297      |                                  |            |                   |            |                   |            |
| Inventories                         | 17   | 48,972             | —          | —                 | —          |                                  |            |                   |            |                   |            |
| Other assets                        | 18   | 9,773,799          | 6,632,614  | 9,195,072         | 6,632,614  |                                  |            |                   |            |                   |            |
|                                     |      | <b>91,865,425</b>  | 67,715,342 | <b>69,266,358</b> | 67,715,342 |                                  |            |                   |            |                   |            |
| <b>Non-current assets</b>           |      |                    |            |                   |            | <b>Non-current liabilities</b>   |            |                   |            |                   |            |
| Investment in a subsidiary          | 19   | —                  | —          | 12,965,000        | —          | Deferred income tax liabilities  | 25         | 730,203           | —          | —                 | —          |
| Investment in an associated company | 20   | —                  | 6,134,251  | —                 | 6,134,251  | Provision                        | 26         | 40,000            | —          | —                 | —          |
| Other assets                        | 18   | 219,839            | —          | —                 | —          |                                  |            | <b>770,203</b>    | —          | —                 | —          |
| Property, plant and equipment       | 21   | 4,710,799          | 4,584,471  | 3,958,071         | 4,584,471  |                                  |            |                   |            |                   |            |
| Intangible assets                   | 22   | 14,969,171         | —          | —                 | —          |                                  |            |                   |            |                   |            |
|                                     |      | <b>19,899,809</b>  | 10,718,722 | <b>16,923,071</b> | 10,718,722 |                                  |            |                   |            |                   |            |
|                                     |      |                    |            |                   |            | <b>Total liabilities</b>         |            | <b>30,526,526</b> | 16,277,418 | <b>17,543,039</b> | 16,277,418 |
| <b>Total assets</b>                 |      | <b>111,765,234</b> | 78,434,064 | <b>86,189,429</b> | 78,434,064 | <b>NET ASSETS</b>                |            | <b>81,238,708</b> | 62,156,646 | <b>68,646,390</b> | 62,156,646 |
|                                     |      |                    |            |                   |            | <b>ACCUMULATED FUNDS</b>         | 27         | 62,690,117        | 55,067,168 | 62,183,312        | 55,067,168 |
|                                     |      |                    |            |                   |            | <b>DEFERRED GRANTS</b>           |            |                   |            |                   |            |
|                                     |      |                    |            |                   |            | Investment grants                | 28         | 2,505,007         | 2,505,007  | 2,505,007         | 2,505,007  |
|                                     |      |                    |            |                   |            | Deferred capital grants          | 29         | 3,958,071         | 4,584,471  | 3,958,071         | 4,584,471  |
|                                     |      |                    |            |                   |            |                                  |            | <b>6,463,078</b>  | 7,089,478  | <b>6,463,078</b>  | 7,089,478  |
|                                     |      |                    |            |                   |            | <b>Non-controlling interests</b> |            | <b>12,085,513</b> | —          | —                 | —          |
|                                     |      |                    |            |                   |            |                                  |            | <b>81,238,708</b> | 62,156,646 | <b>68,646,390</b> | 62,156,646 |

# Consolidated Statement of Changes in Accumulated Funds

For the financial year ended 31 March 2017

|   | Note  | Accumulated<br>funds<br>\$ | Non-controlling<br>interests<br>\$ | Total<br>\$       |
|---|-------|----------------------------|------------------------------------|-------------------|
| <b>2017</b>   |       |                            |                                    |                   |
| <b>Beginning of financial year</b>                    |       | 55,067,168                 | –                                  | 55,067,168        |
| Total comprehensive income                            |       | 8,463,440                  | 916,110                            | 9,379,550         |
| Acquisition of a subsidiary                           | 34(c) | –                          | 11,169,403                         | 11,169,403        |
| Distribution of funds to the<br>National Arts Council | 27    | (840,491)                  | –                                  | (840,491)         |
| <b>End of financial year</b>                          |       | <b>62,690,117</b>          | <b>12,085,513</b>                  | <b>74,775,630</b> |
| <b>2016</b>   |       |                            |                                    |                   |
| <b>Beginning of financial year</b>                    |       | 45,361,858                 | –                                  | 45,361,858        |
| Total comprehensive income                            |       | 9,965,961                  | –                                  | 9,965,961         |
| Distribution of funds to the<br>National Arts Council | 27    | (260,651)                  | –                                  | (260,651)         |
| <b>End of financial year</b>                          |       | <b>55,067,168</b>          | –                                  | <b>55,067,168</b> |

# Consolidated Statement of Cash Flows

For the financial year ended 31 March 2017

|   | Note | 2017<br>\$          | 2016<br>\$          |  | Note  | 2017<br>\$        | 2016<br>\$        |
|---|------|---------------------|---------------------|--|-------|-------------------|-------------------|
| <b>Cash flows from operating activities</b>                                 |      |                     |                     | <b>Cash flows from investing activities</b>                |       |                   |                   |
| Net surplus   |      | 9,379,550           | 9,965,961           | Additions to property, plant and equipment                 |       | (819,607)         | (1,940,336)       |
| Adjustments for:  |      |                     |                     | Disposal of property, plant and equipment                  |       | 18,084            | 12,514            |
| ♦ Income tax expense  |      | 192,701             | –                   | Additions to intangible assets                             |       | (2,038,936)       | –                 |
| ♦ Depreciation  |      | 1,878,485           | 1,380,738           | Interest received  |       | 421,918           | 345,302           |
| ♦ Amortisation  |      | 1,613,443           | –                   | Acquisition of a subsidiary, net of cash acquired          | 34(b) | 18,611,921        | –                 |
| ♦ (Gain)/loss on disposal of property, plant & equipment                    |      | (8,602)             | 2,377               | Dividends received from an associated company              |       | –                 | 700,000           |
| ♦ Gain on disposal of an associated company                                 |      | (2,230,750)         | –                   | <b>Net cash provided by/(used in) investing activities</b> |       | <b>16,193,380</b> | <b>(882,520)</b>  |
| ♦ Intangible assets written off   |      | 3,300               | –                   | <b>Cash flows from financing activities</b>                |       |                   |                   |
| ♦ Interest income   |      | (467,985)           | (326,313)           | Grants received from the Government of Singapore           |       | 37,503,561        | 29,688,478        |
| ♦ Operating grants  |      | (40,493,465)        | (39,325,453)        | Grants received from the National Arts Council             |       | 3,629,388         | 3,760,500         |
| ♦ Capital grants  |      | (1,375,184)         | (1,387,725)         | Distribution of funds to the National Arts Council         |       | (840,491)         | (260,651)         |
| ♦ Specific funds – programmes   |      | (2,525)             | (1,832)             | Dividends paid to non-controlling interests                |       | (206,050)         | –                 |
| ♦ Share of surplus of an associated company                                 |      | –                   | (995,772)           | Cash held in trust   |       | (41,348)          | (8,024)           |
|   |      | <b>(31,511,032)</b> | <b>(30,688,019)</b> | <b>Net cash provided by financing activities</b>           |       | <b>40,045,060</b> | <b>33,180,303</b> |
| Change in working capital, net of effects from acquisition of a subsidiary: |      |                     |                     | <b>Net increase in cash and cash equivalents</b>           |       |                   |                   |
| ♦ Trade receivables   |      | 1,125,633           | 776,685             | Cash and cash equivalents at beginning of financial year   | 13    | 44,190,696        | 40,370,353        |
| ♦ Other assets  |      | (2,795,480)         | (186,685)           | <b>Cash and cash equivalents at end of financial year</b>  | 13    | <b>64,092,434</b> | <b>44,190,696</b> |
| ♦ Inventories   |      | 26,068              | –                   |  |       |                   |                   |
| ♦ Merchandise   |      | (1,888)             | (1,297)             |  |       |                   |                   |
| ♦ Trade and other payables  |      | (3,247,372)         | 1,621,876           |  |       |                   |                   |
| Cash (used in)/generated from operations                                    |      | <b>(36,404,071)</b> | <b>(28,477,440)</b> |  |       |                   |                   |
| Income tax refund   |      | 67,369              | –                   |  |       |                   |                   |
| <b>Net cash used in operating activities</b>                                |      | <b>(36,336,702)</b> | <b>(28,477,440)</b> |  |       |                   |                   |

# Notes to the Financial Statements

For the financial year ended 31 March 2017

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

## 1. GENERAL INFORMATION

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

The principal activities of the Company are:

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

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

## 2. SIGNIFICANT ACCOUNTING POLICIES

### 2.1 Basis of preparation

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

The preparation of financial statements in conformity with FRS requires management to exercise its judgement in the process of applying the Group’s accounting policies. It also requires the use of certain critical accounting estimates and assumptions. There are no areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements.

#### *Interpretations and amendments to published standards effective in 2016*

On 1 April 2016, 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.

### *Change in accounting policy*

With effect from this financial year, the Group changed its accounting policy with respect to the reporting of cash flows from operating activities presented within the consolidated statement of cash flows. The reporting of cash flows from operating activities has been changed from direct method to indirect method. Previously under the direct method, major classes of gross cash receipts and gross cash payments were disclosed. Under the indirect method, net surplus or deficit is adjusted for the effects of transactions of a non-cash nature, any deferrals or accruals of past or future operating cash receipts or payments, and items of income or expense associated with investing or financing cash flows. These two methods of reporting cash flows from operating activities are permitted by FRS 7—Statement of Cash Flows.

The management is of the opinion that there is no significant difference in the reliability and relevance of information reported using the indirect method. As the Company is a non-profit organisation that receives substantial grants from various grantors, the users of the financial statements generally focus more on the consolidated statement of comprehensive income, the balance sheets of the Company and the non-quantitative aspect of the Company such as its contributions in developing the art sector in Singapore. Hence, the information on gross cash receipts and gross cash payments has no relevance to the users of the financial statements. As such, the management has elected to use the indirect method which is more cost efficient.

The change in accounting policy was applied retrospectively and accordingly, the reporting of cash flows from operating activities has been reflected in the comparative consolidated statement of cash flows. This change has no impact on the Group and Company's total comprehensive income and balance sheets, as such the balance sheets as at 1 April 2015 have not been presented.

## **2.2 Income recognition**

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

- a. **Venue hire and event services**  
Income from venue hire and event services is recognised on an accrual basis over the period of hire.
- b. **Mall and other rentals**  
Rental income is recognised on a straight-line basis over the lease term (excluding rent free periods).
- c. **Ticketing**  
Income from ticket sales is recognised as earned when the show/event has been completed.
- d. **Sponsorships and donations**  
Donations are recognised on a receipt basis. Sponsorships are recognised on an accrual basis over the term of sponsorship agreement, except for those made for specified purposes, which are recognised as the specified expenditure is incurred.

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

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

e. Car parking

Car parking income is recognised on a receipt basis.

f. Merchandise sales

Revenue from the sale of merchandise is recognised when the goods are delivered to the customer, the customer has accepted the products and collectability of the related receivable is reasonably assured.

g. Interest income

Interest income is recognised using the effective interest method.

h. Membership fees

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

i. Commissions and fees from ticketing sales

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

j. Rendering of services

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

k. Advertising revenue

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

l. Royalty revenue

Royalty income is recognised based on a fixed rate on the ticket sold by the foreign partners through the Group's ticketing system in accordance with the substance of the relevant agreements.

m. Specific funds—programmes

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

n. Tenant services

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

o. Programme royalty income

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

p. Income from guided tours

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

q. Dividend income

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

## 2.3 Grants

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

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

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

a. Grants for operating and capital expenditure

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

b. Grants for depreciable assets

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

c. Grants for cyclical improvement works

Grants received for cyclical improvement works and replacement of assets owned by MCCY are taken to offset receivables recorded by the Group when the expenditures are incurred in advance of grant receipts.

d. Grants for investments

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

e. Grants for recurrent and programme expenditure

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

f. Grants for operating expenditure of Drama Centre and Victoria Theatre & 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 Concert Hall (“VTVCH”).

Operating surplus accumulated before 1 April 2014 is set aside solely for use in the operations and upgrading/maintenance of equipment. Operating surplus accumulated from 1 April 2014 onwards are distributed in equal proportion between NAC and the Group, subject to the Group meeting certain operation targets determined each year.

g. Grants for acquisition of new assets

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

## 2.4 Group accounting

a. Subsidiary

i. Consolidation

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

In preparing the consolidated financial statements, transactions, balances and unrealised gains on transactions between group

entities are eliminated. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment indicator of the transferred asset. Accounting policies of subsidiaries have been changed where necessary to ensure consistency with the policies adopted by the Group.

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

ii. Acquisitions

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

The consideration transferred for the acquisition of a subsidiary or business comprises the fair value of the assets transferred and the liabilities incurred by the Group.

The consideration transferred also includes any contingent consideration arrangement and any pre-existing equity interest in the subsidiary measured at their fair values at the acquisition date.

Acquisition-related costs are expensed as incurred.



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

On an acquisition-by-acquisition basis, the Group recognises any non-controlling interest in the acquiree at the date of acquisition either at fair value or at the non-controlling interest's proportionate share of the acquiree's net identifiable assets.

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

### iii. Disposals

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

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

### b. Transactions with non-controlling interests

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

### c. Associated company

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

### i. Acquisitions

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

## ii. Equity method of accounting

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

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

## iii. Disposals

Investment in associated company is derecognised when the Group loses significant influence. If the retained equity interest in the former associated company is a financial asset,

the retained equity interest is remeasured at fair value. The difference between the carrying amount of the retained interest at the date when significant influence is lost, and its fair value and any proceeds on partial disposal, is recognised in profit or loss.

Please refer to the paragraph "Investments in a subsidiary and an associated company" for the accounting policy on investment in an associated company in the separate financial statements of the Company.

## 2.5 Property, plant and equipment

### a. Measurement

#### i. Property, plant and equipment

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

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

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

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

ii. Components of costs

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

b. Depreciation

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

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

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

c. Subsequent expenditure

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

d. Disposal

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

## 2.6 Intangible assets

a. Goodwill on acquisitions

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

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

b. Acquired brand name

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

c. Acquired system software

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

System software are subsequently carried at cost less accumulated amortisation and accumulated impairment losses. These costs are amortised to profit or loss using the straight-line method over its estimated useful life of 7 years.

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

## 2.7 Investments in a subsidiary and an associated company

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

## 2.8 Impairment of non-financial assets

a. Goodwill

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

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

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

The total impairment loss of a CGU is allocated first to reduce the carrying amount of goodwill allocated to the CGU and then to the other assets of the CGU pro-rata on the basis of the carrying amount of each asset in the CGU.

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

b. Intangible assets

Property, plant and equipment

Investment in a subsidiary and an associated company

Intangible assets, property, plant and equipment and investments in a subsidiary and an associated company are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired.

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

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

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

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

## 2.9 Loans and receivables

Bank balances

Trade receivables

Grants receivable

Deposits

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

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

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

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

## 2.10 Trade and other payables

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

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

## 2.11 Fair value estimation of financial assets and liabilities

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

## 2.12 Operating leases

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

When a lease is terminated before the lease period expires, any payment made (or received) by the Group as penalty is recognised

as an expense when termination takes place.

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

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

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

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

## 2.13 Merchandise and inventories

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

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

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

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

## 2.14 Income taxes

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

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

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

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

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

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

## 2.15 Provisions

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

## 2.16 Employee compensation

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

- a. **Defined contribution plans**  
Defined contribution plans are post-employment benefit plans under which the Group pays fixed contributions into separate entities such as the Central Provident Fund on a mandatory, contractual or voluntary basis. The Group has no further payment obligations once the contributions have been paid.
- b. **Employee leave entitlement**  
Employee entitlements to annual leave are recognised when they accrue to employees. A provision is made for the estimated liability for annual leave as a result of services rendered by employees up to the balance sheet date.

## 2.17 Currency translation

### a. Functional and presentation currency

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

### b. Transactions and balances

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

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

## 2.18 Cash and cash equivalents

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

## 3. INCOME

|   | Group             |                   |
|---|-------------------|-------------------|
|   | 2017<br>\$        | 2016<br>\$        |
| Commissions and fees from ticketing sales           | 10,246,044        | –                 |
| Venue hire and event services                       | 9,718,635         | 8,986,670         |
| Mall and other rentals                              | 7,406,829         | 7,543,123         |
| Ticketing   | 5,640,082         | 6,559,567         |
| Sponsorships and donations (Note 4)                 | 4,354,107         | 6,222,459         |
| Car parking   | 1,384,210         | 1,466,323         |
| Service revenue                                     | 1,241,014         | –                 |
| Royalty revenue                                     | 1,215,056         | –                 |
| Advertising revenue                                 | 1,038,099         | 89,875            |
| Specific funds—programmes                           | 2,525             | 1,832             |
| Other income:                                       |                   |                   |
| ♦ Cultural Matching Fund                            | 2,291,908         | 2,989,591         |
| ♦ Gain on disposal of an associated company         | 2,230,750         | –                 |
| ♦ Interest income on deposits                       | 467,985           | 326,313           |
| ♦ Wage Credit Scheme                                | 375,441           | 787,590           |
| ♦ WDA grant   | 308,116           | 285,595           |
| ♦ Employment credits                                | 293,935           | 133,155           |
| ♦ Tenant services                                   | 290,203           | 310,400           |
| ♦ Other programme grants                            | 230,194           | 308,894           |
| ♦ Merchandise sales                                 | 87,231            | 47,417            |
| ♦ Membership fees income                            | 39,677            | 10,874            |
| ♦ Programme royalties income                        | 23,534            | 31,995            |
| ♦ Income from guided tours                          | 16,738            | 19,015            |
| ♦ Gain on disposal of property, plant and equipment | 8,602             | –                 |
| ♦ Miscellaneous                                     | 913,573           | 313,272           |
|   | <b>7,577,887</b>  | <b>5,564,111</b>  |
|   | <b>49,824,488</b> | <b>36,433,960</b> |



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

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

WDA grant refers to funding received from the Singapore Workforce Development Agency (“WDA”) 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.

#### 4. SPONSORSHIPS AND DONATIONS

|   | Group            |           |
|---|------------------|-----------|
|   | 2017             | 2016      |
|   | \$               | \$        |
| <b>Received by the Company</b>                      |                  |           |
| Non-tax deductible sponsorships and donations:      |                  |           |
| ♦ Cash  | 1,256,916        | 1,411,471 |
| ♦ In-kind   | 44,896           | 27,499    |
| Tax deductible sponsorships and donations           | 2,631,083        | 4,783,489 |
|   | <b>3,932,895</b> | 6,222,459 |
| <b>Received by a subsidiary</b>                     |                  |           |
| Non-tax deductible sponsorships for card promotions | 421,212          | –         |
|   | <b>4,354,107</b> | 6,222,459 |

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.

The Company’s total relevant sponsorship expenses for the financial year ended 31 March 2017 did not exceed 30% (2016: 30%) of the total relevant sponsorship income for the same year.

