

A DECADE *of* SERVICE THROUGH THE ARTS

THE ESPLANADE CO. LTD
ANNUAL REPORT
2012 / 13



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ANNUAL REPORT
2012/13



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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.

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

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 of 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 on opportunities 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.

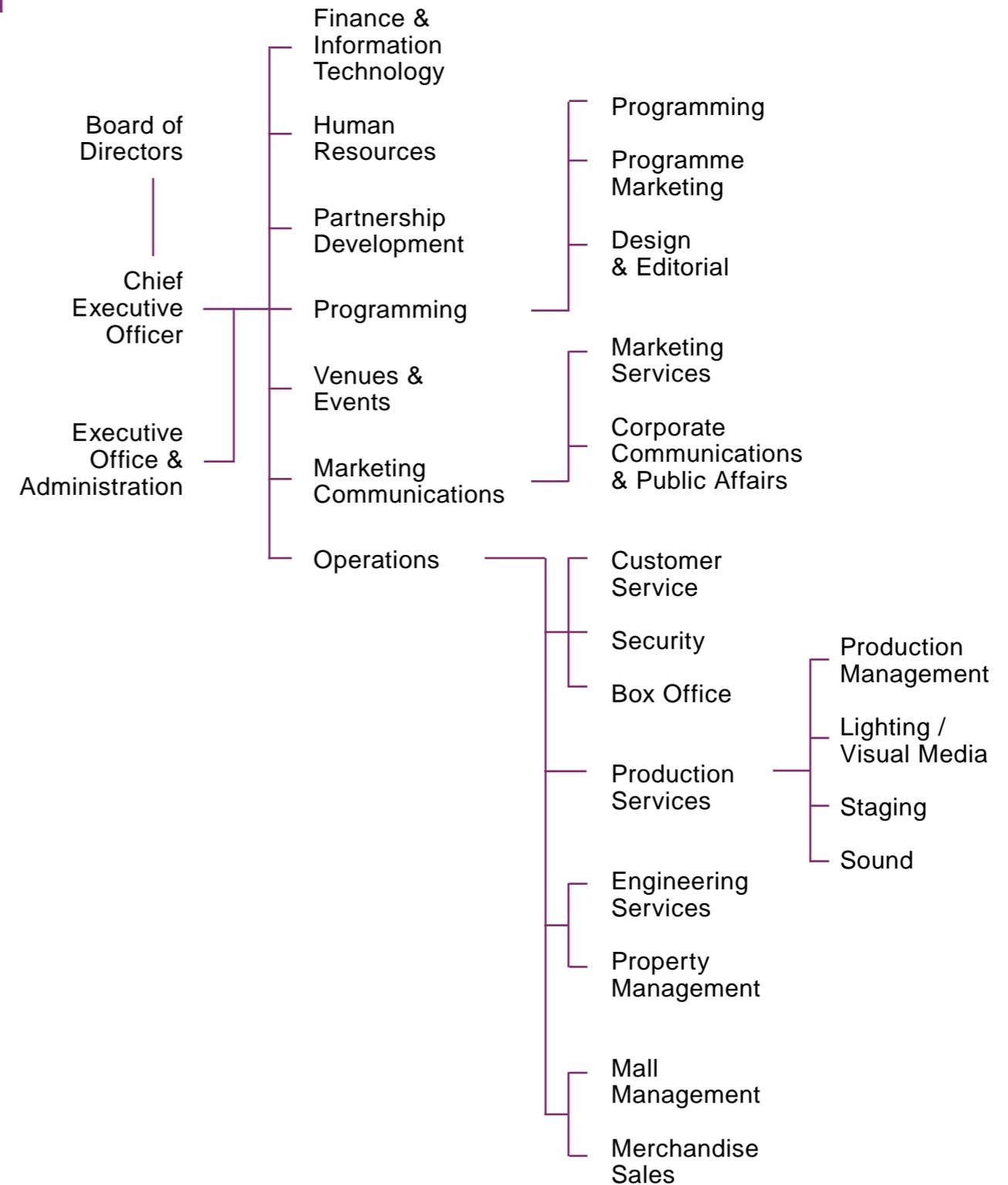
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

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 times 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