**5. EXPENDITURE**

|  | Group              |                   |
|--|--------------------|-------------------|
|  | 2017               | 2016              |
|  | \$                 | \$                |
| Employee compensation (Note 6)               | 34,994,261         | 27,923,209        |
| Rental of property (Note 7)                  | 18,832,447         | 18,832,447        |
| Office rental                                | 402,508            | –                 |
| Property maintenance and utilities (Note 8)  | 16,162,107         | 15,680,680        |
| Programming costs                            | 13,200,076         | 13,789,771        |
| Presentation services and relations (Note 9) | 3,483,803          | 3,508,675         |
| Marketing and communications (Note 10)       | 3,200,464          | 2,887,181         |
| Other expenditure (Note 11)                  | 10,677,667         | 4,387,433         |
|  | <b>100,953,333</b> | <b>87,009,396</b> |

**6. EMPLOYEE COMPENSATION**

|   | Group             |                   |
|---|-------------------|-------------------|
|   | 2017              | 2016              |
|   | \$                | \$                |
| Wages and salaries                                | 30,110,135        | 23,217,406        |
| Employer's contribution to Central Provident Fund | 3,921,169         | 3,094,854         |
| Other benefits                                    | 1,878,271         | 1,610,949         |
|   | <b>35,909,575</b> | <b>27,923,209</b> |
| Less: Staff cost capitalised in intangible assets | (915,314)         | –                 |
|   | <b>34,994,261</b> | <b>27,923,209</b> |

**7. RENTAL OF PROPERTY**

The Government has charged the Company rental of \$18,832,447 (2016: \$18,832,447) for the use of Esplanade—Theatres on the Bay. The rental is funded by way of a government subvention.

**8. PROPERTY MAINTENANCE AND UTILITIES**

|                                     | Group             |                   |
|-------------------------------------|-------------------|-------------------|
|                                     | 2017              | 2016              |
|                                     | \$                | \$                |
| Building and facilities maintenance | 12,550,481        | 12,098,806        |
| Utilities                           | 3,454,506         | 3,421,863         |
| Insurance                           | 157,120           | 160,011           |
|                                     | <b>16,162,107</b> | <b>15,680,680</b> |

**9. PRESENTATION SERVICES AND RELATIONS**

|                              | Group            |                  |
|------------------------------|------------------|------------------|
|                              | 2017             | 2016             |
|                              | \$               | \$               |
| Production services          | 2,571,553        | 2,735,063        |
| Ticketing and event services | 912,250          | 773,612          |
|                              | <b>3,483,803</b> | <b>3,508,675</b> |

**10. MARKETING AND COMMUNICATIONS**

|                                  | Group            |                  |
|----------------------------------|------------------|------------------|
|                                  | 2017             | 2016             |
|                                  | \$               | \$               |
| Advertising and promotion        | 2,211,160        | 2,099,099        |
| Public relations                 | 696,788          | 574,129          |
| Sponsor services and development | 195,263          | 121,949          |
| Publications costs               | 97,253           | 92,004           |
|                                  | <b>3,200,464</b> | <b>2,887,181</b> |

**11. OTHER EXPENDITURE**

|   | Group             |                  |
|---|-------------------|------------------|
|   | 2017<br>\$        | 2016<br>\$       |
| Distribution cost                                       | 2,713,548         | –                |
| Amortisation of intangible assets (Note 22)             | 1,613,443         | –                |
| Depreciation of property, plant and equipment (Note 21) | 1,878,485         | 1,380,738        |
| Professional and IT support charges                     | 1,553,371         | 346,276          |
| Goods and Services Tax (“GST”) expense                  | 1,119,815         | 1,088,177        |
| Office supplies, postage and communication              | 648,510           | 473,284          |
| Travelling and transport                                | 259,467           | 225,139          |
| Minor assets expensed                                   | 108,515           | 52,507           |
| Bank charges  | 49,233            | 173,776          |
| Bad debts written off                                   | 29,432            | –                |
| Governance costs  |                   |                  |
| ♦ Legal and secretarial fees                            | 233,015           | 212,714          |
| ♦ External auditors’ remuneration                       | 156,259           | 95,980           |
| ♦ Internal auditors’ remuneration                       | 43,000            | 37,500           |
| Allowance made for impairment of trade receivables      | 6,196             | 57,981           |
| Cost of merchandise sold                                | 4,987             | 7,287            |
| Loss on disposal of property, plant and equipment       | –                 | 2,377            |
| Currency translation losses/(gains)                     | 5,867             | (1)              |
| Director fees   | 28,980            | –                |
| Miscellaneous expenses                                  | 225,544           | 233,698          |
|   | <b>10,677,667</b> | <b>4,387,433</b> |

**12. 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 2017 and 31 March 2016. Its subsidiary is subject to local income tax legislation.

**a. Income tax expense**

|   | Group          |            |
|---|----------------|------------|
|   | 2017<br>\$     | 2016<br>\$ |
| Tax expense attributable to surplus is made of: |                |            |
| ♦ Foreign tax                                   | 4,705          | –          |
| ♦ Deferred income tax (Note 25)                 | 345,084        | –          |
|   | <b>349,789</b> | –          |
| Overprovision in preceding financial years      |                |            |
| ♦ Foreign tax                                   | (72,074)       | –          |
| ♦ Deferred income tax (Note 25)                 | (85,014)       | –          |
|   | <b>192,701</b> | –          |

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:

|   | Group          |            |
|---|----------------|------------|
|   | 2017<br>\$     | 2016<br>\$ |
| Surplus before income tax                           | 9,572,251      | –          |
| Tax calculated at a tax rate of 17% (2016: 17%)     | 1,627,283      | –          |
| Effects of:   |                |            |
| ♦ Expenses not deductible for tax purposes          | 561            | –          |
| ♦ Income not subject to tax                         | (1,279,312)    | –          |
| ♦ Tax incentives                                    | (3,448)        | –          |
| ♦ Foreign tax                                       | 4,705          | –          |
| ♦ Overprovision of tax in preceding financial years | (157,088)      | –          |
| Tax charge  | <b>192,701</b> | –          |

b. Movement in current income tax liabilities

|  | Group      |            |
|--|------------|------------|
|  | 2017<br>\$ | 2016<br>\$ |
| Beginning of financial year                | –          | –          |
| Income tax refunded                        | 67,369     | –          |
| Foreign tax expense                        | 4,705      | –          |
| Overprovision in preceding financial years | (72,074)   | –          |
| End of financial year                      | –          | –          |

Cash at bank and on hand includes amount of \$352,499 (2016: \$826,991) and \$344,364 (2016: \$754,987) which is the cash at bank and on hand for DC and VTVCH (collectively known as “the centres”) respectively and these amounts consist of funds derived solely from the operations of the centres and operating grants received from NAC, less payments made for operating the centres.

The fixed deposits with a financial institution mature on varying dates within 8 months (2016: 10 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2017 was 1.05% (2016: 1.32%) per annum.

**13. CASH AND BANK BALANCES**

|                          | Group             |            | Company           |            |
|--------------------------|-------------------|------------|-------------------|------------|
|                          | 2017<br>\$        | 2016<br>\$ | 2017<br>\$        | 2016<br>\$ |
| Cash at bank and on hand | 22,047,684        | 18,020,460 | 13,946,695        | 18,020,460 |
| Fixed deposits           | 42,415,862        | 26,500,000 | 29,500,000        | 26,500,000 |
|                          | <b>64,463,546</b> | 44,520,460 | <b>43,446,695</b> | 44,520,460 |

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounting to US\$265,602 (S\$371,112) (2016: US\$244,378 (S\$329,764)) is held in trust by the Company for that association.

Acquisition of subsidiary

Please refer to Note 34 for the effects of an acquisition of a subsidiary on the cash flows of the Group.

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

|  | Group             |            |
|--|-------------------|------------|
|  | 2017<br>\$        | 2016<br>\$ |
| Cash and bank balances (as above)                                  | 64,463,546        | 44,520,460 |
| Less: Cash held in trust   | (371,112)         | (329,764)  |
| Cash and cash equivalents per consolidated statement of cash flows | <b>64,092,434</b> | 44,190,696 |

**14. TRADE RECEIVABLES**

|   | Group            |            | Company        |            |
|---|------------------|------------|----------------|------------|
|   | 2017<br>\$       | 2016<br>\$ | 2017<br>\$     | 2016<br>\$ |
| Trade receivables from:                       |                  |            |                |            |
| ♦ an associated company                       | –                | 99,736     | –              | 99,736     |
| ♦ a subsidiary                                | –                | –          | <b>36,953</b>  | –          |
| ♦ non-related parties                         | <b>1,993,360</b> | 909,482    | <b>840,658</b> | 909,482    |
|   | <b>1,993,360</b> | 1,009,218  | <b>877,611</b> | 1,009,218  |
| Less: Allowance for impairment of receivables | <b>(163,326)</b> | (84,836)   | <b>(2,094)</b> | (84,836)   |
| Trade receivables–net                         | <b>1,830,034</b> | 924,382    | <b>875,517</b> | 924,382    |

**15. GRANTS RECEIVABLE**

|  | Group and Company   |              |
|--|---------------------|--------------|
|  | 2017<br>\$          | 2016<br>\$   |
| Beginning of financial year                          | <b>15,636,589</b>   | 7,949,132    |
| Grants received from Government                      | <b>(37,503,561)</b> | (29,688,478) |
| Grants received from NAC                             | <b>(3,629,388)</b>  | (3,760,500)  |
| Grants entitled to receive during the financial year |                     |              |
| ♦ Transferred to deferred capital grants (Note 29)   | <b>748,784</b>      | 1,810,982    |
| ♦ Released to profit or loss                         | <b>40,493,465</b>   | 39,325,453   |
| End of financial year                                | <b>15,745,889</b>   | 15,636,589   |

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

Grants for cyclical improvement works and replacement of assets owned by MCCY received and receivable in the year ended 31 March 2017 amounted to \$10,124,370 (2016: \$19,349,294) and \$5,749,074 (2016: \$4,461,313) respectively.

Grants from NAC to be used solely for the operation of DC amounted to \$570,000 (2016: \$620,000). Grants for purchase and replacement of assets owned by NAC that are located in DC, received and receivable in the year ended 31 March 2017 amounted to \$307,432 (2016: \$27,407) and \$688,701 (2016: \$307,432) respectively.

Grants from NAC to be used solely for the operation of VTVCH amounted to \$2,922,249 (2016: \$3,600,000). Grants for purchase and replacement of assets owned by NAC that are located in VTVCH, received and receivable in the year ended 31 March 2017 amounted to \$147,662 (2016: \$98,430) and \$73,236 (2016: \$66,966) respectively.

**16. MERCHANDISE**

|                                | Group and Company |              |
|--------------------------------|-------------------|--------------|
|                                | 2017<br>\$        | 2016<br>\$   |
| At cost                        | 19,554            | 23,396       |
| Less: Allowance for impairment | (16,369)          | (22,099)     |
| At net realisable value        | <u>3,185</u>      | <u>1,297</u> |

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

**17. INVENTORIES**

|  | Group         |            | Company    |            |
|--|---------------|------------|------------|------------|
|  | 2017<br>\$    | 2016<br>\$ | 2017<br>\$ | 2016<br>\$ |
| Consumables—ticket stocks and ticket jackets | <u>48,972</u> | —          | —          | —          |

**18. OTHER ASSETS**

|  | Group                   |                  | Company                 |                  |
|--|-------------------------|------------------|-------------------------|------------------|
|  | 2017<br>\$              | 2016<br>\$       | 2017<br>\$              | 2016<br>\$       |
| <b>Current</b>                               |                         |                  |                         |                  |
| Recoverable expenditure and receivables      | <b>8,776,937</b>        | 5,664,415        | <b>8,445,559</b>        | 5,664,415        |
| Other receivables from an associated company | —                       | 3,200            | —                       | 3,200            |
| Other receivables from a subsidiary          | —                       | —                | <b>3,200</b>            | —                |
| Prepayments                                  | <b>904,942</b>          | 842,069          | <b>654,393</b>          | 842,069          |
| Deposits                                     | <b>91,920</b>           | 122,930          | <b>91,920</b>           | 122,930          |
|  | <u><b>9,773,799</b></u> | <u>6,632,614</u> | <u><b>9,195,072</b></u> | <u>6,632,614</u> |
| <b>Non-current</b>                           |                         |                  |                         |                  |
| Prepayments                                  | <b>60,660</b>           | —                | —                       | —                |
| Deposits                                     | <b>159,179</b>          | —                | —                       | —                |
|  | <u><b>219,839</b></u>   | <u>—</u>         | <u>—</u>                | <u>—</u>         |

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

**19. INVESTMENT IN A SUBSIDIARY**

|                                  | Company                  |            |
|----------------------------------|--------------------------|------------|
|                                  | 2017<br>\$               | 2016<br>\$ |
| <b>Equity investment at cost</b> |                          |            |
| Beginning of financial year      | —                        | —          |
| Addition (Note 34)               | <b>12,965,000</b>        | —          |
| End of financial year            | <u><b>12,965,000</b></u> | <u>—</u>   |

On 1 April 2016, the Company acquired an additional 16% equity interest in SISTIC.com Pte Ltd ("SISTIC") for a purchase consideration of \$4,600,000. The Group now holds 51% of the equity share capital of SISTIC. Please refer to Note 34 for more details.

The Group had the following subsidiary as at 31 March 2017:

| Name of entity                | Principal activities                     | Country of business/<br>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 |           |
|-------------------------------|--|---------------------------------------|--|-----------|---|-----------|---|-----------|
|                               |  |                                       | 2017<br>%                                    | 2016<br>% | 2017<br>%                                       | 2016<br>% | 2017<br>%   | 2016<br>% |
| SISTIC.com Pte Ltd ("SISTIC") | Ticketing and ticketing related services | Singapore                             | 51   | 35        | 51  | 35        | 49  | 65        |

#### Carrying value of non-controlling interests

|                               | 2017<br>\$ | 2016<br>\$ |
|-------------------------------|------------|------------|
| SISTIC.com Pte Ltd ("SISTIC") | 11,169,403 | —          |

#### *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<br>As at 31 March |                   |
|------------------------------|--------------------------------------|-------------------|
|                              | 2017                                 | 2016              |
|                              | \$                                   | \$                |
| <b>Current</b>               |                                      |                   |
| Assets                       | 22,860,335                           | 25,733,497        |
| Liabilities                  | (12,474,552)                         | (16,983,853)      |
| Total current net assets     | <u>10,385,783</u>                    | <u>8,749,644</u>  |
| <b>Non-current</b>           |                                      |                   |
| Assets                       | 5,867,852                            | 5,374,308         |
| Liabilities                  | (770,203)                            | (510,133)         |
| Total non-current net assets | <u>5,097,649</u>                     | <u>4,864,175</u>  |
| <b>Net assets</b>            | <u>15,483,432</u>                    | <u>13,613,819</u> |

**Summarised income statement**

|   | SISTIC.com Pte Ltd<br>For the year ended 31 March |                  |
|---|---|------------------|
|   | 2017  | 2016             |
|   | \$  | \$               |
| Revenue   | 14,603,879  | 15,115,807       |
| <b>Profit before income tax</b>                                   | 2,062,314   | 2,519,760        |
| Income tax (expense)/credit                                       | (192,701)   | 325,302          |
| <b>Post-tax profit and total comprehensive income</b>             | <u>1,869,613</u>                                  | <u>2,845,062</u> |
| Total comprehensive income allocated to non-controlling interests | <u>916,110</u>                                    | –                |
| Dividends paid to non-controlling interests                       | –   | <u>206,050</u>   |

**Summarised cash flows**

|   | SISTIC.com Pte Ltd<br>31 March |                    |
|---|--------------------------------|--------------------|
|   | 2017                           | 2016               |
|   | \$                             | \$                 |
| Cash flows from operating activities                        |                                |                    |
| Cash (used in)/generated from operations                    | (23,425)                       | 4,731,048          |
| Income tax refund   | 67,369                         | 48,105             |
| <b>Net cash generated from operating activities</b>         | <u>43,944</u>                  | <u>4,779,153</u>   |
| <b>Net cash used in investing activities</b>                | <u>(1,971,014)</u>             | <u>(2,588,236)</u> |
| <b>Net cash used in financing activity</b>                  | <u>(317,000)</u>               | <u>(2,000,000)</u> |
| <b>Net (decrease)/increase in cash and cash equivalents</b> | <u>(2,244,070)</u>             | <u>190,917</u>     |
| Cash and cash equivalents at beginning of year              | 23,260,921                     | 23,070,004         |
| <b>Cash and cash equivalents at end of year</b>             | <u>21,016,851</u>              | <u>23,260,921</u>  |



**20. INVESTMENT IN AN ASSOCIATED COMPANY**

|                             | Company     |            |
|-----------------------------|-------------|------------|
|                             | 2017<br>\$  | 2016<br>\$ |
| Beginning of financial year | 6,134,251   | 5,838,479  |
| Share of surplus            | –           | 995,772    |
| Dividends received          | –           | (700,000)  |
| Disposal                    | (6,134,251) | –          |
| End of financial year       | –           | 6,134,251  |

Details of the investment in an associated company were as follows:

| Name of entity                | Principal activities                     | Country of business/ incorporation | Equity holding |           | Cost of investment |            |
|-------------------------------|--|------------------------------------|----------------|-----------|--------------------|------------|
|                               |  |                                    | 2017<br>%      | 2016<br>% | 2017<br>\$         | 2016<br>\$ |
| SISTIC.com Pte Ltd (“SISTIC”) | Ticketing and ticketing related services | Singapore                          | 51             | 35        | 12,965,000         | 2,505,007  |

On 1 April 2016, the Company acquired an additional 16% equity interest in SISTIC for a purchase consideration of \$4,600,000. The Group now holds 51% of the equity share capital of SISTIC. Please refer to Notes 19 and 34 for more details.

**21. PROPERTY, PLANT AND EQUIPMENT**

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

**21. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**

|  | Leasehold<br>improvements<br>\$ | Plant and<br>machinery<br>\$ | Production<br>equipment<br>\$ | Artwork<br>\$ | Furniture,<br>fittings and<br>equipment<br>\$ | Computer<br>software<br>\$ | Capital<br>projects<br>in progress<br>\$ | Total<br>\$ |
|--|---------------------------------|------------------------------|-------------------------------|---------------|---|----------------------------|--|-------------|
| <b>2016</b>                                    |                                 |                              |                               |               |   |                            |  |             |
| <b>Cost</b>                                    |                                 |                              |                               |               |   |                            |  |             |
| Beginning of<br>financial year                 | 2,688,154                       | 5,158,632                    | 12,159,374                    | 487,616       | 8,039,293                                     | 1,726,476                  | 473,620                                  | 30,733,165  |
| Additions                                      | 40,400                          | 88,235                       | 285,756                       | –             | 1,079,899                                     | 5,465                      | 311,227                                  | 1,810,982   |
| Disposals                                      | (6,151)                         | (1,032,830)                  | (24,248)                      | –             | (651,660)                                     | –                          | –  | (1,714,889) |
| Transfers from capital<br>projects in progress | –                               | 92,800                       | 15,390                        | –             | 45,920  | –                          | (154,110)                                | –           |
| End of financial year                          | 2,722,403                       | 4,306,837                    | 12,436,272                    | 487,616       | 8,513,452                                     | 1,731,941                  | 630,737                                  | 30,829,258  |
| <b>Accumulated depreciation</b>                |                                 |                              |                               |               |   |                            |  |             |
| Beginning of<br>financial year                 | 2,409,039                       | 4,078,935                    | 11,332,714                    | 394,116       | 6,798,883                                     | 1,550,360                  | –  | 26,564,047  |
| Depreciation (Note 11)                         | 92,335                          | 195,403                      | 395,141                       | 26,000        | 564,901                                       | 106,958                    | –  | 1,380,738   |
| Disposals                                      | (6,150)                         | (1,018,320)                  | (24,248)                      | –             | (651,280)                                     | –                          | –  | (1,699,998) |
| End of financial year                          | 2,495,224                       | 3,256,018                    | 11,703,607                    | 420,116       | 6,712,504                                     | 1,657,318                  | –  | 26,244,787  |
| <b>Net book value</b>                          |                                 |                              |                               |               |   |                            |  |             |
| End of financial year                          | 227,179                         | 1,050,819                    | 732,665                       | 67,500        | 1,800,948                                     | 74,623                     | 630,737                                  | 4,584,471   |

**21. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**

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

**21. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**

|  | Leasehold<br>improvements<br>\$ | Plant and<br>machinery<br>\$ | Production<br>equipment<br>\$ | Artwork<br>\$ | Furniture,<br>fittings and<br>equipment<br>\$ | Computer<br>software<br>\$ | Capital<br>projects<br>in progress<br>\$ | Total<br>\$      |
|--|---------------------------------|------------------------------|-------------------------------|---------------|---|----------------------------|--|------------------|
| <b>2016</b>                                    |                                 |                              |                               |               |   |                            |  |                  |
| <b>Cost</b>                                    |                                 |                              |                               |               |   |                            |  |                  |
| Beginning of<br>financial year                 | 2,688,154                       | 5,158,632                    | 12,159,374                    | 487,616       | 8,039,293                                     | 1,726,476                  | 473,620                                  | 30,733,165       |
| Additions                                      | 40,400                          | 88,235                       | 285,756                       | –             | 1,079,899                                     | 5,465                      | 311,227                                  | 1,810,982        |
| Disposals                                      | (6,151)                         | (1,032,830)                  | (24,248)                      | –             | (651,660)                                     | –                          | –  | (1,714,889)      |
| Transfers from capital<br>projects in progress | –                               | 92,800                       | 15,390                        | –             | 45,920  | –                          | (154,110)                                | –                |
| End of financial year                          | 2,722,403                       | 4,306,837                    | 12,436,272                    | 487,616       | 8,513,452                                     | 1,731,941                  | 630,737                                  | 30,829,258       |
| <b>Accumulated depreciation</b>                |                                 |                              |                               |               |   |                            |  |                  |
| Beginning of<br>financial year                 | 2,409,039                       | 4,078,935                    | 11,332,714                    | 394,116       | 6,798,883                                     | 1,550,360                  | –  | 26,564,047       |
| Depreciation                                   | 92,335                          | 195,403                      | 395,141                       | 26,000        | 564,901                                       | 106,958                    | –  | 1,380,738        |
| Disposals                                      | (6,150)                         | (1,018,320)                  | (24,248)                      | –             | (651,280)                                     | –                          | –  | (1,699,998)      |
| End of financial year                          | 2,495,224                       | 3,256,018                    | 11,703,607                    | 420,116       | 6,712,504                                     | 1,657,318                  | –  | 26,244,787       |
| <b>Net book value</b>                          |                                 |                              |                               |               |   |                            |  |                  |
| <b>End of financial year</b>                   | <b>227,179</b>                  | <b>1,050,819</b>             | <b>732,665</b>                | <b>67,500</b> | <b>1,800,948</b>                              | <b>74,623</b>              | <b>630,737</b>                           | <b>4,584,471</b> |

**22. INTANGIBLE ASSETS**

|  | Group             |            | Company    |            |
|--|-------------------|------------|------------|------------|
|  | 2017<br>\$        | 2016<br>\$ | 2017<br>\$ | 2016<br>\$ |
| <b>Composition</b>                           |                   |            |            |            |
| Goodwill arising on consolidation (Note (a)) | 1,339,703         | –          | –          | –          |
| Brand name (Note (b))                        | 6,054,000         | –          | –          | –          |
| System software (Note (c))                   | 7,575,468         | –          | –          | –          |
|  | <b>14,969,171</b> | –          | –          | –          |

a. Goodwill arising on consolidation

|  | Group            |            |
|--|------------------|------------|
|  | 2017<br>\$       | 2016<br>\$ |
| <b>Cost</b>                            |                  |            |
| Beginning of financial year            | –                | –          |
| Acquisition of subsidiary (Note 34(c)) | 1,339,703        | –          |
| End of financial year                  | <b>1,339,703</b> | –          |
| <b>Net book value</b>                  | <b>1,339,703</b> | –          |

b. Brand name

|  | Group            |            |
|--|------------------|------------|
|  | 2017<br>\$       | 2016<br>\$ |
| <b>Cost</b>                            |                  |            |
| Beginning of financial year            | –                | –          |
| Acquisition of subsidiary (Note 34(c)) | 6,054,000        | –          |
| End of financial year                  | <b>6,054,000</b> | –          |
| <b>Net book value</b>                  | <b>6,054,000</b> | –          |

c. System software

|  | Group            |            |
|--|------------------|------------|
|  | 2017<br>\$       | 2016<br>\$ |
| <b>Cost</b>                            |                  |            |
| Beginning of financial year            | –                | –          |
| Acquisition of subsidiary (Note 34(c)) | 7,153,275        | –          |
| Additions                              | 2,038,936        | –          |
| Write off                              | (3,300)          | –          |
| End of financial year                  | <b>9,188,911</b> | –          |
| <b>Accumulated amortisation</b>        |                  |            |
| Beginning of financial year            | –                | –          |
| Amortisation charge                    | 1,613,443        | –          |
| End of financial year                  | <b>1,613,443</b> | –          |
| <b>Net book value</b>                  | <b>7,575,468</b> | –          |

**23. TRADE AND OTHER PAYABLES**

|                            | Group             |            | Company           |            |
|----------------------------|-------------------|------------|-------------------|------------|
|                            | 2017<br>\$        | 2016<br>\$ | 2017<br>\$        | 2016<br>\$ |
| Trade payables to:         |                   |            |                   |            |
| ♦ an associated company    | –                 | 30,519     | –                 | 30,519     |
| ♦ a subsidiary             | –                 | –          | 28,210            | –          |
| ♦ non-related parties      | 12,330,419        | 1,873,993  | 2,359,524         | 1,873,993  |
|                            | <b>12,330,419</b> | 1,904,512  | <b>2,387,734</b>  | 1,904,512  |
| Accrued operating expenses | 8,606,044         | 7,783,550  | 7,331,689         | 7,783,550  |
| Deposits received          | 3,550,791         | 2,838,428  | 3,257,619         | 2,838,428  |
| Deferred income            | 4,478,837         | 3,242,937  | 3,985,358         | 3,242,937  |
| Sundry payables            | 676,930           | 392,164    | 467,337           | 392,164    |
|                            | <b>29,643,021</b> | 16,161,591 | <b>17,429,737</b> | 16,161,591 |

**24. SPECIFIC FUNDS—PROGRAMMES**

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

|                             | Group and Company |                |
|-----------------------------|-------------------|----------------|
|                             | 2017              | 2016           |
|                             | \$                | \$             |
| Beginning of financial year | 115,827           | 117,659        |
| Released to profit or loss  | (2,525)           | (1,832)        |
| End of financial year       | <u>113,302</u>    | <u>115,827</u> |

**25. DEFERRED INCOME TAX LIABILITIES**

|  | Group          |          |
|--|----------------|----------|
|  | 2017           | 2016     |
|  | \$             | \$       |
| Beginning of financial year                | –              | –        |
| Acquisition of a subsidiary (Note 34(c))   | 470,133        | –        |
| Tax charged to profit or loss (Note 12(a)) | 345,084        | –        |
| Overprovision in preceding financial years | (85,014)       | –        |
| End of financial year                      | <u>730,203</u> | <u>–</u> |

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

**Group**

|                             | Accelerated<br>tax<br>depreciation<br>\$ | Other<br>\$    | Total<br>\$    |
|-----------------------------|--|----------------|----------------|
| 2017                        |  |                |                |
| Beginning of financial year | –  | –              | –              |
| Acquisition of subsidiary   | 366,683                                  | 103,450        | 470,133        |
| Charged to profit or loss   | 216,618                                  | 43,452         | 260,070        |
| End of financial year       | <u>583,301</u>                           | <u>146,902</u> | <u>730,203</u> |

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

|                               | 2017           | 2016     |
|-------------------------------|----------------|----------|
|                               | \$             | \$       |
| To be settled within one year | 63,119         | –        |
| To be settled after one year  | 667,084        | –        |
|                               | <u>730,203</u> | <u>–</u> |

**26. PROVISION**

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

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

|  | Group         |            |
|--|---------------|------------|
|  | 2017<br>\$    | 2016<br>\$ |
| <b>Non-current</b>                     |               |            |
| Beginning of financial year            | –             | –          |
| Acquisition of subsidiary (Note 34(c)) | 40,000        | –          |
| End of financial year                  | <u>40,000</u> | –          |

**27. ACCUMULATED FUNDS**

|   | Group             |            | Company           |            |
|---|-------------------|------------|-------------------|------------|
|   | 2017<br>\$        | 2016<br>\$ | 2017<br>\$        | 2016<br>\$ |
| Beginning of financial year               | 55,067,168        | 45,361,858 | 55,067,168        | 45,361,858 |
| Contributed by operations                 | 9,379,550         | 8,970,189  | 7,956,635         | 8,970,189  |
| Share of surplus of an associated company | –                 | 995,772    | –                 | 995,772    |
| Distribution of funds to NAC              | (840,491)         | (260,651)  | (840,491)         | (260,651)  |
| Less: Non-controlling interests           | (916,110)         | –          | –                 | –          |
| End of financial year                     | <u>62,690,117</u> | 55,067,168 | <u>62,183,312</u> | 55,067,168 |

Accumulated funds contributed by operations includes amount of \$95,149 (2016: \$133,644) and \$Nil (2016: \$706,847) which is contributed by the operations of DC and VTVCH respectively. Funds contributed by DC and VTVCH for the financial year ended 31 March 2016 amounting to \$840,491 were returned to NAC during the current financial year in accordance with the agreed terms between the Company and NAC. At balance sheet date, the accumulated funds attributable to DC and VTVCH amount to \$674,190 (2016: \$712,685) and \$Nil (2016: \$706,847) respectively.

**28. INVESTMENT GRANTS**

|                                     | Group and Company |            |
|-------------------------------------|-------------------|------------|
|                                     | 2017<br>\$        | 2016<br>\$ |
| Beginning and end of financial year | <u>2,505,007</u>  | 2,505,007  |

**29. DEFERRED CAPITAL GRANTS**

|   | Group and Company |             |
|---|-------------------|-------------|
|   | 2017<br>\$        | 2016<br>\$  |
| Beginning of financial year                 | 4,584,471         | 4,161,214   |
| Transferred from operating grants (Note 15) | 748,784           | 1,810,982   |
| Released to profit or loss                  | (1,375,184)       | (1,387,725) |
| End of financial year                       | <u>3,958,071</u>  | 4,584,471   |



**30. 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        |            |
|---|----------------|------------|----------------|------------|
|   | 2017<br>\$     | 2016<br>\$ | 2017<br>\$     | 2016<br>\$ |
| Leasehold improvements<br>and equipment | 750,448        | 179,008    | 621,282        | 179,008    |
| Works and services                      | 122,100        | 206,185    | 122,100        | 206,185    |
|   | <b>872,548</b> | 385,193    | <b>743,382</b> | 385,193    |

**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       |            |
|----------------------------|------------------|------------|---------------|------------|
|                            | 2017<br>\$       | 2016<br>\$ | 2017<br>\$    | 2016<br>\$ |
| Not later than one year    | 714,655          | 31,968     | 25,063        | 31,968     |
| Between one and five years | 2,154,192        | 33,822     | 50,813        | 33,822     |
|                            | <b>2,868,847</b> | 65,790     | <b>75,876</b> | 65,790     |

**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 |            |
|----------------------------|-------------------|------------|
|                            | 2017<br>\$        | 2016<br>\$ |
| Not later than one year    | 5,570,691         | 5,723,100  |
| Between one and five years | 3,534,824         | 6,263,930  |
|                            | <b>9,105,515</b>  | 11,987,030 |

### 31. FINANCIAL RISK MANAGEMENT

#### Financial risk factors

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

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

#### a. Market risk

##### i. Currency risk

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

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

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

|   | USD<br>\$      | HKD<br>\$      |
|---|----------------|----------------|
| <a href="#">At 31 March 2017</a>                  |                |                |
| <b>Financial assets</b>                           |                |                |
| Cash and bank balances                            | 394,863        | –              |
| Trade receivables                                 | 189,352        | 450,980        |
| Other assets                                      | 5,068          | –              |
|   | <u>589,283</u> | <u>450,980</u> |
| <b>Financial liabilities</b>                      |                |                |
| Trade and other payables                          | <u>36,148</u>  | –              |
|   | <u>553,135</u> | <u>450,980</u> |
| <b>Net financial assets and currency exposure</b> |                |                |
|   | <u>553,135</u> | <u>450,980</u> |
| <a href="#">At 31 March 2016</a>                  |                |                |
| <b>Financial assets</b>                           |                |                |
| Cash and bank balances                            | <u>329,764</u> | –              |
|   | <u>329,764</u> | –              |
| <b>Net financial assets and currency exposure</b> |                |                |
|   | <u>329,764</u> | –              |

At 31 March 2017, if the USD and HKD had strengthened/weakened against the SGD by 8% (2016: 9%) and 8% (2016: Nil) respectively with all other variables including tax rate being held constant, the Group's total comprehensive income for the financial year would have been \$41,775 (2016: \$29,679) and \$29,945 (2016: Nil) higher/lower as a result of currency translation gains/losses on the USD and HKD denominated financial assets and liabilities respectively.

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

## ii. Interest rate risk

The Group is exposed to interest rate risk on its fixed deposits with financial institutions. Interest rates on these assets are fixed (Note 13). The Group periodically monitors interest rate fluctuations to ensure that the exposure to interest rate risk is within acceptable levels.

## b. Credit risk

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

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

Credit exposure to an individual customer is limited by the securities held and is continuously monitored by Finance and reported to management on regular intervals.

The maximum exposure to credit risk for each class of financial assets is the carrying amount of that class of financial instruments presented on the balance sheet.

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

|                              | Group            |           | Company        |           |
|------------------------------|------------------|-----------|----------------|-----------|
|                              | 2017             | 2016      | 2017           | 2016      |
|                              | \$               | \$        | \$             | \$        |
| <b>By geographical areas</b> |                  |           |                |           |
| Singapore                    | 1,614,357        | 1,009,218 | 875,517        | 1,009,218 |
| Indonesia                    | 31,324           | –         | –              | –         |
| Macau                        | 182,704          | –         | –              | –         |
| Thailand                     | 1,649            | –         | –              | –         |
|                              | <b>1,830,034</b> | 1,009,218 | <b>875,517</b> | 1,009,218 |

## i. Financial assets that are neither past due nor impaired

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

## ii. Financial assets that are past due and/or impaired

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

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

|                        | Group          |                | Company        |                |
|------------------------|----------------|----------------|----------------|----------------|
|                        | 2017<br>\$     | 2016<br>\$     | 2017<br>\$     | 2016<br>\$     |
| Past due < 3 months    | 490,069        | 300,299        | 300,671        | 300,299        |
| Past due 3 to 6 months | 88,259         | 67,057         | 29,407         | 67,057         |
| Past due over 6 months | –              | 11,546         | 271            | 11,546         |
|                        | <b>578,328</b> | <b>378,902</b> | <b>330,349</b> | <b>378,902</b> |

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

|  | Group          |               | Company      |               |
|--|----------------|---------------|--------------|---------------|
|  | 2017<br>\$     | 2016<br>\$    | 2017<br>\$   | 2016<br>\$    |
| Gross amount                             | 194,651        | 84,836        | 2,094        | 84,836        |
| Less: Allowance for impairment           | (163,326)      | (84,836)      | (2,094)      | (84,836)      |
|  | <b>31,325</b>  | <b>–</b>      | <b>–</b>     | <b>–</b>      |
| Beginning of financial year              | 84,836         | 26,855        | 84,836       | 26,855        |
| Acquisition of a subsidiary (Note 34(e)) | 157,130        | –             | –            | –             |
| Allowance made (Note 11)                 | 6,196          | 57,981        | 2,094        | 57,981        |
| Allowance written off                    | (84,836)       | –             | (84,836)     | –             |
| End of financial year                    | <b>163,326</b> | <b>84,836</b> | <b>2,094</b> | <b>84,836</b> |

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

#### c. Liquidity risk

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

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

#### d. Capital risk

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

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

|                   | Group             |                   | Company           |                   |
|-------------------|-------------------|-------------------|-------------------|-------------------|
|                   | 2017<br>\$        | 2016<br>\$        | 2017<br>\$        | 2016<br>\$        |
| Accumulated funds | 62,690,117        | 55,067,168        | 62,183,312        | 55,067,168        |
| Less: Net cash    | (34,449,413)      | (28,029,105)      | (25,645,846)      | (28,029,105)      |
| Total capital     | <b>28,240,704</b> | <b>27,038,063</b> | <b>36,537,466</b> | <b>27,038,063</b> |

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2017 and 31 March 2016.

## e. Fair value measurements

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

## f. Financial instruments by category

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

|  | Group      |            | Company    |            |
|--|------------|------------|------------|------------|
|  | 2017<br>\$ | 2016<br>\$ | 2017<br>\$ | 2016<br>\$ |
| Loans and receivables                      | 91,070,705 | 66,871,976 | 68,605,580 | 66,871,976 |
| Financial liabilities at<br>amortised cost | 25,277,486 | 13,034,481 | 13,557,681 | 13,034,481 |

**32. RELATED PARTY TRANSACTIONS**

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

*Sales and purchases of goods and services*

|   | Group      |            |
|---|------------|------------|
|   | 2017<br>\$ | 2016<br>\$ |
| Commission income received from an associated company   | –          | 10,753     |
| Handling fees received from an associated company       | –          | 8,366      |
| Director's fees received from an associated company     | –          | 3,200      |
| Sales commission expense paid to an associated company  | –          | 104,073    |
| Ticketing agency fees paid to an associated company     | –          | 231,293    |
| Software maintenance fees paid to an associated company | –          | 150,000    |
| Other services paid to an associated company            | –          | 111,532    |
| Legal and other fees paid to other related party        | 79,303     | 128,416    |

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

**33. KEY MANAGEMENT PERSONNEL COMPENSATION**

Key management personnel compensation is as follows:

|   | Group            |                  | Company          |                  |
|---|------------------|------------------|------------------|------------------|
|   | 2017<br>\$       | 2016<br>\$       | 2017<br>\$       | 2016<br>\$       |
| Salaries and other short term benefits            | 3,658,728        | 2,411,117        | 2,597,247        | 2,411,117        |
| Director fees                                     | 28,980           | –                | –                | –                |
| Employer's contribution to Central Provident Fund | 234,563          | 110,862          | 128,100          | 110,862          |
|   | <b>3,922,271</b> | <b>2,521,979</b> | <b>2,725,347</b> | <b>2,521,979</b> |

Number of key management in remuneration bands is as follows:

|                              | Group     |          | Company  |          |
|------------------------------|-----------|----------|----------|----------|
|                              | 2017      | 2016     | 2017     | 2016     |
| \$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 | 2         | 1        | 2        | 1        |
| \$200,000 to below \$300,000 | 5         | 5        | 5        | 5        |
| \$100,000 to below \$200,000 | 6         | 1        | –        | 1        |
|                              | <b>15</b> | <b>8</b> | <b>8</b> | <b>8</b> |

**34. BUSINESS COMBINATION**

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

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

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

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

**d. Acquisition-related costs**

Acquisition-related costs of \$49,000 are included in "expenditure" in the consolidated statement of comprehensive income and in operating cash flows in the consolidated statement of cash flows.

**e. Acquired receivables**

The fair value of trade receivables is \$2,031,285. The gross contractual amount for trade receivables due is \$2,188,415, of which \$157,130 is expected to be uncollectible.

**f. Non-controlling interests**

The Group has chosen to recognise the 49% non-controlling interest at its proportionate share of the acquiree's identifiable net assets of \$11,169,403.