ORGANISATION CHART



BOARD *of* DIRECTORS & CORPORATE INFORMATION

Front row seated from left to right: Mr Patrick Ang Peng Koon, Ms Saw Phaik Hwa, Mrs Theresa Foo-Yo Mie Yoen (Chairman), Mr Benson Puah Tuan Soon (CEO)
Back row from left to right: Mr Ramlee Bin Buang, Mrs Clara Lim-Tan, Mr Peter Chay Fook Yuen, Mrs Rosa Daniel, Mrs Christine Ong, Mrs Mildred Tan-Sim Beng Mei,
Mr Andreas Sohmen-Pao, Mr Lee Tzu Yang, Dr Beh Swan Gin



**MRS THERESA
FOO-YO MIE YOEN**

Age 69. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2010.

Awarded the Public Service Star in 2008. Chairman – Gardens by the Bay, British and Malayan Trustees Limited and Viva Foundation for Children with Cancer Limited. Director – Ecquaria Ltd. Member – Singapore Business Advisors and Consultants Council, Singapore Business Federation Board of Trustees and Singapore National Employers Federation Board of Trustees.

Qualifications: Bachelor of Arts, Australian National University, Australia.

**MR PATRICK ANG
PENG KOON**

Age 48. Appointed to the Board on 24 Nov 2009. Date of last re-appointment: 24 Nov 2011.

Deputy Managing Partner – Rajah & Tann LLP. Independent Director – Tiong Seng Holdings Ltd, Malacca Trust Limited, Singapore Deposit Insurance Corporation Limited and SMRT Corporation Ltd. Member of Inquiry Panel of the Law Society of Singapore, Employer Alliance (Exco Member) and Member of Ministry of Law Working Committee on Insolvency Law Reform.

Qualifications & Professional Bodies: Bachelor of Laws (Honours), National University of Singapore. Member – International Insolvency Institute, International Association of Restructuring, Insolvency & Bankruptcy Professionals (INSOL) International (London), Singapore Academy of Law and Law Society of Singapore.

DR BEH SWAN GIN

Age 45. Appointed to the Board on 24 Nov 2010. Date of last re-appointment: 24 Nov 2012.

Permanent Secretary – Ministry of Law. Chairman – Maxwell Arbitration Holdings Limited. Member – Advisory and Strategy Boards of the Lee Kong Chian School of Business at the Singapore Management University, and Singapore Mediation Centre's Board of Advisors.

Qualifications: Bachelor of Medicine and Bachelor of Surgery, National University of Singapore; Master of Science in Management – Stanford Sloan Programme, Stanford University, USA.

**MR PETER CHAY
FOOK YUEN**

Age 53. Appointed to the Board on 1 Feb 2006. Date of last re-appointment: 24 Nov 2010.

Deputy Managing Partner and Head of Corporate Markets – KPMG LLP. Member of the Complaints and Disciplinary Panel, Public Accountants Oversight Committee. Council Member – Institute of Certified Public Accountants of Singapore (April 2011 to April 2013).

Qualifications & Professional Bodies: Bachelor of Commerce (majoring in Accounting, Finance & Systems), University of New South Wales, Australia. Fellow of Institute of Certified Public Accountants of Singapore. Fellow of Insolvency Practitioners Association of Singapore. Member of Institute of Chartered Accountants, Australia.

MRS ROSA DANIEL

Age 49. Appointed to the Board on 24 Nov 2012 (1st Appointment).

Deputy Secretary (Culture) – Ministry of Culture, Community and Youth. Chief Executive Officer – National Heritage Board.

Qualifications: Bachelor of Arts (Honours) in Politics, Philosophy and Economics, University of Oxford, United Kingdom; Graduate Diploma in Financial Management, Singapore Institute of Management; Programme for Management Development, Harvard Business School, USA.

MR LEE TZU YANG

Age 58. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2010.

Chairman – Shell Companies in Singapore. Director – various Shell companies. Chairman – Singapore Arts School Ltd, Middle East Institute, Workplace Safety and Health Council. Board Member – Legal Service Commission, Singapore International Chamber of Commerce, Centre for Liveable Cities Advisory Board, Lee Kuan Yew Centre for Innovative Cities International Advisory Panel. Member – Council of Presidential Advisers.

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

MRS CLARA LIM-TAN

Age 40. Appointed to the Board on 24 Nov 2009. Date of last re-appointment: 24 Nov 2011.

Principal – CHIJ (Kellock). Deputy Chairman – The Business Times Budding Artists Fund Board of Trustees.

Qualifications: Bachelor of Music (Honours), King's College London, UK; Master of Philosophy in School Development, University of Cambridge, UK; Leaders in Education Programme (LEP); Postgraduate Diploma in Education (Sec), National Institute of Education, Nanyang Technological University; Licentiate TCL (Performance); Associate TCL (Teaching); Associate TCL (Performance), Trinity College of Music London, UK.

MRS CHRISTINE ONG

Age 55. Appointed to the Board on 24 Nov 2010. Date of last re-appointment: 24 Nov 2012.

Managing Director – Wealth Management Singapore, UBS Wealth Management. Founding Member – Young Women Leadership Connection.

Qualifications: Bachelor of Accountancy, University of Singapore.

**MR BENSON PUAH
TUAN SOON**

Age 56. Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2010.

Chief Executive Officer – The Esplanade Co. Ltd (appointed on 1 Jul 1998) and National Arts Council (appointed on 1 Aug 2009). Chairman – Association of Asia Pacific Performing Arts Centres. Deputy Chairman – Association of Concert and Event Managers Singapore. Director – Parkway Trust Management Ltd, Ascendas Hospitality Fund Management Pte Ltd, Ascendas Hospitality Trust Management Pte Ltd, Singapore Arts School Ltd, SISTIC.com Pte Ltd, The National Art Gallery Singapore Company Ltd. Council Member – National Arts Council. Member – Singapore Arts School Ltd, Singapore Chinese Orchestra Company Ltd, Singapore Tyler Print Institute and The Old Parliament House Limited. Committee Member – Economic Development Board's Lifestyle Sub-committee, Ministry of Culture, Community and Youth's

(MCCY) National Integration Working Group for Community, Ministry of National Development and the Ministry of Environment and Water Resources' Centre for Liveable Cities Stakeholders Steering Committee, Urban Redevelopment Authority's Design Advisory Committee, Downtown Review Committee, Marina Bay Stakeholders Steering Committee, Orchard Road Development Commission (ORDEC) and Place Management Coordinating Forum.

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

MR RAMLEE BIN BUANG

Age 56. Appointed to the Board on 12 Dec 2011 (1st Appointment).

Executive Vice President and Group Chief Financial Officer – Cerebos Pacific Limited. Director – Cerebos Pacific Ltd and its various subsidiaries, Centre for Fathering Limited and Khoo Teck Puat Hospital.

Qualifications & Professional Bodies: Diploma in Marketing, Chartered Institute of Marketing, United Kingdom; Graduate Diploma in Marketing, Marketing Institute of Singapore; Advanced Management Program, Harvard Business School. Fellow – The Chartered Association of Certified Accountants, United Kingdom. Member – CPA Australia. Member – Marketing Institute of Singapore. Associate Member – Institute of Data Processing Management, UK. Associate Member – Chartered Institute of Marketing, UK. Non-practising member – Institute of Certified Public Accountants (CPA), Singapore.

MS SAW PHAIK HWA

Age 58. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2012.

Group CEO – Auric Pacific Group Limited. Executive Director – Food Junction Holdings Ltd. President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice-President – International Wu Style Tai Chi Chuan Federation Executive Committee. Governor – Wu's Tai Chi Chuan Academy. First Vice-Chairman – Singapore Wushu Dragon & Lion Dance Federation. Member – Singapore Management University (Board of Trustees) and Tan Tock Seng Hospital Community Charity Fund (Board of Trustees).

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

MR ANDREAS SOHMEN-PAO

Age 41. Appointed to the Board on 1 Mar 2010. Date of last re-appointment: 24 Nov 2011.

Chief Executive Officer – BW Maritime.
Non-Executive Director – The Hong Kong & Shanghai Banking Corporation Ltd, BW Offshore Ltd and National Parks Board. Member – Singapore Sports Council and Singapore Symphony Orchestra Council.

Qualifications: Bachelor of Arts in Oriental Studies, University of Oxford, UK; Master of Business Administration, Harvard University Graduate School of Business, USA.