**g. Goodwill**

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

**h. Revenue and surplus contribution**

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

### **35. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS**

Below are the mandatory standards, amendments and interpretations to existing standards that have been published, and are relevant for the Group's accounting periods beginning on or after 1 April 2017 and which the Group has not early adopted:

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

This is the converged standard on revenue recognition. It replaces FRS 11 Construction contracts, FRS 18 Revenue, and related interpretations. Revenue is recognised when a customer obtains control of a good or service. A customer obtains control when it has the ability to direct the use of and obtain the benefits from the good or service. The core principle of FRS 115 is that an entity recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. An entity recognises revenue in accordance with that core principle by applying the following steps:

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

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

Management is currently assessing the effects of applying the new standard on the Group's financial statements.

At this stage, the Group is not able to estimate the impact of the new rules on the Group's financial statements. The Group will make more detailed assessment over the impact over the next twelve months.

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

FRS 116 will result in almost all leases being recognised on the balance sheet, as the distinction between operating and finance leases is removed. Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised. The only exceptions are short-term and low-value leases. The accounting for lessors will not change significantly.

The standard will affect primarily the accounting for the Group's operating leases. As at the reporting date, the Group has non-cancellable operating lease commitments of \$2,868,847 (Note 30(b)). However, the Group has yet to determine to what extent these commitments will result in the recognition of an asset and a liability for future payments and how this will affect the Group's surplus and classification of cash flows.



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

### **36. AUTHORISATION OF FINANCIAL STATEMENTS**

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of The Esplanade Co Ltd on 11 August 2017.



# LISTINGS

# Arts Partner, Sponsors and Donors

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Singapore Press Holdings Limited

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Yvonne Tham

**TOTE BOARD FAMILY**

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

# Esplanade Presents Performances

April 2016 to March 2017 (Unless otherwise stated, all performances are from Singapore)

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

## ESPLANADE FESTIVALS

A Date with Friends

3 – 6 November 2016 and 9 – 12 March 2017

A Tapestry of Sacred Music

15 – 17 April 2016

Baybeats

24 – 26 June 2016

Celebrate December

1 – 8, 12 – 31 December 2016

da:ns festival

13 – 23 October 2016

Flipside

27 May – 5 June 2016

Huayi – Chinese Festival of Arts

3 – 12 February 2017

Kalaa Utsavam – Indian Festival of Arts

18 – 27 November 2016

Moonfest – A Mid-Autumn Celebration

9 – 11 September 2016

Mosaic Music Weekend

1 – 4 September 2016

National Day Celebrations

7 – 9 August 2016

Octoburst! – A Children's Festival

7 – 9 October 2016

Pesta Raya – Malay Festival of Arts

4 – 7 August 2016

Super Japan – Japanese Festival of Arts

13 – 22 May 2016

Voices – A Festival of Song

9 – 11 December 2016

## ESPLANADE SERIES

Beautiful Sunday

Chinese Chamber Music

Classics

Coffee Morning & Afternoon Tea

da:ns series

Dance Appreciation Series

Feed Your Imagination (F.Y.I)

Limelight

Mosaic Music Series

Pentas

PLAYtime!

POPS!

Raga

Spectrum

The Studios

Visual Arts

Voices Series

## ESPLANADE FESTIVALS

### A DATE WITH FRIENDS

3 – 6 November 2016

#### CONCOURSE

##### **Country Roads with Rani and Mel**

Rani Tofani and Mel Ferdinands

##### **Crooner's Delights by Peter Chua**

Peter Chua

##### **Strumming Good Times**

Moulmein-Cairnhill Ukulele Interest Group

##### **Tote Bag Making Workshop**

Hidayah Ros

#### OUTDOOR THEATRE

##### **Getai Starry Night**

Wang Lei, Zhen Ni, Yang Jun Ting, Leon Lim, Zheng Xiao Hui, Anderene Choo, Erraine Cheong, Katherine Tan, Liz Low, Xie Wen, Li Bao En (Singapore, Malaysia)

### A DATE WITH FRIENDS

9 – 12 March 2017

#### CONCERT HALL

##### **Boogie Wonderland**

Joe Chandran (X-periment), The Meltones & Veronica Young

##### **Unforgettable Hokkien Folk Songs**

Yin Zheng Yang, Xiao Feng Feng, Hao Hao, Xia Hui, Amy Lin & Zhuang Qing Yu

##### **Crooner's Delights**

Peter Chua

#### RECITAL STUDIO

##### **Malam Kenanganku**

Jeffrydin (Malaysia)

#### THEATRE STUDIO

##### **Family Secrets**

The Necessary Stage Theatre for Seniors

#### CONCOURSE

##### **After Curfew**

##### **Beverly Morata**

##### **Ernesto Valerio**

##### **Lily Anna Nuris**

##### **Water Colouring Workshop**

##### **Hidayah Ros**

#### OUTDOOR THEATRE

##### **Getai Starry Night**

Lee Peifen, Huang Qing Yuan, Yuan Jin, Chloe Lim, Mai Hui, Sam Loo, Zheng Ying Ying, Jayden Chew, Feng Gao Mei & Angel Law

##### **Hyrul & The Hyperventilates**

##### **Mel & Joe**

##### **Ukulele JAMBALAYA**

Tapestry Asia

#### FORECOURT GARDEN

##### **Dance With Me: Cha Cha & Rumba**

The DanceSport Academy

##### **Line Dance Jam**

Country Line Dance Association

### A TAPESTRY OF SACRED MUSIC

15 – 17 April 2016

#### CONCERT HALL

##### **Fareed Ayaz and Abu Muhammad Qawwal (Pakistan)**

##### **Glory Gospel Singers (USA)**

##### **Pipes in Harmony**

Michael Hey & Rebecca Li (USA, Singapore)

## RECITAL STUDIO

**Alim Qasimov Ensemble (Azerbaijan)**

**Buddhist Ensemble of Zhuhua Temple (China)**

## REHEARSAL STUDIO

**Dance, Songs and Rhythms of the Afro-Brazilian Orixás**

Dudu Tucci and Bloco Singapura (Brazil, Singapore)

**Gospel Music Workshop**

Glory Gospel Singers (USA)

**Incense Appreciation Session**

Incense Culture Association of Singapore

**Introduction to Azerbaijani Mugham and Ashiq**

Alim Qasimov Ensemble (Azerbaijan)

**Qawwali Talk by Fareed Ayaz**

Fareed Ayaz (Pakistan)

## CONCOURSE

**Call of the Dawn: Buddhist Chants**

Medicine Buddha Chanting Group

**Call of the Dawn: Suprabhatam: Awakening the Gods**

Krishnakumar

**Meditation Session**

Joyful Garden Community of Mindful Living

**Meditation Session**

Krishnakumar

**Stella Splendens – Medieval Iberian Songs of Devotion & Pilgrimage**

Cappella Martialis

## OUTDOOR THEATRE

**Buddhist Ceremonial Drumming and Dances of Sri Lanka**

State Dance Ensemble of Sri Lanka (Sri Lanka, Singapore)

**Music of Taoist Rituals**

Taoist Orchestra

**Qasidah: Islamic Devotional Poetry**

Madeehul Mustafa

**Rural Celebrations of Korea**

The Gwangdae (Korea)

**Sacred Rhythms – Alafia (Peace)**

Dudu Tucci, Mariana Viana and Bloco Singapura (Brazil, Germany, Singapore)

**Sikh Kirtans: Singing to the Divine**

Gurmat Sangeet Academy, Sikh Centre

## COURTYARD

**Candomblé – Dance of the Orixás**

Dudu Tucci, Krista Zeissig and Bloco Singapura (Brazil, Germany, Singapore)

**Dances of Thanksgiving**

Mah Meri (Malaysia)

## LIBRARY@ESPLANADE

**An Introduction to Turkish Music**

Sirin Pancaroglu of Simdi Ensemble (Turkey)

**Weaving the Sacred: An Introduction to Islamic Prayer Rugs**

Imran Abid Mir

## BAYBEATS

24 – 26 June 2016

## CHILLOUT STAGE (CONCOURSE)

**Canvas Conversations**

**Choi Sai-Ho (Hong Kong)**

**Ferry**

**Juno and Hanna (Malaysia)**

**Mitch Advent**

**Nicholas Chim**

**The Little Giant**

**Yllis**

## ARENA (OUTDOOR THEATRE)

**Adir Kaisan and the Cosmic Owls**

**Cashew Chemists**

**Disco Hue**

**Killeur Calculateur (Malaysia)**

**Koji**  
**Lost Weekend**  
**Sphaeras**  
**Sunset Rollercoaster (Taiwan)**  
**The E's**  
**The Fox and the Thieves (Indonesia)**  
**The Vibe**  
**T-Rex**  
**Victoria Street**  
**Your Sister's Postman**

**POWERHOUSE (THE EDGE)**  
**Bear Culture**  
**D'JENKS (Indonesia)**  
**False Plaintiff**  
**hrvst**  
**I am David Sparkle**  
**Isles**  
**Plainsunset**  
**Tacit Aria**  
**Tell Lie Vision**  
**The Dirt Radicals (Australia)**  
**The Summer State**  
**Unclose (Japan)**  
**Wicked Aura**

**OPEN STAGE (FORE COURT GARDEN)**  
**Bedrock**  
**BJ & The Astronauts**  
**Buttermilkfish**  
**Chris Brass (UK)**  
**CLEVE**  
**Clouds & Shadows**  
**Ethel Yap**  
**feedback**  
**Keith Soo-Tho**  
**Lula The Magic Queen**  
**oligarchy**  
**Stanley Ho**  
**Suasion**  
**SUPERSECT**  
**The Roses**  
**Widower's Palms**

**CELEBRATE DECEMBER**  
*1 – 8, 12 – 31 December 2016*

**CONCOURSE**  
**ACJC Choir**  
**Alan Soo & Evan De Silva**  
**Arpeggione Quartet**  
**Audris & Charlyn**

**Concord Primary School Choir**  
**Dwi Warna**  
**Gail Belmonte**  
**Glen Wee**  
**Hometown Heroes**  
**Kevin Loh & Hunter Mah**  
**Kexin, Bryan & Serena**  
**Mariam John**  
**Miss Lou**  
**MOTUS**  
**Nasyiba Sahari**  
**Nick Zavior**  
**The Graduate Singers**  
**The Voodoo Sound (collaboration with guests)**  
**The Voodoo Sound, SISAY (Singapore, Ecuador)**

**CONCERT HALL MEETING POINT**

**Craft Corner: Pom Pom POW!**  
 3puffsinapod

**PIP'S PLAYbox**

**Vocal Fun!**  
 Urban Music Productions  
**Kids Craft: My Festive Wishing Charm**



**OUTDOOR THEATRE****Brass Nation****Dwi Warna****Flame of the Forest****L.A.B****Nanyang Technological University Symphonic Band****NUS Jazz Band****New Year's Eve Countdown**

Singapore Char Siew Baos! &amp; The Mad Company, hosted by Vivien Tan &amp; Timothy Nga

**SISAY (collaboration with guests)**

SISAY, MOTUS, The Voodoo Sound (Ecuador, Singapore)

**The Momma Shop****VOX****Walking on Water****COURTYARD****Festival Opening**

SISAY, MOTUS (Ecuador, Singapore)

**ROVING****Beats Encore****PIP Meet-and-Greet****SherePunjab Bhangra****LIBRARY@ESPLANADE****Gratitude is the Best Attitude**

YAY Club (Ngee Ann Polytechnic School of Humanities and Social Sciences)

**Happy to be Red?**

ACTs of Life

**DA:NS FESTIVAL***13 – 23 October 2016***THEATRE****Decadance**

Batsheva Dance Company (Israel)

**Nelken (Carnations)**

Tanztheater Wuppertal Pina Bausch (Germany)

**Voces, suite flamenco**

Sara Baras (Spain)

**RECITAL STUDIO****Iris**

LASALLE College of the Arts

**The Third Space: Contemporary Asian Explorations in Dance**

Nanyang Academy of Fine Arts

**THEATRE STUDIO****Brodal Serei (Freestyle Boxing)**

Emmanuèle Phuon and Amrita Performing Arts (France/Belgium, Cambodia)

**The Second Sunrise**

Chowk Productions (India, Singapore)

**ANNEXE STUDIO****Context Gym and Body Economics**

Martin Schick (Switzerland)

**Flamenco Dance Workshop**

Maria Pedraja "Charo" of Ballet Flamenco Sara Baras (Spain)

**Halfbreadtechnique**

Martin Schick (Switzerland)

**CONCOURSE****Coffee Chats**

Han Kee Juan, Lim Fei Shen, Stephanie Burrige, Lee Mun Wai, Bani Haykal, Neila Sathyalingham, Raka Maitra, Som Said, Ezekiel Oliveira, Tania Goh, Adrian Tan, Santha Bhaskar

**Rasas – Dances from Sulawesi**

Sanggar Tari Sekar Tanjung (Indonesia)

**Rasas – Ronggeng**

Sriwana

**Rasas – Lakhaon Kaol**

Amrita Performing Arts (Cambodia)

**Rasas – Kathak**

Ponnamma Devaiah

**Melissa, Shall We Dance?**

Jazz Inc

**FESTIVAL CORNER****Mini da:ns Arcade**

**LIBRARY@ESPLANADE**

**Designing For Pina – In Conversation with Peter Pabst (Germany)**

**An Introduction to Kandyan Dance**  
Chitrasena Dance Company (Sri Lanka)

**OUTDOOR THEATRE**

**Rasas – Kandyan Dance**  
Chitrasena Dance Company (Sri Lanka)

**Rasas – Splendours of Burmese Zat Pwe**  
Shwe Man Thabin Dance Theatre (Myanmar)

**THE EDGE**

**Sixteen Dance Challenge Performance Showcase**  
Honey J and Z Sun, Hilty&Bosch, Yoon and Chocol  
(Japan, Singapore, Korea)

**What's Your Move?**  
The DanceSport Academy, Celine Jessandra  
School of Performing Arts, ACTFA, Rose  
Borromeo Spanish Dance Company, Jazz Inc,  
Danz People

**ROVING**

**People of da:ns**  
da:ns kakis

**REHEARSAL STUDIO**

**Batsheva Contemporary Dance Masterclass**  
Batsheva Dance Company (Israel)

**Flamenco Percussion Workshop**  
Manuel Munoz "Pajaro" & Antonio Suarez Salazar  
(Spain)

**Rasas Workshops – Introduction to Burmese Dance**  
Shwe Man Thabin Dance Theatre (Myanmar)

**Sixteen Dance Masterclasses**  
Honey J and Z Sun, Hilty&Bosch, Yoon and Chocol  
(Japan, Korea)

**da:ns lab 2016 – What You See Is Not What I Meant: A Workshop on the Spectatorship of Dance**  
daniel kok

**Footwork: Adult Ballet**  
Wings to Wings

**Footwork: Argentine Tango**  
ACTFA

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

**Footwork: Bachata**  
ACTFA School of Dance & Performing Arts

**Footwork: Ballet Baby**  
Shanti Gomes

**Footwork: Ballet Baby II**  
Shanti Gomes

**Footwork: Ballet (Father & Daughter)**  
Shanti Gomes

**Footwork: Bellydance (Ladies Only)**  
Shynz Productions

**Footwork: Bhangra**  
SherePunjab Bhangra

**Footwork: Bollywood Baby**  
Dance Embassy

**Footwork: Brazilian Samba**  
ACTFA School of Dance & Performing Arts

**Footwork: Block Party**  
Jazz Inc

**Footwork: Burlesque (Ladies Only)**  
Jazz Inc

**Footwork: Classical Spanish**  
Rose Borromeo Spanish Dance Company

**Footwork: Contemporary**  
Wings to Wings

**Footwork: Disco Rock**  
The DanceSport Academy

**Footwork: Electro Swing**  
Jazz Inc

**Footwork: Parents & Kids – Flamenco**  
Rose Borromeo Spanish Dance Company

**Footwork: Flamenco**  
Rose Borromeo Spanish Dance Company

**Footwork: Cha Cha Cha**  
The DanceSport Academy

**Footwork: Hip Hop**  
ACTFA School of Dance & Performing Arts

**Footwork: Hip Hop**  
LA Dance Connection

**Footwork: Hip Hop Baby**  
LA Dance Connection

**Footwork: Jazz Baby**

Wings to Wings

**Footwork: Jive**

The DanceSport Academy

**Footwork: K-pop**

Celine Jessandra School of Performing Arts

**Footwork: K-Pop Male MV Dance**

CJSOPA

**Footwork: K-pop Urban Choreography**

Celine Jessandra School of Performing Arts

**Footwork: Krumping**

Jazz Inc

**Footwork: Lyrical Hip Hop**

Danz People

**Footwork: Nuevo Tango**

ACTFA School of Dance &amp; Performing Arts

**Footwork: Pop Baby**

LA Dance Connection

**Footwork: Popping**

Jazz Inc

**Footwork: Rock and Roll**

The DanceSport Academy

**Footwork: Rumba (Date Night)**

The DanceSport Academy

**Footwork: Salsa**

ACTFA School of Dance &amp; Performing Arts

**Footwork: Spanish Dance Night**

Rose Borromeo Spanish Dance Company

**Footwork: Street Dance**

Jazz Inc

**Footwork: Swing**

Jazz Inc

**Footwork: Swing Baby**

Jazz Inc

**Footwork: Tap Dance**

Jazz Inc

**Footwork: Waltz**

The DanceSport Academy

**OTHER VENUES IN SINGAPORE****Batsheva Dance Masterclass for Sigma****Contemporary Dance**

Batsheva Dance Company (Israel)

**Cineda:ns (presented by da:ns festival X The Projector)**

Various artists (Germany, Israel)

**FLIPSIDE***27 May – 5 June 2016***RECITAL STUDIO****Don't Explain**

The Umbilical Brothers (AUSTRALIA)

**THEATRE STUDIO****Metamorphosis**

Worlds of Puppets (Iceland)

**Time For Fun**

Hand Made Theatre (Russia)

**CONCOURSE****Circus Games**

Bornfire Singapore

**Foley-ing Around**

Bright Ong, Jevon Chandra &amp; Sharavana Rama

**Kaleidoscope-making workshop**

Yong Kah Kin

**Rakugo Comedy!**

Katsura Sunshine (Japan)

**SABOsTAGE 2**

We Colour People

**Truly Medley Deeply**

August Lum, Juni Goh and Vanessa

**PIP'S PLAYbox****Animal Antics**

Kamini Ramachandran

**Meera's Circus Adventure**

Grace Kalaiselvi

**OUTDOOR THEATRE****Bornfire – Invictus**

The Flying Circus and friends (Australia, Japan, Singapore)

**Croquiky Brothers & Marine Boy Circus (Korea)****COURTYARD****Laberint II**

Itinerània (Spain)

**WATERFRONT****Light Civilisation**

Circus In Motion

**VARIOUS VENUES AROUND ESPLANADE****Big Dancers**

El Carromato (Spain)

**Durianformers**

Jo Tan, Edward Choy, Faizal Abdullah and Jean Jimenez

**Play Me, I'm Yours**

An International Street Piano Project presented by The Playtent

**The Amazing Human Piano**

Leslie Tay, Dennis Lin, Benjamin Eio, Muhammad Shafiq, Benjamin Wong & Alvin Wan

**LIBRARY@ESPLANADE****The Dirty Room Project**

We Are CONFidence

**HUAYI – CHINESE FESTIVAL OF ARTS**

3 – 12 February 2017

**CONCERT HALL****Migration – A World Music Concert**

HAYA Band (China)

**Wuxia – Theme Songs from Martial Arts Movies and Serials**

Singapore Chinese Orchestra and Johnny Yip (Hong Kong, Singapore)

**Yoga Lin LIVE**

Yoga Lin (Taiwan)

**THEATRE****Cloud Gate 2 – A Triple Bill**

Cloud Gate 2 (Taiwan)

**Secret Love in Peach Blossom Land**

Performance Workshop (Taiwan)

**A Midsummer Night's Dream**

Dionysus Contemporary Theatre (Hong Kong)

**RECITAL STUDIO****China Music House | Pingtan x Jazz**

China Music House (China)

**in::music – Eli Hsieh: Progress Reports**

Eli Hsieh (Taiwan)

**in::music – Kelly Poon: My K Songs**

Kelly Poon

**in::music – PiA: Funny Way of My Life**

PiA (Taiwan)

**THEATRE STUDIO****Actor, Forty**

The Necessary Stage

**Offending the Audience**

Liu Xiaoyi, Nelson Chia, Li Xie, Oliver Chong, Ang Gey Pin

**REHEARSAL STUDIO****Cloud Gate 2 Dance Workshop**

Cloud Gate 2 (Taiwan)

**Parent-Child Workshop: FANtastic Fun!**

Yang Xiuting

**ANNEXE STUDIO****Child's Play**

Danny Yeo and 3 Pumpkins Projects

**Huayi Livehouse!**

Alfred Sim

**THE BAY ROOM****Workshop: Hold On, Chopsticks!**

Yong Kah Kin

## PIP'S PLAYbox

### Stories about the Rooster

Jo Kwek and Patrick Kwek

### Stories about the Rooster

Regina Foo

## CONCOURSE

### 18 in Between

Dapheny Chen

### An Afternoon Treat with Nanyang Songbird

Yudi Yap (Malaysia)

### ChiliTomato in Singapore!

ChiliTomato (Malaysia)

### Clay Art Workshop: Lucky Rooster Charm

Tinkle Arts Academy

### Eastern Elegance

Rit Xu, Stella Wu and August Lum

### Electro Spring

Kulcha

### Festive Folk Songs

Nanyang Khek Community Guild Choir

### Jazz in Spring

Springtime Wonderland

### Springtime Wonderland

Jefferson Pop Band

### New Year Beats!

A Bigger Bang

### Reimagine

Syncretic

### Rooster Headgear Workshop

Studio Miu

### Short Stories from Singapore

West View Primary School, Pasir Ris Primary School, Victoria School & Zhonghua Secondary School

### Soaring Voices

Hwa Chong Institution Choir

### Sweet Reunion

Guitarmoncello

### We are Singer-songwriters!

Jane Lai, Boon Hui Lu & Cheng Jin An

### We are Singer-songwriters!

Ng Meiting, Mandy Ke & Jeff Ng

## FESTIVAL CORNER

### Bliss

Chris Chua

## OUTDOOR THEATRE

### Bamboo Rhythms

Singapore Chinese Music Federation Woodwind & Percussion Ensemble

### Boisterous Drums

Nanyang Polytechnic Chinese Orchestra Percussion Ensemble

### Guzheng Bliss

Zheng Professionals Guzheng Ensemble

### Huayi Huat Opening: Auspicious Lion Dance

Singapore Yiwei Athletic Association

### JING Music

Huang Jinglun

### Oriental Harmonies

Asian Cultural Symphony Orchestra

### Poetry in Dance

Poi Ching School Chinese Dance, Hwa Chong Chinese Dance Alumni & Xinyi Dance Company

### Springtime Melodies

NAFA Chinese Chamber Ensemble

### The '90s Live On

TCR Music Station

### We are Singer-songwriters!

NEKO Highway, Quis & V's

### Young Voices of Xinyao

TCR Music Station

## WATERFRONT CANOPY

### Enchanting Puppetry

The Happy Puppetry Company (Taiwan)

## FORECOURT GARDEN

### Little Festive Roar

Hong Jie Association

### Rainbow Steps

Singapore Hokkien Huay Kuan Dance Theatre

### LIBRARY@ESPLANADE

#### Chinese Calligraphy and Spring Festival Scrolls

Chew Ho Son

#### Happy Reading Together!

Lim Kwee Hua & Carol Chong

#### Mama, I want to eat that!

Aunty Bijuan

#### Memories – CNY Traditions, Customs and Stories

Lin Gao & Dong Nong Zheng

#### The Auspicious Rooster and its Cultural

##### Symbolism

Dr Kang Ger-wen

#### Wuxia – The origins and rise of films and masters

Dr Foo Tee Tuan

### KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

18 – 27 November 2016

### CONCERT HALL

#### Guru Vandanam – To Sir with Love

Featuring Bombay Jayashri & Abhishek Raghuram (India)

#### In Concert with Strings featuring Meesha Shafi (Pakistan)

### THEATRE

#### Vasantham LIVE! Samarpanam

### RECITAL STUDIO

#### King of Ghosts

Soumik Datta Arts & members of the Orchestra of the Music Makers (UK, Singapore)

#### Tales in Black & White

Devdutt Pattanaik & Anil Srinivasan (India)

#### Utterly, Butter-ly Stories of Krishna

Produced by Esplanade – Theatres on the Bay

#### You Are Here

Pooja Nansi and Joel Tan

### THEATRE STUDIO

#### Girish Karnad's Bikhre Bimb: Broken Images

Ranga Shankara and Arundhati Nag (India)

#### Saraswati Antharvahini

Kalakshetra Repertory Company (India)

#### Stree Shakti

Bharathaa Arts

### REHEARSAL STUDIO

#### Parent-Child Workshop: Basic Indian Dance

Ponnamma Devaiah & Kalaivani Kumareswaran

#### Parent-Child Workshop: Basic Yoga

Kumareswaran

### PIP'S PLAYbox

#### Rangoli Fun with Vijaya Mohan

Vijaya Mohan

### CONCOURSE

#### A Melodic Existence

Brahmastra

#### Anando Utsav

Sandeep Chatterjee & Ensemble

#### Bollywood Blast

Amit Dhamelia & Group

#### Bollywood Night

Featuring dancers from Dance Singapore Dance Season 2

#### Filmi Flavours

MusicMinds

#### Local TidBeats

SHISHA & Friends

#### Men In Groove

Mohamed Noor, Casey Subramaniam, Leonardo Mendoza

#### Narrative Phads of Rajasthan

Kalyan Joshi (India)

#### Oneness through Music

Ekatva

#### Saptaswara: A Musical Journey

Rhythms Aesthetic Society (Singapore)

#### Silk Roots

Flow

#### Stylemart Fashion Show

#### The Kyle Ravin Magic Show

#### Yatra

Singapore Indian Fine Arts Society

**FESTIVAL CORNER****Once Upon a Time in Little India: A brief history of the Indian performing arts in Singapore**

Presented by Esplanade in collaboration with Indian Heritage Centre

**OUTDOOR THEATRE****Aditya Prakash Ensemble (US, India)****Chhau**

Shashadhar Acharya & Troupe (India)

**Fusion Beats Mentorship Bands**

TaalMenz, Crossroad Traffic, Girls Empower

**VARIOUS LOCATIONS AROUND ESPLANADE****Festival Opening**

Nawaz Mirajkar Percussion Ensemble

**LIBRARY@ESPLANADE****Kalaa Utsavam Book Club with Devdutt Pattanaik (India)****Krishna in Art**

Dr Priya Maholay-Jaradi

**Sari: A timeless fashion garment**

Kavita Thulasidas

**The Day I Lost my Shadow**

K Rajagopal

**The Power of an Ayurvedic Detox**

Shailu Suresh

**What's In a Name?**

Nalina Gopal

**Yoga: Mind, Body and Nature**

Kumareswaran

**SUPPLY & DEMAND (ESPLANADE MALL)****Kalaa Utsavam Pub Quiz**

Sharul Channa

**MOONFEST - A MID-AUTUMN CELEBRATION**

9 – 11 September 2016

**CONCERT HALL****Folk Songs from Northwest China**

Du Peng Peng, Chang Yan Ni, Zhang Hong Li, Cao Wen Gong & Ding Yi Music Company (China, Singapore)

**THEATRE****Couple Wings**

Shanghai Yue Opera House (China)

**Of Beauty and Elegance: Yue Opera Excerpts**

Shanghai Yue Opera House (China)

**RECITAL STUDIO****Jiwei Guzheng Recital**

Ji Wei (China)

**THEATRE STUDIO****The Magic Lantern**

Paper Monkey Theatre

**REHEARSAL STUDIO****Parent-Child Workshop: Discovering Chinese Opera**

Traditional Arts Center

**Parent-Child Workshop: Snowskin Mooncake-Making**

Bloop Desserts Studio

**THE BAY ROOM****Lantern-Making Workshop**

Lim Bee Ling

**CONCOURSE****Crosstalk Joy**

Sin Feng Xiang Sheng Society

**Fluffy Jade Rabbit Craft Workshop**

Megan and Su

**Huangmei Melodies**

SAF MDC Chinese Instrumental Ensemble

**Reminiscing the Moon**

Faye Su and Zelda Tatiana Ng

**Tea Knowledge Sharing Session**

Pek Sin Choon

**The Moonlit Smile**

The Pop-up Storytellers

**PIP'S PLAYbox****Small People Big Stories**

Tan Wan Sze & Jo Kwek

**FESTIVAL CORNER****Tea Appreciation Corner**

Pek Sin Choon

**FORECOURT GARDEN****Diabolo Fun**

Diabolo Art

**Kungfu!**

RexArts Wushu

**Lantern Walkabout**

Hong Jie Association

**OUTDOOR THEATRE****Traditional Delights**

RexArts Wushu, Li Yang &amp; Choy's Brothers Opera Troupe

**Dance to the Moon**

Hwa Chong Chinese Dance Alumni, Ngee Ann Polytechnic Chinese Dance Club &amp; Singapore Raffles Music College Dance Faculty

**Moonlit Melodies**

Cheng San Chinese Orchestra

**WATERFRONT****Roving Stilt Walkers**

Choy's Brothers Opera Troupe

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

Riddle Association

**Xiangqi (Chinese Chess) at Mid-Autumn**

Singapore Xiangqi General Association

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

Nick Shen

**Moonfest Chinese Opera Stage**

Lao Sai Tao Yuan Teochew Opera Troupe, Shuang Ming Feng Hokkien Opera Troupe, and Kong Chow Clan Cantonese Opera

**LIBRARY@ESPLANADE****Mid-Autumn in Southeast Asia – Behind the Poems**

Dr Wang Bing

**Traditional Chinese Medicine – Food Therapy with Five Colours**

Ng Ying Shi

**MOSAIC MUSIC WEEKEND***1 – 4 September 2016***CONCERT HALL****The Wild Sea: A Double Bill with Lisa Hannigan and Patrick Wolf**

Lisa Hannigan, Patrick Wolf (Ireland, UK)

**RECITAL STUDIO****Idiotape (Korea)****TOMGIRL****ANNEXE STUDIO****Annexe Sessions: Chok Kerong Organ Trio**

Chok Kerong Organ Trio

**Annexe Sessions: In Each Hand A Cutlass**

In Each Hand A Cutlass

**CONCOURSE****Anise****Dru Chen****Leslie Low****Leslie Low featuring Sean Lam and Piblokto****Oliver von Essen Piano Trio featuring Alemay Fernandez****Randolf Arriola****The Analog Girl****OUTDOOR THEATRE****Cheating Sons****DEON****LEW****Oh, Flamingo! (The Philippines)****Riot !n Magenta**



**The Jordan Wei Trio featuring Nick Zavior**

**T-REX**

**NATIONAL DAY CELEBRATIONS**

*7 – 9 August 2016*

**CONCOURSE**

**Balik Kampong by Nusantara Arts**

Nusantara Arts

**Cardboard Sculpture Upsized!**

Bartholomew Ting

**DIY Mini Carboard Sculptures**

Bartholomew Ting

**Home, Sweet Home – A Migrant Worker Showcase**

Our Voices Choir, Migrants Band, Nawaz Mirajkar & Angelina Choo (Indonesia, Bangladesh, Singapore)

**Mel & Gabrielle Ferdinands & Adam Hammerson**

**Multi-Cultural Martial Arts Display**

RexArts Wushu, Kalari Academy & Sunda Pajajaran Singapore Silat Group

**SG Film Music Live!**

featuring the music of Alex Oh, Christine Sham and August Lum

**Singapore Police Force Quintet**

**Sketching Workshop**

Favian Ee

**The Singing Chef – A Love Affair with National Day**

One Heart One Voice & ExtraOrdinary Horizons

**PIP'S PLAYbox**

**Grandmother Stories**

Pramila Pam

**OUTDOOR THEATRE**

**Flame of the Forest**

ITE

**Shirlyn & The UnXpected**

**COURTYARD**

**Spirit of the Parade, featuring Women Police Pipes and Drums**

Women Police Pipes & Drums

**FORECOURT GARDEN**

**Spirit of the Parade, featuring Deyi Military Band**

Deyi Military Band

**LIBRARY@ESPLANADE**

**Heritage Eats & Singapore's Next Generation Hawker Culture**

Maureen Ow

**Identity and Icons**

Edwin Lo

**Through The Lens – The Streets of Singapore**

Aik Beng Chia

**WATERFRONT**

**Esplanade Festival Village**

LalooLalang

**Urban Sketchers Singapore sketchwalk**

Urban Sketchers Singapore

**ROVING**

**KopiQuiz**

Al-Matin Yatim & Jalyn Han

**OCTOBURST! – A CHILDREN'S FESTIVAL**

*7 – 9 October 2016*

**RECITAL STUDIO**

**Little Red Riding Hood**

La Baracca – Testoni Ragazzi (Italy)

**THEATRE STUDIO**

**The Secret Life of Suitcases (by Ailie Cohen & Lewis Hetherington)**

Ailie Cohen Puppet Maker (UK)

**ANNEXE STUDIO**

**Parent Child Workshop – Animate-a-Story!**

Weaving Clouds

**Parent Child Workshop – Dip & Dye**

Anthony Tan

**THE BAY ROOM**

**Parent-Child Workshop – Sculpt-a-Story**

Composite Art & Design

**CONCOURSE****Alice in Wonderland**

Nriyalaya Aesthetics Society

**A Forest Tale**

Singapore Hokkien Huay Kuan Arts &amp; Cultural Troupe

**Believe**

Singapore Lyrical Opera Children's Choir

**Book Stop!****D.I.Y PIP Craft Workshop****Fantastic Fables**

The Amazing ToyBox

**Let's Strum!**

Endeavour Primary School &amp; Anderson Primary School Guitar Ensembles

**Make Your Own Animal Headgear**

Maya Takahashi

**Mari Menari!**

Sembawang Primary School Malay Dance Ensemble

**Octoburst! Drawing Competition and Colouring Fun****Octopost****Our Favourite Tunes**

Princess Elizabeth Primary School Harmonica Ensemble

**Pathlight School on Stage!**

Pathlight School, facilitated by ACT 3 Theatrics

**Pipa Harmonies**

Pipa Society

**Show Time!**

Kids Performing™ Academy of the Arts

**Xpressions of Dance**

Maha Bodhi School Dance Ensembles

**PIP'S PLAYbox****Craft: Monster Bookmark****COURTYARD****A Pipe-ful Play Garden****Tumbling Tower and Giant Bowling****FORECOURT GARDEN****Let's Get Grooving**

Sinclair Ang, Chelsea Monteiro and the JAZZ INC kids

**OUTDOOR THEATRE****Apito! Samba!**

Bloco Singapura

**PLAYLIST**

The Mini Mash Ups

**Stand up and Dance!**

SPARROWS

**ROVING****Ants**

Polyglot Theatre (Australia)

**PIP Meet-and-Greet****LIBRARY@ESPLANADE****Bento-making**

Naturel

**Draw Me a Story**

Chen Zhao Jin

**Little Bookworm****Mobile Library****Music's in the Air**

With Pathlight School facilitated by ACT 3 Theatrics

**No Different**

With Grace Orchard School facilitated by ACT 3 Theatrics

**Paper Automata**

Wang Ruobing

**Stories & Dance Come Alive**

With St Andrew's Autism School facilitated by ACT 3 Theatrics

**The Story of Badang & Radin Mas**

Ethnic Shadows

**PESTA RAYA – MALAY FESTIVAL OF ARTS***4 – 7 August 2016***CONCERT HALL****KRU 25**

KRU (Malaysia)

**Suara Hati S. Atan**

Jay Jay, Jatt Ali, Salimah Mahmood, Permata, Rudy Djoharnean, Elfee Ismail, Rahayu Ridwan, Asiyah Sinnan, Orkestra Melayu Singapura & S. Atan (Malaysia, Singapore)

**RECITAL STUDIO****Message from a Medicine Man**

Yasuhiro Morinaga Ensemble (Japan, Indonesia, Singapore)

**Seniku, Sejarahmu**

Sufi Rashid (Malaysia, Singapore)

**THEATRE STUDIO****Rosnah**

The Necessary Stage

**REHEARSAL STUDIO****Malay Traditional Dance Workshop (Parent-Child workshop)**

Sri Warisan Som Said Performing Arts

**Tarian Workshop (Ladies only)**

Sri Warisan Som Said Performing Arts

**CONCOURSE****Aku Ada Cerita! (I Have A Story!)**

Mini Monsters

**Community Batik**

Kamal Arts Ltd

**Pentas Pesta (The Pesta Stage)**

Fiza O, Sufi Rashid, Som Said and AllF

**Pentas Pesta (The Pentas Stage)**

Fiza O, Jatt Ali, Rudy Djoharnean and Ushera (Malaysia, Singapore)

**Pentas Pesta (The Pentas Stage)**

Fiza O, Huda Ali, Rifaah Ridzuwanulhakim and Endang Rahayu

**Ruang Pesta: Malam Rock Klasik (Pesta Living Room: Classic Rock Night)**

OutCry

**Ruang Pesta: Semalam di Malaya (Pesta Living Room: An Evening in Malaya)**

Ushera (Malaysia)

**Ruang Pesta: Senandung Klasik Indonesia (Pesta Living Room: An Indonesian Songbook)**

ShiLi & Adi

**PIP'S PLAYbox****Kancil: Kembara Sang Muslihat 2 (Kancil: Adventures of The Little Trickster 2)**

Mini Monsters

**OUTDOOR THEATRE****Ceria! Konsert Si Cilik**

Zulfadhli Othman, Endang Rahayu, Syurga, Fatih, Heema, Moza Alyka, Mika Bazil, Shaista Eman and Shan Ehan

**Dendangan Penyanyi Pujaan: Malam Pop Yeh Yeh! (Song of the Stars: A Night of Pop Yeh Yeh)**

Rudi & The Wisma II with Maria Bachok, M. Ishak and M. Wari

**Dikir Battle**

Various Artists

**Kenangan: Gemilang Suara Kita**

Artistari Gentari

**Pesta Hosts**

Bonda Bedah & Mak Temah from Lepak One Korner

**Raya Block Party**

Allf, Akeem Jahat, Kayda, Hunny Madu, Fariq, Karmal, Syarif (Malaysia, Singapore)

**FORECOURT GARDEN****Teroka!**

NADI Singapura

**LIBRARY@ESPLANADE****Busana: Malay Textile Traditions and the Art of Attire in Singapore and the Malay World**

Singapura Stories, Khir Johari, Suhaimi Bin Nasrain

**ROVING****Kancil: Kembara Sang Muslihat 1 (Kancil: Adventures of The Little Trickster)**

Mini Monsters

**SUPER JAPAN – JAPANESE FESTIVAL OF ARTS***13 – 22 May 2016***CONCERT HALL****Blue Note Tokyo All-Star Jazz Orchestra  
– Celebrating Yamaha Music Asia's 50th  
Anniversary**

Blue Note Tokyo All-Star Jazz Orchestra  
with Asako Toki and Nathan Hartono (Japan,  
Singapore)

**Himiko – Memories of the Sun Goddess (A  
Production by Suntory Hall)**

Suntory Hall (Japan)

**SUPA-ONGAKU: Japanese Anime and Games  
Philharmonic Youth Winds****THEATRE****Kyary Pamyu Pamyu – KPP 5iVE YEARS MONSTER  
WORLD TOUR 2016 in Singapore**

Kyary Pamyu Pamyu (Japan)

**Meguri: Teeming Sea, Tranquil Land**

Sankai Juku (Japan)

**RECITAL STUDIO****Drums**

Shigeki Nakano & Chong Tze Chien (Japan,  
Singapore)

**mouse on the keys (Japan)****Music with Scenery: haruka nakamura PIANO  
ENSEMBLE & Aspidistrafly****A Kitchen. Label Evening**

Aspidistrafly and haruka nakamura PIANO  
ENSEMBLE (Japan, Singapore)

**Princess Kaguya by Silhouette Theatre Tsunobue  
Silhouette Theatre Tsunobue (Japan)****Shamisen Session with Hiromitsu Agatsuma  
Hiromitsu Agatsuma (Japan)****Songs of the Ryukyu Islands**

Unaigumi (Japan)

**REHEARSAL STUDIO****Furoshiki Fun! Print, Wrap, Tie**

Fictive Fingers & Japanese Cultural Society  
Singapore

**How to Brew the Perfect Cup of Japanese Green  
Tea**

Shizuoka Prefectural Government Representative  
Office (Singapore)

**THE BAY ROOM****Workshop: Speaking Drums**

Akira Kawasaki (Japan)

**CONCOURSE****Art of Japanese Film Music**

TO Ensemble

**Buyo: Classical Japanese Dance**

Reitoku Kai, Taku no Kai and Fuji Michiko (Japan)

**Comic Nights**

Anesama Kings (Japan)

**Craft Workshop – Character Teru Teru Bozu**

Cynthia Delaney Suwito

**Craft Workshop – Koinobori Cloth**

Maya Takahashi (Japan, Singapore)

**Craft Workshop – Kumihimo Bracelet Braiding**

Cynthia Delaney Suwito

**Craft Workshop – Origami Bookmark**

Japanese Cultural Society Singapore

**Harmony – A Choral Performance**

Terrence Toh, April Foo, Anglican High School  
Choir, The Japanese Secondary School (Japan,  
Singapore)

**Kimono Milestones for a Japanese Lady**

Japanese Cultural Society Singapore

**KotoKottoN – An Evening of Japanese Strings**

Kitai Saeko

**Kuruma Ningyo Puppet Theatre**

The Koryu Nishikawa Troupe (Japan)

**Minyo Folk Dance**

Reitoku Kai, Taku no Kai & Fuji Michiko (Japan)

**Music of Studio Ghibli**

Arpeggione Quartet

**NUS Guitar Ensemble****Silent Anime Meets Piano**

Ryo Kishimoto, Daigo Tamada, Iori Kimura (Japan)

**The Art of Tea Ceremony**

Chado Urasenke Tankokai Singapore Association

**Traditional Folk Songs**

Taku no Kai and Fuji Michiko (Japan)

**Tribute to Toru Takemitsu**

Cheryl Lim, Charity Kiew, Jonathan Lee, The Graduate Singers

**Wotaroid****Yukata-wearing activity****PIP'S PLAYbox****Kamishibai Story-telling**

- Kamini Ramachandran
- Roger Jenkins

**OUTDOOR THEATRE****Chindonya – Traditional Japanese Street Performance**

The Adachi Company (Japan)

**Enka Night – Golden Oldies of Japan**

Windstars Ensemble and Guest Singers (Linawati Senihardja, Marumo Harumi, Nakagawa Daisuke, Nakajima Kenji, Pearlyn Ang, Tan Seng Teck)

**KODO & HIBIKIYA – Opening Taiko Concert**

KODO and HIBIKIYA (Japan)

**Tokyo Jazz in Singapore by Tokyo Jazz Festival**

PRIMITIVE ART ORCHESTRA, ADAM at, fox capture plan, Schroeder-Headz (Japan)

**COURTYARD****Chindonya – Traditional Japanese Street Performance**

The Adachi Company (Japan)

**THE LAWN****Super Japan Matsuri**

Wattention

**LIBRARY@ESPLANADE****Creativity and Innovation for Daily Life**

Prof Masa Inakage (Japan)

**Hungry in Japan**

Eka Wong

**Japanese Myth and Folklore in Modern Popular Culture**

Prof Deborah Shmoon

**Kawaii: Japan's Cute Culture**

Prof Deborah Shmoon

**Wa-Shiok! Japanese food: past, now and future**

Itsuko Tanaka

**VARIOUS VENUES AROUND SINGAPORE****Koinobori Diorama Making Workshop**

Maya Takahashi

**VOICES – A FESTIVAL OF SONG**

8 – 11 December 2016

**CONCERT HALL****Evergreen Favourites Singalong**

JEEPband

**RECITAL STUDIO****A Fun Choral Education through Kodaly-inspired Games**

Albert Tay & Schola Cantorum Chamber Choir

**Estill Voice Training**

Aaron Lim

**Introduction to A Cappella Singing**

Acapellago (The Philippines)

**Introduction to Beatboxing**

Kai

**Introduction to Choral Conducting**

Terrence Toh and EVOKX

**Let's Find our Singing Voice**

Irene Jansen

**Singing for Fun**

Yap Shing Min

**ANNEXE STUDIO****Introduction to Show Choir singing**

Singapore Show Choir Academy

**Parent-Child Singalong**

Angelina Choo

**Voices Show Choir Camp**

Singapore Show Choir Academy

**CONCOURSE****A Cappella**

- Versia, The Pitches, Amplitude, LED
- SMU Voix, NUS Resonance, Vokatones, KR Acappella, Acapellago (Singapore, The Philippines)

**Chorus Singalong**

Terrence Toh &amp; EVOKX

**Live-looping**

Kai

**Part Songs**

- Popsical
- Q.R.S.

**Pop Ensembles**

- Indonesia Pop Chorus by Rio Silaen (Indonesia)
- TAS Voices

**Young Adult Choirs**

- EVOKX
- NTU Choir Alumni
- NYP Voice Ensemble
- Schola Cantorum Chamber Choir

**OUTDOOR THEATRE****A Cappella**

- Acapellago
- The Apex Project
- The Outside Edition

**Outdoor Sing-along**

Calin Wong, Juni Goh and Peter Huang

**Pop Ensembles**

The NUS Choir and The Vocal Consort

**Show Choirs**

- Voice of Indonesia by Rio Silaen (Indonesia)
- Voices Show Choir, MADDspace Adult Show Choir, Synchronix

**COURTYARD****Stylised Singing – '60s Girl band**

One Heart One Voice

**Stylised Singing – '90s RnB Boyband**

After Six

**Stylised Singing – Barbershop Chorus**

The Noteables

**Stylised Singing – Classical**

Upbeat Acappella

**WATERFRONT CANOPY****Karaoke – Keep Calm and K-On****Kararobics**

Singapore Show Choir Academy

**THE EDGE****Campfire Sing-along**

The Singapore Scout Association

## ESPLANADE SERIES

### BEAUTIFUL SUNDAY

#### **Symphonic G-on!**

Audiolmage Wind Ensemble

#### **Mother's Day Special: Songs for Mothers with Love**

Xu Qiong Fang, Angie Lau, Pei Sha & Wilson Wong

#### **Mother's Day Special: Khas Untukmu Ibu**

Maria Bachok, Nassier Wahab, Hafeez Glamour, Mustafa Batisah & Muhiddin Batisah

#### **When East Meets West**

Toa Payoh West Community Club Chinese Orchestra

#### **All That Jazz**

SparksWinds

#### **Songs from Home**

Hsinghai Art Association

#### **Time Travel**

Novo Winds

#### **Dreams of Disney**

Mus'Art Youth Wind Orchestra

#### **Back to the '60s & '70s**

Marsiling Chinese Orchestra

#### **Symphonic Broadway**

Singapore Wind Symphony Youth Winds

#### **1-2-3 Rock!**

Orchestra Collective

#### **Of Fantasy & Legends**

Keat Hong Chinese Orchestra

#### **Symphonic Evergreens**

Audiolmage Wind Ensemble

### CHINESE CHAMBER MUSIC

#### **Bow to Strings**

Lin Gao, Wu Ke Fei, Li Yuan, Wilson Neo, Sim Boon Yew & Goh Cher Yen

#### **Past. Present. Future...**

Nen

#### **Twin Travellers**

Tan Su-Min & Tan Su-Hui

### CLASSICS

#### **Dresden Philharmonic with pianist David Fray, conducted by Michael Sanderling**

Dresden Philharmonic, Michael Sanderling, David Fray (France, Germany)

#### **David Fray masterclass**

David Fray (France)

#### **Royal Concertgebouw Orchestra Amsterdam**

Royal Concertgebouw Orchestra & Daniele Gatti (The Netherlands)

#### **Royal Concertgebouw Orchestra (RCO) Amsterdam flash mob**

Bart Claessens, Miroslav Petkov, Fons Verspaandonk (The Netherlands)

#### **RCO Masterclass with Yong Siew Toh Conservatory of Music (YST) – Flute**

Royal Concertgebouw Orchestra Amsterdam (The Netherlands)

**RCO Masterclass with YST – Trombone**

Martin Schippers, Nico Shippers, Bart Claessens  
(The Netherlands)

**RCO Masterclass with YST – Violin**

Marc Daniel van Biemen (The Netherlands)

**RCO Masterclass with YST – Viola**

Ken Hakii (The Netherlands)

**RCO Masterclass with YST – Cello**

Johan van Iersel (The Netherlands)

**RCO Masterclass with YST – Double Bass**

Pierre-Emmanuel de Maistre (The Netherlands)

**RCO Masterclass with YST – Oboe**

Alexei Ogrintchouk (The Netherlands)

**RCO Masterclass with YST – Clarinet**

Arno Piters (The Netherlands)

**RCO Masterclass with YST – Bassoon**

Gustavo Nunez (The Netherlands)

**RCO Chamber Concert at YST**

Musica Reale – Musicians of the RCO  
(The Netherlands)

**RCO Masterclass with Singapore National Youth Orchestra (SNYO) & School of the Arts (SOTA) – Violin**

Borika van den Booren (The Netherlands)

**RCO Masterclass with SNYO & SOTA – Horn**

Laurens Woudenberg (The Netherlands)

**COFFEE MORNING & AFTERNOON TEA****All About Love**

Singapore Char Siew Baos

**Chinese Golden Oldies**

Shuk Fong & Yao Zong

**Classic Minnan Hits from Past to Present**

Xie Jin Shi & Lindy Chia

**Divas of the Decade**

Cat Ong, Sheila De Niro & Ann Hussein

**Favourite Rock & Roll Hits with Romito Mendoza**

Romito Mendoza

**Love Duets**

Dimension5

**My Favourite HK Soundtracks**

Wilson Wong

**Reminiscence – Classics of Teresa Teng**

Tallin Ang

**Taiwanese Campus Folk Songs**

Lee Pei Fen

**Teochew Classic Hits**

Mai Hui

**The Best of Tom Jones and Engelbert****Humperdinck**

Peter Chua

**Tribute to Fong Fei Fei**

Felinda Wong

**Unforgettable Rock & Roll Hits with The Meltones**

Unforgettable Rock & Roll Hits with The Meltones

**DA:NS SERIES****Bridging the Traditional and the Contemporary – A Dance Masterclass**

Pichet Klunchun (Thailand)



**Dancing with Death**

Pichet Klunchun Dance Company (Thailand)

**Storytelling through Dance – A Dance Masterclass**

Matthew Bourne, New Adventures & Re:Bourne (UK)

**Matthew Bourne's Sleeping Beauty**

Matthew Bourne & New Adventures (UK)

**DANCE APPRECIATION SERIES**

**Introduction to Coppelia**

Singapore Dance Theatre

**Introduction to the Nutcracker**

Singapore Dance Theatre

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

**#UnicornMoment**

Checkpoint Theatre

**A Legend Begins**

Ding Yi Music Company

**A Question Mark for History**

Sin Feng Xiang Sheng Society

**Dance Expressions**

Apsara Asia featuring Maya Dance Theatre

**Day out @ Esplanade – Sounding out the Arts**

NADI Singapura, Imagin8ors and Zul Mahmod

**Journey to the West – Treasures from the Dragon Palace**

The Finger Players

**Kopitiam**

Drama Box featuring ARTivate

**Nuri Terbang Malam**

Directed by Syed Ahmad, featuring Zulfadli Rashid, Farez Najid, Farhana M. Noor and Orkes Nuri

**Songs and Stories from the Bow**

Directed by Grace Kalaiselvi, featuring Anandha Kannan, Catherine Ho, Al-Matin Yatim, P Niranjana, Viknash Balakrishnan

**TiGaia**

Kulcha

**LIMELIGHT**

**Anderson Junior College Choir**

**Anglican High School Choir**

**Bendemeer Secondary School Band**

**CHIJ Secondary Concert Band**

**Crescent Girls' School Symphonic Band**

**Dunman Secondary School Choir**

**Mayflower Secondary School Choir**

**Nan Hua High School Symphonic Band**

**Raffles Institution Choir**

**River Valley High School Choir**

**St Andrew's Junior College Choir**

**Tanjong Katong Girls' School Symphonic Band**

**Tanjong Katong Secondary School Choir**

**Temasek Chorale (Temasek Secondary School Choir)**

**Victoria Junior College Symphonic Band**

**MOSAIC MUSIC SERIES**

**Bennett Bay Album Launch**

Bennett Bay

**Piblokto Album Launch**

Piblokto

**PJ Harvey (UK)**

**PENTAS**

**Angin Kencang | The Gale**

Noh Salleh and Restoe Iboe Band (Malaysia)

**Cipta Cita: Aqmal, The Aryan**

Aqmal, The Aryan

**Cipta Cita: Dekat**

Dekat (Indonesia)

**Cipta Cita: Mohd Khair Mohd Yasin featuring Bakti Khair, Rifa'ah & Asnida Daud**

Mohd Khair Mohd Yasin, Bakti Khair, Rifa'ah, Asnida Daud, Nobat Kota Singa

**Cipta Cita: Mohd Khair Mohd Yasin & Bakti Khair, Wani Ardy & The Guitar Polygamy**

Mohd Khair Mohd Yasin, Bakti Khair, Wani Ardy & The Guitar Polygamy (Malaysia, Singapore)

**Cipta Cita: Remembering Pinkie**

Teater Kami

**Cipta Cita: Seyra, Dekat**

Seyra, Dekat (Indonesia, Singapore)

**Cipta Cita: THIRT13N, Wani Ardy & The Guitar Polygamy**

THIRT13N, Wani Ardy & The Guitar Polygamy (Malaysia, Singapore)

**Deruma**

Azpirasi Dance Group & DIAN Dancers

**Muara Festival 2016**

SMK Negeri 8 Surakarta (Indonesia)

**Muara Festival 2016**

Era Dance Theatre, Sanggar Seni Ranah Palito (Indonesia), KSB Seraong Kaltim, Perkumpulan Seni, Kirana Seni, Artiste Seni Budaya, Sriwana, Azpirasi Dance Group (Indonesia, Singapore)

**Salamiah Hassan**

Salamiah Hassan, Atilia Haron & Adibah Noor (Malaysia)

**PLAYTIME!**

**Grandpa Cherry Blossom**

Directed by Ian Loy

**Rochee: The Friendliest Cockroach**

Directed by Ian Loy

**The Bird Who Was Afraid of Heights**

Directed by Ian Loy

**POPS!**

**Fun with Music!**

The Philharmonic Winds, Robert Casteels, William Ledbetter, Hidehiro Fujita, Chen Xinyu, Lawrence Koh

**Greatest Mando-pop Hits**

Cheng San Chinese Orchestra

**O Fortuna!**

Braddell Heights Symphony Orchestra, Wang Xi, Melvin Tan, Alvin Tan, The Joy Chorale, Chorale Découverte

**Singapore! A Musical Celebration 5: Listening to the Movies**

Singapore Wind Symphony, Kevin Mathews, Christine Sham, Robin Goh, Liu Ling Ling

**RAGA****Adukku Veetu Annasamy 2**

Ravindran Drama Group

**Agathi**

Apsaras Arts

**Carnatic Composers: Skanda Dasa – Melodies of Papanasam Sivan & Koteeswara Iyer**

Srividya Sriram, Vaishnavi Anand, Sughosh Pavan, R Subramaniam, Muthusubramaniam

**Chakra: Sangeet Sayamkal – Music of the Dusk**

Nawaz Mirajkar and Dr Dhananjay Daithankar

**Holi: Colours of Spring – Holi Elephants!****Holi: Colours of Spring – Holi Hai**

Amit Dhamelia & Band

**Holi: Colours of Spring – Holi Ka Bhangra**

SherePunjab Bhangra

**Holi: Colours of Spring – Holi Ka Naach**

Global Indian International School East Campus

**Holi: Colours of Spring – Holi-wood se Bollywood**

Crossroad Traffic

**Holi: Colours of Spring – Let's Play Holi**

Featuring DJ Milan

**Holi: Colours of Spring – Rhythmic Hues – The vivid notes of Holi**

MusicMinds

**Holi: Colours of Spring – Storytime with Sashi!**

Sashirekka Rountan

**Dance India Asia-Pacific Showcase 2016 (by Apsaras Arts & Milapfest UK)**

- **Tanjore: The Golden Age of Bharatanatyam**  
Dance India Asia Pacific Alumni Dancers
- **Reflections**  
Sanjukta Sinha

**Navodaya – Brink of Hope**

Shantha Ratii initiatives

**Onam Nite 2016**

Singapore Malayalee Association

**SPECTRUM****After Elvis**

OpusNovus

**In View of Distant Lands**

YST Conservatory New Music Ensemble, Chen Zhangyi

**Maximally Minimal**

Quinnance

**SEEDS**

Schola Cantorum Singapore Chamber Choir

**THE STUDIOS****Creating With/Out: A sharing on the process**

Loo Zihan and Janice Koh

**Dark Room**

Directed by Edith Podesta

**Fundamentally Happy**

Nine Years Theatre

**RAW: All About My Mother**

Jemima Yong

**RAW: You Are Here**

Pooja Nansi and Joel Tan

**Speaking and Moving – A movement workshop for your voice**

Koh Wan Ching

**This Chord and Others**

Directed by Timothy Nga

**The Studios 2017 Talk – Five directors on Haresh Sharma**

Nelson Chia, Loo Zihan, Timothy Nga, Mohd Fared Jainal and Koh Wan Ching

**With/Out**

Conceptualised by Loo Zihan

**VISUAL ARTS****A Problem of How to Fly**

Att Poomtangon (Thailand)

**BlissFullness**

Mit Jai Inn (Thailand)

**CONSTRUCTION SITE 2016**

Milenko Prvacki and Delia Prvacki

**Dialog**

Zul Mahmod

**Dwellings**

Bui Cong Khanh (Vietnam)

**Garden City**

Deanna Ng

**Hyper Japanesque**

Keiko Masumoto, Kouichi Okamoto, Naoko Yoshimoto, Yuki Hasegawa, Yuri Suzuki, Saya Irie, Akiko Ozasa and Hiroko Masuko (Japan)

**I'm a Steamroller Baby**

Kray Chen

**Multitudes in Carnival**

Cassandra Koh

**No Room to Enter**

Kathryn Kng

**Plot**

Caleb Ming

**Spirit of Place**

Ang Song Nian, Liao Jiekai, Mark Wong, Sutthirat Supaparinya, The Propeller Group and Yosep Anggi Noen (Singapore, Thailand, Vietnam/USA, Indonesia)

**Theatre State**

Jompert Kuswidananto (Indonesia)

**The Genius of the Crowd**

Mike HJ Chang, Chen Wei, Ko Sin Tung, Chulayarnnon Siriphol and Yao Jui-Chung (Singapore/Taiwan, China, Hong Kong, Thailand, Taiwan)

**The Ice Vendor**

Wulang Sunu (Indonesia)

**VOICES SERIES****After Six in Concert**

After Six

**The Philippine Madrigal Singers (The Philippines)****The Philippine Madrigal Singers choral workshop**

The Philippine Madrigal Singers (The Philippines)

**OTHERS****National Theatre Live 3**

- Royal National Theatre (UK)
- A View from the Bridge
- Hamlet
- Man and Superman Skylight

**Project Ware House**

Gushcloud, Dstnct, The Local People

**Top Restaurant**

Beijing People's Art Theatre (China)

**Travel With Mum**

The Nonsensemakers (Hong Kong)

**Waack It Out Vol 3**

Steph Leong

**FREE PERFORMANCES****APRIL 2016****Soundtracks**

- Alex Oh
- Aman Wadhwa
- Ang Mo Kio Secondary School Symphonic Band

- Ann Lek
- Catholic Junior College Symphonic Band
- Daniel Chia
- Dawn Ho
- Deniece Foo
- Fairfield Methodist Secondary School Symphonic Band
- Flutterfly
- Julian Wong
- Kimberly Chan
- LASALLE College of the Arts BA(Hons) Musical Theatre Students
- Mayan Sun
- Nanyang Polytechnic Chinese Orchestra
- NUS Resonance
- NYP SoundCard
- One Heart One Voice
- Peixin Lou
- Shawn Kok & Matthew Siew
- The Noteables & Alliance Francaise Sing Choir
- The Westies
- Vanessa and Amery
- Veritas
- Vignesh, Prabhu, Isuru, raymond, naresh and sathis

- Vokatones & The Outside Edition
- Wayira
- Zelda Tatiana Ng

**LASALLE@Esplanade**

Bass G, Inner City, Jelene and the ColdCut Project, People of Peace, Sano Shimano, The Shern Wong Trio (Singapore, Indonesia)

**MAY 2016****Hello Producers!**

- Alvin Wong & Neil Chua
- AMPER Quartet
- Mark Wong, Bani Haykal, Rachel Chen, Dharma, Li Shuen, Jordan Johari Rais & Imran Abdul Rashid
- Tim De Cotta & Audrey 10K
- Tim De Cotta, Audrey 10K, Lisa Haryono & Charlie Blouse
- Tim De Cotta, NAZtyKeys & Bob Shiah
- Tim De Cotta, NAZtyKeys & Kim Eun Hyeung (The GLP)
- VOX & Yuan Ting
- VOX, Yuan Ting & Neil Chua
- XS Collective – Maddie & The Urban Sensation, Mean & Young

**Mother's Day Weekend**

- After Curfew
- Anthem of Hearts
- Bushmen & Kamaliah Latiff
- Fadilah Rajib (for Tote Bag Design Workshop)
- Momma's Groove
- Saturdate
- Sha, Maya & Heema
- The Overtime Project

**JUNE 2016****In Youthful Company**

- Bloco Singapura
- CLARQuinet
- Dicapella Dizi Ensemble
- Dunman High School String Ensemble
- Grace Orchard School
- Hwa Chong Guitar Ensemble
- ITE That Acapella Group (TAG)
- Junyuan Secondary School Guitar Ensemble
- Maha Bodhi School Choir
- Ministry of Bellz
- NAFA School of Young Talents
- Nanyang Girls' High Guzheng Ensemble
- NTU CAC Jazz and Blues

- NTU Chinese Orchestra
- NYPSO Wind Orchestra
- Pei Hwa Secondary School Choir
- People's Association Youth Chinese Orchestra
- Pipa and Co.
- Qun Yun Ensemble
- Raffles Institution String Ensemble
- Rave Harpers
- Republic Polytechnic Dikir Barat
- Rivers
- SIFAS Indian Music Ensemble
- Singapore Polytechnic Harmonica Ensemble
- Stringanza
- TJ Harmonics
- Z3nith Ensemble

**JULY 2016****Celtic Bards****Temple Church Choir (UK)****Upstage! Dance Showcase****Jazz in July**

- ARJ Trio (Anson, John Koh, Raf)

- Aya Sekine Trio
- Big Band Sundays: Summertimes Big Band
- Big Band Sundays: Thomson Swing Band
- Cold Cut Quartet
- Conscious and The Goodness (The Philippines)
- Corey Manders, Seow Yi Zhe, Aynsley Greene
- Date Night Fridays: Andayoma
- Date Night Fridays: Michelle and the Stuffed Toys
- Date Night Fridays: Rani Singam and Andrew Lim
- Dawn Ho and Gabriel Hernandez
- Dawn Wong Trio
- Different Ways of Listening to Jazz: Tim Stocker
- Edmund Wu & Joel Chua
- Felix Peikli (Norway)
- Gabriel Hernandez
- Homecoming Committee
- Introduction to Jazz Appreciation: Dr Tony Makarome
- Introduction to Latin Jazz: Alina Ramirez
- Ireson featuring Josse Manuel Chemaney
- JazzLine (Indonesia)
- Jazz Whack La

- Jive Collective
- Jordan Wei Trio featuring Nick Zavior
- Kelvin and the Blues Machine
- Lester Ang Trio
- Mosaic Jazz Fellows – No Alternative Jazz Band
- Namira Rasman
- Project Jazzhead
- Regi Leo Quartet
- Rit Xu & Pawin Lim (Singapore, Thailand)
- Singapore Polytechnic Jazz Band
- SME trio
- Teriver Cheung and Melissa Tham Duo
- The Musical Secrets of Malay Jazz: Az Samad (Malaysia)
- The Second String Project
- The Steve McQueens
- The Suitcase
- Tim Stocker and Andrew Lim
- X-perimentalist

**AUGUST 2016****Red Dot Radio**

- Anthem of Hearts
- August Lum and Friends
- Bennett Bay

- Bennett Bay, Leon Marcus, Ethel Yap
- Chen Wen Hua, Evan Liao, Jamie Lee
- Closer to Home
- Dominic Chin
- Ethel Yap
- Hillary Francis
- Imagine Music SG
- Leon Marcus
- Matt-Q
- Mayuni Omar, Maiya Rahman and Hariani Hassan
- Natalie Hiong
- Red-dot Fusion
- Reyza Hamizan
- Stanley Ho
- The Lost Box
- Zuo En

**SEPTEMBER 2016****Crossing Borders**

- Azrin Abdullah, Kheir Yasin, Arman Abdul Rahman, Alhafiz Jamat, Nizafauzie Norlie
- Celtic Bards X Isaac
- Halau Hula Ke'ala Kupono Lani
- Havana Social Club
- Jyotisha

- Krishna Blues
- Rawi Hamim and Falcon Band
- Samrah al-Mazikaty
- Swarythms
- The Burning Prata Brothers X Greg Tucker-Kellogg

**OCTOBER 2016****Rhythm Nation**

- Firqah Alwehdah
- Flamenco Sin Fronteras
- Gerry Cox and Friends
- Orkestra Sri Temasek
- Pearlas y Diamantes (Mexico)
- Singa Drum Gaia (Riduan Zalani, Nadi Singapura, Hibikiya)
- SwingRocket (Australia)
- Triolah Piano Trio (Singapore, Ukraine)

**NOVEMBER 2016****Songs We Grew Up With**

- After Curfew
- Anthem of Hearts
- Bryan Toro and Shaun Chen
- Des Wong
- Dreambird Music
- Ethel Yap

- Jeremy and Kevin
- Johan & Jerome
- Joie Tan & LEW
- Joyful Strings
- LingTing
- Taalmenz
- The Mashed Ups

### ***JANUARY 2017***

#### **All Things New**

- Abby Simone
- Arajua
- Astronauts
- Bakers in Space
- Baracuda Batucada
- Chasing Daylight
- ColdCut Quartet
- Din Ilango
- Ekatava
- Falling Feathers
- Ffion Shaykh Akbhar
- Gabriel Lynch
- General Lee
- Glen Wee
- Groove Factory
- Hai and Friends

- Indra Chen & Tan Wan Lin
- Intune Music: Aaron, Chi Sheng, Evan Liao, Ghalid, Jerome & Tay Sia Yeun
- Intune Music: Peng Chi Seng, Evan Liao and Tay Sia Yeun
- Joe Soul Express
- Kalysa
- Karmahead
- Lalit Kumar, Shivanesh, Anand Krishna, Swetha Bhasakar
- Lincoln Lim
- Linus Hablot
- Marcus Makes Music Lee
- Maricelle Rani Wong, Sano Shimano, Auzaie Zie
- Nelson
- Nelson Tan
- Nick Zavior
- Ocarina House
- Octaves
- Sano Shimano
- RaghaJazz
- Shak and the Baits
- Tammy Ying
- The Anson Fung Quartet
- The Lost Box
- The Notes

- TO Ensemble
- wyd:syd
- Zeeaura

### ***FEBRUARY 2017***

#### **Come Together**

- Bowing 747
- DayDream
- Dimension5, Shanice
- Ferry, AGA
- Ferry, Evanturetime
- Jo Tan, Edward Choy
- Joie Tan, LEW
- Joyce Gan, Kelly Raphaele
- Keith VVOLF, Machine
- Mars
- Ngak, Zsa Zsa Scorpion
- Randolph Arriola, Wolf&TheMoon
- SAF Music and Drama Company
- Shak, JAWN
- Sheer Angullia, Nasir Ibrahim
- Tsu, Yu Tong

### ***MARCH 2017***

#### **Cool Classics**

- Abigail Sin and Loh Jun Hong



- Benjamin Boo, Tan Qing Lun, Bai Jiaying
- CLARQuintet
- Jeff Low, Ivan Lim
- Jieying & Friends
- NAFA Wind and Brass Ensembles
- Opus Novus
- Orchestra Collective
- School of The Arts
- Shweta Baskaran and Lalit Kumar
- Siew Yi Li & Beatrice Lin
- Sin Jin How, Sarah Wong
- Song Ziliang
- Students of Lim Tshui Ling and Lim Tshui Fang
- The Ensemble Collective
- Tomodachi Winds
- Voice Faculty of Yong Siew Toh Conservatory of Music
- Xin Saxophone Quartet
- Yong Siew Toh Group Project Showcase
- Z3nith Ensemble

### Rocking the Region

- .gif
- An Honest Mistake (Malaysia)

- Bruised Willies
- False Plaintiff
- GOONAM (Korea)
- Heals (Indonesia)
- INHUMAN (Taiwan)
- Monomania (Thailand)
- Mutesite (Malaysia)
- Nothing To Declare (Japan)
- S.O.L.E.
- Sphaeras
- Stopgap
- THE PSALMS
- The Summer State
- We Are Imaginary (The Philippines)

### PIP'S PLAYBOX

#### June 2016 Storytelling

- Myra Loke
- Regina Foo

#### **MASKqerade (self-guided Chinese opera mask making)**

#### **The Fox and the Grapes** Jeremy Hiah

### COLLABORATIONS

#### **BBC's Frozen Planet in Concert**

Singapore Symphony Orchestra and Esplanade – Theatres on the Bay

#### **Beginning the End Album Launch**

Wicked Aura

#### **CACHE: Letters to Myself & The Room of Our**

Forgetting | Co-produced by Esplanade and Singapore Writers Festival 2016  
enec.e x Jennifer Anne Champion & SA x Hassan Hasaa'Ree Ali x Tan Chee Lay

#### **Chinese Dance Fiesta 2016: Singapore Hokkien Huay Kuan Dance Theatre**

Nan Chiau High School, Xin Yi Dance Company, Singapore Hokkien Huay Kuan Dance Theatre, Raffles Music College Dance Department

#### **Fee Fi Fo Fun – 3 Farces**

Intercultural Theatre Institute (Australia, Brazil, Greece, India, Hong Kong, Singapore)

#### **Great Masters of Chinese Music**

Ding Yi Music Company featuring Hu Zhi Hou, Tang Liang Xing, Zhao Han Yang and Li Zhen (Singapore, China)

#### **ITI Voice Class – Intercultural Training Institute (ITI)**

Intercultural Theatre Institute

**M1 Peer Pleasure Youth Theatre Festival 2016**

ArtsWok Collaborative Limited

- ChatAbout Theatre: ArtsWok Collaborative
- Collective Creations – A Devising Drama Workshop: Rosemary McGowan & Ahmad Musta'ain
- Festival Plays Programme A & B: ArtsWok Collaborative
- M1 Theatre Ninja Programme (Staging and Lighting Workshops): ArtsWok Collaborative
- Production Mentorship Programme: ArtsWok Collaborative
- TalkAbout Theatre: ArtsWok Collaborative
- Theatre-In-Education – International Friendship Day: The Necessary Stage

**Mapping Out, In and About Inaugural Symposium of the Asian Dramaturgs' Network (Collaboration with Centre 42)**

Directed by Lim How Ngean, with multiple speakers (Australia, China, Germany, Japan, Indonesia, Israel, Malaysia, Singapore)

**Modern Voices: Rites of Chimes**

Ding Yi Music Company

**Marina Bay Singapore Countdown 2017**

Artist: In Each Hand A Cutlass  
Mixing and Engineering: Leonard Soosay, Snakeweed Studios

**Marina Bay Singapore Countdown 2017**

Artist: In Each Hand A Cutlass  
Mixing and Engineering: Leonard Soosay, Snakeweed Studios

**M1 CONTACT Contemporary Dance Festival**

T.H.E Dance Company

- **AFX Asian Festivals Exchange:** Choi Minsun, Kang Jinan, Jackie Ong, Miwa Okuno, Zhou Zihao, Sarah Foster Sproull, T.H.E Second Company (Japan, New Zealand, Singapore, South Korea)
- **International Artist Showcase:** Ross McCormack, Elias Aguirre, HURyCAN (Argentina/France, New Zealand, Spain)
- **T.H.E Triple Bill:** T.H.E Dance Company, with choreography by Kuik Swee Boon, Kim Jae Duk and Arthur Bernard Bazin (Singapore/Malaysia, South Korea, France)

**Noise Singapore**

- National Arts Council
- Alice Ivy
- Canvas Conversations
- enec.e
- Frida
- HubbaBubbass
- Intrigant

- JAWN
- LEW
- Neil Chan
- Pixel Apartment
- Sam Driscoll
- Sam Rui
- Sangriento
- Stopgap
- Take Two
- Tali Mahoney

**The Final Run  
PLAINSUNSET****SCO 20th Anniversary Gala Concert: Joshua Bell and SCO**

SCO and Joshua Bell (Singapore, USA)

**SIFAS Festival of Indian Classical Music & Dance 2016**

Singapore Indian Fine Arts Society

- Anahata – Mystical sounds of music (India)
- Hari Shringara – Songs of love and longing (India)
- Madhur Vani – A musical interlude (India)
- Sita – Daughter of the Earth (India)

Swar Samhita – A coming together (India)

**Showtime Productions and The Business Times present Jazzy Business**

Jeremy Monteiro, Lee Ritenour, Frances Yip, Ernie Watts, Carmen Bradford, Rahimah Rahim, Jacintha Abisheganaden, Louis Soliano, Melissa Tham, Alberto Marsico, Eugene Pao, Shawn Letts, Mario "Tots" Tolentino, Hong Chanutr Techatananan, Christy Smith, Shawn Kelley, Tony Zee, Stephen Rufus, Eddie Jansen, Stephen Francis, David Inamine, Mohamed Noor, Rit Xu, Tama Goh (Hongkong, Italy, Singapore, USA, Thailand, The Philippines)

**Stories from an Island City**

The TENG Ensemble

**Tunes from a Teahouse – Silk and Bamboo Music of Jiangnan**

Chang Qiao Shenyun Silk and Bamboo Ensemble, Ding Yi Music Company (China, Singapore)

**Virtuosos of Chinese Music**

Ding Yi Music Company, Zhou Wang, Zhang Wei Liang, Xue Ke

**wei III**

Tan Weixiang, Soh Wen Ming, John Koh

**COMMUNITY ENGAGEMENT**

**Artist Sharing with HealthServe**

Prabhakar Pachpute (India)

**\Artist Sharing with Jompet Kuswidananto**

Jompet Kuswidananto

**Celebrate December & Voices 2016 – Offsite community performances**

ACJC Choir, NTU Symphonic Band, SISAY and SMU VOIX (Ecuador, Singapore)

**Community Video Mentorship 2017 (Orchid Park Secondary School)**

Parabole

**Esplanade Brand Video Filming (Annexe Studio):**

**Footwork for Community – Street Dance Workshop (Kent Ridge Secondary School)**

Danz People

**Esplanade Brand Video Filming: Gamelan Workshop (Shoulders Singapore)**

BronzAge Gamelan Ensemble

**Flipside 2016 – Community Circus Arts Workshops**

Circus in Motion

**Flipside 2016 – Community Offsite Puppetry Performances**

Worlds of Puppets

**Footwork for Community 2016 – Street Dance Project (Kent Ridge Secondary School)**

Danz People

**Footwork for Community 2017 – Street Dance Project (Orchid Park Secondary School)**

Danz People

**Footwork for Community 2016 – Street Dance Project (Pertapis Centre for Women & Girls)**

Danz People

**Footwork for Seniors 2016 – Hip-Hop Dance Project (AMKFSC COMNET @ 182 Rivervale Crescent Senior Activity Centre)**

Danz People

**Huayi 2017 – Community Chinese Hand Puppetry Workshop**

Paper Monkey Theatre

**Kalaa Utsavam 2016 – Community Indian Drumming Workshops**

Nawaz Mirajkar

**Keppel Nights Workshops 2016 – Angklung Workshops**

Sri Warisan Som Said Performing Arts Ltd

**Keppel Nights Workshops 2016 – Bollywood Workshop**

Apsara Asia

**Keppel Nights Workshops 2016 – Hip Hop Workshops**

Danz People

**Keppel Nights Workshops 2016 – Malay Dance Workshops**

Sri Warisan Som Said Performing Arts Ltd

**Moonfest 2016 – Community Lantern-making Workshops**

Stellah Lim

**National Day Celebrations 2016 – Community Kaleidoscope-making Workshops**

Yong Kah Kin

**National Day Celebrations 2016 – Filming for Migrant Worker Project**

Our Voices Choir, Migrants Band, Nawaz Mirajkar &amp; Angelina Choo (Indonesia, Bangladesh, Singapore)

**Octoburst 2016 – Community Stop-Motion Animation Workshops**

Weaving Clouds

**Pesta Raya 2016 – Community Angklung Workshops**

Sri Warisan Som Said Performing Arts Ltd

**PLAYtime! 2016 – Preview of The Bird Who Was Afraid of Heights**

Ian Loy

**PLAYtime! 2017 – Preview of Rochee: The Friendliest Cockroach**

Ian Loy

**PLAYtime! 2017 – Preview of Fatimah and Her Magic Socks**

Bright Ong and cast

**Sing out Loud! 2016 (AMKFSC COMNET @ Teck Ghee Senior Activity Centre)**

Urban Music Productions

**Sing Out Loud! 2017 (New Horizon Centre – Toa Payoh)**

Urban Music Productions

**Sing out Loud! 2016 (TOUCH Seniors Activity Centre)**

Urban Music Productions

**Songwriting for Hope 2016 (Singapore Girls' Home)**

Diamonds on the Street

**Super Japan 2016 – Community Diorama Koinobori-making workshops**

Maya Takahashi

**Super Japan 2016 – Community Dorodango Workshop**

Tsukasa Isomura (Japan)

**A Tapestry of Sacred Music 2017 – Community Handbells Workshop**

Ministry of Bellz

**The Studios 2016 – Community dramatised reading of Dark Room**

Edith Podesta

# Hirers' Performances

April 2016 to March 2017 (Unless otherwise stated, all performances are from Singapore)

## CONCERT HALL

April  
2016

MS Works Pte Ltd  
ADAM GYORGY piano (Hungary)

Singapore Symphonia Company Limited

- SSO—Eroica
- SSO Gala—Bizet's Carmen

Yong Siew Toh Conservatory of Music

Conservatory Orchestra Series:  
Mozart and Shostakovich

May  
2016

Anglo-Chinese Junior College  
An Evening with Friends

Biz Trends Media Pte Ltd  
The Three Degrees LIVE in Concert (USA)

Buddhist Fellowship  
Sadhu for the Music

The Law Society of Singapore  
Just Sing

Victoria Junior College  
Symphony of Voices 2016

June  
2016

Vocal Associates Ltd  
John Rutter's Mass of the Children

Crescendo Productions LLP  
Anderson & Roe Piano Duo: The Forte Awakens (USA)

Cross Ratio Entertainment Pte Ltd  
Tay Kewei's Solo Concert

Greenhorn Productions Pte Ltd  
Rachael Yamagata—Live! (USA)

Orbis Festival Productions Pte Ltd  
Live in Singapore  
Snarky Puppy World Tour 2016 (USA)

Rave Group Int'l Pte Ltd  
Yale-Singapore Gala Concert (USA)

Singapore Chinese Orchestra Company Ltd  
Homecoming II

Universal Music Pte Ltd  
Gentle Bones Live in Concert

July  
2016

Ace 99 Cultural Pte Ltd  
Orientale Concentus IX International Choral Festival 2016—Grand Prix

Arts Management Associates  
Lucerne Symphony Orchestra (Switzerland)

Ministry of Education  
Singapore Youth Festival 2016 Celebrations—Opening Concert

Nathan Hartono — New Tricks

Singapore Symphonia Company Limited

- SNYO: Invitation to the Dance
- SSO Pops Concert: A Night on Broadway
- SSO Shakespeare400: A Midsummer Night's Dream—Gil Shaham
- SSO Shakespeare400: Romeo & Juliet—Rachmaninov Concerto No.2
- SSO Shakespeare400: Romeo and Juliet—Chopin Piano Concert No. 1

Wind Bands Association of Singapore

5th Singapore International Band Festival 2016—Gala Concert and Open Division Competition and Award Ceremony

|                           |  |   |                          |  |
|---------------------------|--|---|--------------------------|--|
| <b>August<br/>2016</b>    | <p><b>Asian Youth Orchestra Limited</b><br/>Asian Youth Orchestra Concert Tour 2016</p> <p><b>Hua Yi Secondary School</b><br/>60th Anniversary Concert:<br/>Values in Unity</p> <p><b>National University of Singapore</b><br/>ORAL HUMOUR—The Show<br/>With Bite</p> <p><b>NGC Network Asia, LLC</b><br/>National Geographic Live: Chasing<br/>Ancient Mysteries with<br/>Albert Lin (USA)</p> <p>re: mix<br/>Naughty! 10 Years of mixing around</p> <p><b>Singapore Symphonia Company Limited</b></p> <ul style="list-style-type: none"> <li>• SSO Shakespeare400:<br/>Hamlet—The Year 1917</li> <li>• SSO Shakespeare400:<br/>Javier Perianes Plays Grieg</li> </ul> <p><b>SourceWerkz Pte Ltd</b><br/>Singapore International Choral<br/>Festival 2016</p> <ul style="list-style-type: none"> <li>• Opening Concert</li> <li>• Grand Prix</li> </ul> | <p><b>Brought to you by Esplanade—<br/>Theatres on the Bay</b><br/>Elvis Costello (UK)</p> <p><b>The Government of the Republic of<br/>Singapore (as represented by the<br/>Ministry of Defence) through the<br/>Defence Science and Technology<br/>Agency</b><br/>In Harmony 30—A Night at the<br/>Movies (by SAF Band)</p>  | <b>November<br/>2016</b> | <p><b>Arts Management Associates</b><br/>MOZART MADNESS Mozart Travels!<br/>The Best of the MozART Group<br/>(Poland)</p> <p><b>Euphoric Pte Ltd</b><br/>AFGAN: Sides Live in Singapore<br/>(Indonesia)</p> <p><b>Singapore Symphonia Company<br/>Limited</b></p> <ul style="list-style-type: none"> <li>• SSO—Mahler 5</li> <li>• SSO—Ray Chen Plays Bruch</li> <li>• SSO—Yo-Yo Ma &amp; The Silk<br/>Road Ensemble</li> </ul> <p><b>The Singapore Lyric Opera Limited</b><br/>Love &amp; Passion—SLO Gala Concert</p> <p><b>Yong Siew Toh Conservatory of<br/>Music</b><br/>Conservatory Orchestra Series:<br/>Gabor Takacs-Nagy Conducts<br/>Beethoven with Andras Schiff</p> |
|                           | <b>October<br/>2016</b>  | <p><b>Arts Management Associates</b><br/>Vienna Boys' Choir (Austria)</p> <p><b>Australian World Orchestra<br/>Productions Pty Ltd</b><br/>Australian World Orchestra 2016<br/>Concert Tour (Australia)</p> <p><b>Singapore Symphonia Company<br/>Limited</b></p> <ul style="list-style-type: none"> <li>• SSO—Bruckner Mass No. 3</li> <li>• SSO—Rouse and Rachmaninov</li> <li>• SSO—Pictures at an Exhibition</li> </ul> <p><b>Synphony</b><br/>MaX Power (Miko Guitar &amp; Xpose<br/>Guitar Ensemble) (Taiwan)</p> <p><b>The Philharmonic Winds</b><br/>Yes Yes Yes! (By Mnozil Brass)<br/>(Austria)</p> | <b>December<br/>2016</b> | <p><b>Brain Corporation</b><br/>ONE ASIA Joint Concert 2016</p> <p><b>Orchestra of the Music Makers</b><br/>TITANIC MASTERPIECES</p> <p><b>The Philharmonic Winds</b><br/>Sounds of Japan—An SJ50 Gala<br/>Concert (Japan)</p>   |
| <b>September<br/>2016</b> | <p><b>Teamwork Productions Pte Ltd</b><br/>Hazaaron Khwaishein Aisi—A Tribute<br/>to Jagjit Singh by Shekhar Ravjiani<br/>(India)</p>  |   |                          |  |

|                            |  |                             |   |   |  |
|----------------------------|--|-----------------------------|---|---|--|
|                            | <p><b>The Singapore Lyric Opera Limited</b><br/>Believe—SLO Children's Choir in Concert</p> <p><b>Vocal Associates Ltd</b><br/>Love Came Down at Christmas</p> <p><b>Wind Bands Association of Singapore</b><br/>4th WBAS Youth Band Festival with Guest Band: Windstars Ensemble</p>  | <p><b>February 2017</b></p> | <p><b>Euphoric Pte Ltd</b><br/>UNGU 20th Anniversary Concert Live in Singapore 2017 (Indonesia)</p> <p><b>Singapore Symphonia Company Limited</b></p> <ul style="list-style-type: none"> <li>SSO—Charles Dutoit • Rhapsody on a Theme of Paganini</li> <li>SSO—Demonstration Concert for School Band</li> </ul>   | <p><b>THEATRE</b></p> <p><b>April 2016</b></p> <p><b>May 2016</b></p>     | <p><b>O School Ltd</b><br/>The Big Groove</p> <p><b>Teamwork Productions Pte Ltd</b><br/>Ek Mulaqaat (India)</p> <p><b>MediaCorp Vizpro International Pte Ltd</b><br/>Les Misérables (Australia)</p>   |
| <p><b>January 2017</b></p> | <p><b>NGC Network Asia, LLC</b><br/>Nat Geo Live: Wild Seas, Secret Shores—Wondrous Whale Sharks &amp; Somersaulting Rays with Underwater Photographer Thomas Peschak (USA)</p> <p><b>Orchestra of the Music Makers</b><br/>Rachmaninoff 3</p> <p><b>Singapore Symphonia Company Limited</b></p> <ul style="list-style-type: none"> <li>SSO—Beethoven Gala</li> <li>SSO—Gustavo Dudamel &amp; Renaud Capuçon</li> <li>SSO—West Side Story</li> </ul> <p><b>The Philharmonic Winds</b><br/>Classiques! Comedy (by Philharmonic Youth Winds)</p> | <p><b>March 2017</b></p>    | <p><b>Biz Trends Productions Pte Ltd</b><br/>You Ya Reminiscing the Past 2017 Concert (Taiwan)</p> <p><b>NUS Centre For the Arts</b><br/>Varsity Voices 2017</p> <p><b>Singapore Chinese Orchestra Company Ltd</b><br/>Dauntless Spirit 2017</p> <p><b>Singapore Symphonia Company Limited</b></p> <ul style="list-style-type: none"> <li>SSO—Ibert Flute Concert • Shostakovich 5</li> <li>SSO—Messiaen • Turangalila</li> <li>SSO—Petrouchka • Brahms Piano Concerto No. 1</li> </ul> | <p><b>June 2016</b></p> <p><b>July 2016</b></p> <p><b>August 2016</b></p> | <p><b>MediaCorp Vizpro International Pte Ltd</b><br/>Les Misérables (Australia)</p> <p><b>MediaCorp Vizpro International Pte Ltd</b><br/>Les Misérables (Australia)</p> <p><b>Teck Ghee CCC Community Development &amp; Welfare Fund Committee</b><br/>Teck Ghee Fundraising Concert 2016</p> <p><b>Singapore Dance Theatre Ltd</b></p> <ul style="list-style-type: none"> <li>Celebration in Dance</li> <li>Masterpiece In Motion</li> </ul> <p><b>The Singapore Lyric Opera Limited</b><br/>Puccini's Turandot</p> |

**September 2016** The Comedy Club Pte Ltd  
Kings & Queen of Comedy Asia 7  
(Australia, Malaysia, United States,  
United Kingdom and India)

**October 2016** Ace 99 Cultural Pte Ltd  
Suzhou Ballet Theatre – Legend of  
Beauty (China)  
Dream Academy Productions Pte Ltd  
Happy Ever Laughter

**December 2016** Singapore Dance Theatre Ltd  
The Nutcracker  
Sinoquest Pte Ltd  
Call of the Grassland (China)

**January 2017** SC Cultural & Educational Pte Ltd  
Marriage of Plum and Jade (by Min  
Opera Theatre) (China)  
Teamwork Productions Pte Ltd  
History of India by Vir Das (India)

**February 2017** Dream Academy Productions Pte Ltd  
Detention Katong

**March 2017** Dream Academy Productions Pte Ltd  
Detention Katong  
Singapore Dance Theatre Ltd  
Coppélia

Spring-Time Productions (Singapore)  
Pte Ltd  
The Golden Cangue (Hong Kong)

#### **RECITAL STUDIO**

**April 2016** New Opera Singapore Ltd  
Donizetti's Rita  
Toh Meng Wan  
Enchanting Evening 5—With Piano &  
Strings

Vocal Associates Ltd  
The Winners Concert  
Wolfgang First Notes  
Samuel Tan Recital

**May 2016** Beth Yap Peng  
Bittymacbeth "Beauty for Ashes"  
Album Launch

Clarence Tan  
Masterworks: Mendelssohn, Baker,  
Beethoven (by ADDO Chamber  
Orchestra & Xu Li)

Greenhorn Productions Pte Ltd  
Joey Alexander Trio featuring Jeff  
"Tain" Watts & Dan Chmielinski  
(USA)

**June 2016**

Kris Foundation  
Viva Viola: Kris Foundation presents  
Jeremy Chiew, Lim Yan and  
Daniel Ong

Musical Art Studio  
J. Brahms—The Sonatas for Violin  
and Piano (Bulgaria)

Vladimir Choi  
Schubert: The Piano Trios

Anna Barkova  
Chamber Violin Concert (by Albert  
Shagimardanov & Low Shao Ying)

Hallelujah Oratorio Society  
Our Journey Through Music

Harmonica Aficionados Society  
Qin Yuan 31 « The Sound of Silver  
Harmonica » Harmonica Concert

Loh Jun Hong  
A Touch of Gold

Ministry of Education  
Singapore Youth Festival 2016  
Celebrations—Drama Workshop

SOOS OIO LLP  
Neil Zaza Live in Singapore (USA)

Tan Su-Ming Jean  
Half Way There

Warner Music Singapore Pte Ltd  
Derrick Live "The Highlight"



**July  
2016****Kris Foundation**

Tango Salon: Kris Foundation  
presents Gabriel Lee and Friends

**Ministry of Education**

Singapore Youth Festival 2016  
Celebrations—Closing Concert

**Siew Yi Li**

Back to Beethoven (II)—Classical  
Eminence

**Singapore Street Festival Limited**

Hard To Imagine (The Album  
Launch)—Alemay Fernandez

**The Government of the Republic of  
Singapore (as represented by the  
Ministry of Defence) through the  
Defence Science and Technology  
Agency**

Chamber Repertory VIII (by  
Singapore Armed Forces Band)

**August  
2016****Brendan-Keefe Au**

A little bit of Magic—Brendan-Keefe  
Au, Ayano Schramm Kimura, Sim  
Yikai

**Great Performances**

Piano Concerto Festival 2016 (soirée  
edition)

**Huang JunYao**

An Evening with Voices '16

**Kartik Alan Jairamin**

- Duo Continuum
- EDQ: Homecoming

**Kris Foundation**

Musings of An Artiste: Kris  
Foundation presents Khoo Hui Ling

**MS Works Pte Ltd**

The Zephyr Ensemble presents:  
Soiree of Three

**Timothy Ku Chee Chong**

Globetrotting—Piano Recital by  
Clarisse Teo & Joan Quah

**Toh Tze Chin**

Alternate Worlds II

**Vocal Associates Ltd**

Hansel and Gretel

**Yap Shing Min**

An Evening with Bach and Friends

**September  
2016****Lee Shi Mei**

Beethoven's "Ghost"

**Loh Jun Hong**

Songs of Travel by More Than Music

**QingArts Musical and Performance  
Society**

Wonderland of Love Series 2

**The Ruan Ensemble (Singapore)**

Two Horizons

**October  
2016****Victoria Chorale**

In Song '16

**Choi Yun Hoi**

La Mer et L'Île plays A.Dvorak and  
Korea's Chamber Music (Korea)

**Goh Soon Tioe Music Studio**

2016 Goh Soon Tioe Centenary  
Award Winner's Recital  
(by Mathea Goh)

**Harmonica Aficionados Society**

Qin Yuan 32: Piharmonica Goes  
Everywhere

**Krishnan Kalaivanan**

Bhakti-rasāmṛta (The Rhythmic  
Waves of the Mellows of Love) (India)

**Young Musicians' Society**

Remembrance Noise

**November  
2016****Embassy of Italy – Italian Cultural  
Institute**

The Black Pearl: tribute to Maria  
Callas (Italy)

**Lin Xiu Min**

Oleksandr Korniev Violin Recital  
(Ukraine)

**New Opera Singapore Ltd**

Poet's Love (An Artist-in-  
Residence Recital)

|                      |   |                      |   |                       |  |
|----------------------|---|----------------------|---|-----------------------|--|
|                      | <b>Siew Yi Li</b><br>Back to Beethoven 3—Birth of a Romantic                                    |                      | <b>The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency</b><br>Landscape of Dreams—Chamber Repertory IX.Woodwind Ensembles | <b>March 2017</b>     | <b>Arte Compass Pte Ltd</b><br>The MANDolin & Beyond 2017 (India, USA)                   |
| <b>December 2016</b> | <b>cievents</b><br>EY 10th Annual Global Hedge Fund Symposium Singapore                         |                      |   |                       | <b>Dr. Philipp Richardsen</b><br>Philipp Richardsen Piano Recital (Austria)              |
|                      | <b>Ding Yi Music Company Ltd</b><br>Of Music and Art: The Legend Retold                         | <b>January 2017</b>  | <b>Pinball Collective LLP</b><br>Story Slam Singapore—Grand Slam 2017   |                       | <b>Lee Shi Mei</b><br>Mozart Meets Corigliano—An Evening to Celebrate Fathers            |
|                      | <b>Harmonica Aficionados Society</b><br>Qin Yuan 33: Harmonica with Strings Concert             |                      | <b>TRDO Ltd</b><br>TRDO ACT 3: CELL 12  |                       | <b>Loh Jun Hong</b><br>Side by Side—by More than Music                                   |
|                      | <b>Kris Foundation</b><br>Kris Foundation presents Chamber Opera II                             |                      | <b>Vocal Associates Ltd</b><br>I Hate Music! By Khor Ai Ming  |                       | <b>Singapore Street Festival Limited</b><br>INCREDIBLE—An Evening with Elaine Chan       |
|                      | <b>Lam, Vincent Ho Ming</b><br>The Best of West End—Live in Singapore! (by Earl Carpenter) (UK) | <b>February 2017</b> | <b>Clarence Tan</b><br>The Mozartian Experience   |                       | <b>The Philharmonic Winds</b><br>From an Invalid's Workshop (Philharmonic Chamber Winds) |
|                      | <b>MS Works Pte Ltd</b><br>A solo piano recital—by Fong Kai De                                  |                      | <b>Engage Arts Pte Ltd</b><br>Vocal Traditions of India 2017 (India)  |                       | <b>Toh Tze Chin</b><br>Land with No Sun III: Song of the Skies                           |
|                      | <b>Nanyang Music Company Ltd</b><br>Gratitude   |                      | <b>Lee Peixin</b><br>The Human Seasons  |                       |  |
|                      | <b>Ng Wei Ping</b><br>What! Another Exhibition?   |                      | <b>Singapore Street Festival Limited</b><br>JiuJian with LUV 2017<br>30th Anniversary Concert   | <b>THEATRE STUDIO</b> |  |
|                      | <b>Tang Tee Khoon</b><br>Beethoven First Years  |                      |   | <b>April 2016</b>     | <b>Bhaskar's Arts Academy Ltd</b><br>Na Mah  |
|                      |   |                      |   | <b>June 2016</b>      | <b>The Necessary Stage</b><br>Ghost Writer   |

**October 2016** Singapore Dance Theatre Ltd  
PASSAGES

**REHEARSAL STUDIO**

**June 2016** Ministry of Education  
Singapore Youth Festival 2016  
Celebrations—Dance Choreography  
Workshop

**December 2016** Kartik Alan Jairamin  
EDQ: CHRISTMAS SOIRÉE!

**OUTDOOR THEATRE**

**May 2016** East West Planners Pte Ltd  
ISMRRM—A Showcase of Singapore  
through Music and Food

**July 2016** Ministry of Education  
Singapore Youth Festival 2016  
Celebrations—TRANSCENDance  
& Dance Extravaganza

**September 2016** Rave Group Int'l Pte Ltd  
The Heart of Japan (Japan)  
  
Singapore GP Pte Ltd  
Formula 1 Singapore Airlines  
Singapore Grand Prix 2016

**WATERFRONT CARPARK**

**December 2016** Tembusu Events and  
Communications Pte Ltd  
Accenture—Event of The Year 2016  
(Private Event)

The background features several abstract, overlapping shapes in vibrant colors: yellow, orange, blue, and purple. Each shape is outlined with a dotted line of the same color. The shapes are scattered across the page, with a large purple shape in the center, a yellow shape in the top left, a blue shape on the left, and an orange shape in the top right. A smaller purple shape is on the right side, and another yellow shape is in the bottom right.

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