**MRS MILDRED TAN-SIM
BENG MEI**

Age 54. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2012.

Managing Director – Ernst & Young Advisory Pte Ltd. Justice of the Peace. Chairperson – Ministry of Social and Family Development (MSF) Businesses for Families Council and PSD International Advisory Panel (Prime Minister's Office). Board Member – Media Development Authority, Lee Kuan Yew Fund for Bilingualism and Appeal Advisory Panels (Monetary Authority of Singapore). Member – ACS Board of Governors. Representative – Trinity Theological College Board of Governors.

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

NOMINATING COMMITTEE

Mrs Theresa Foo-Yo Mie Yoen
Chairman

Mrs Rosa Daniel

Mr Andreas Sohmen-Pao

AUDIT COMMITTEE

Ms Saw Phaik Hwa
Chairman

Mr Peter Chay Fook Yuen

Mrs Christine Ong

Mr Ramlee Bin Buang

REMUNERATION COMMITTEE

Mr Lee Tzu Yang
Chairman

Mr Patrick Ang Peng Koon

Dr Beh Swan Gin

Mrs Mildred Tan-Sim Beng Mei

EXTERNAL AUDITORS

PricewaterhouseCoopers LLP

Audit Partner:

Mr Yeow Chee Keong
Since FY2012/13

INTERNAL AUDITORS

Deloitte & Touche Enterprise Risk Services Pte Ltd

HONORARY LEGAL ADVISOR

Rajah & Tann LLP

PRINCIPAL BANKERS

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

COMPANY SECRETARY

Ms Clara Ong Bing Leng

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 2011 to 31 March 2014

REGISTERED ADDRESS

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

Chairman's Review



The arts brings soul to a society. It speaks of inspiring a creative spirit, nourishing the mind, healing wounds and having a sense of wonder and adventure. It creates a healthy climate of understanding and empathy, and thus, its value in building a strong society cannot be underestimated. This is why when Esplanade opened as the largest performing arts centre in Singapore in 2002, complete with unique architecture, state-of-the-art facilities and fine finishings, it was not about the physical infrastructure as an end in itself but as a means to develop the arts in Singapore. This year, as we celebrated our 10th Anniversary, we celebrated how far we have come in the arts; the people from every sector and behind every effort in developing the arts; and the partnerships that have made all this possible.

The arts has grown steadily over the years, and has reached a level of vibrancy unseen before. Since we opened a decade ago, we have seen a total 18.5 million patrons at 8,000 ticketed shows, and 17,000 non-ticketed shows held to date; and many more just to enjoy the Esplanade.

The way we all worked together to grow the arts over the years – artists and administrators, with the support of sponsors and staff - to bring the best to the



audience, underscores the success we have seen thus far as a nation. Our 10th Anniversary was the perfect occasion to celebrate this partnership and this we did through the year and in particular, over a four-day festival, *Dedicated to You*, from 11 to 14 October 2012. The festival was the epitome of what makes for the vitality of today's local arts industry – close partnerships. As such, the festival featured newly-produced collaborative works involving both young artists and artists who have developed the local arts over the last few decades; paid tribute to the pioneers of the arts; and even drew public participation. It was heart-warming to witness the close relationships among all our local arts players, single-minded in exploring our creativity collectively. At this juncture of our development, when we have reached a certain comfort level in close collaborations, we need to build these relationships to take the arts to the next level over the next decade.

Our society seems more ready for this than ever before. The 2011 National Population Survey on the Arts, commissioned by the National Arts Council, indicated that arts attendance has continued to increase over the years across demographic, income and education groups. A finding to note is that the proportion of arts audiences from the lower income and education levels have increased by about 10 percent. As Esplanade believes that the arts is for everyone, and everything we do is based on this principle, we are glad that more people find the arts more accessible, inclusive and affordable. Over the years, we have consistently and steadily increased the number of non-ticketed shows which form the vast majority of our shows. This financial year, we increased the number of non-ticketed shows to 2,177 from 2,138 presented in the last financial year.

The arts is spiritually uplifting, and thus, we bring the arts to the parts of society most in need of its ability to heal and bring a joyful respite. We also bring the joy of the arts to grassroots communities in general, the elderly and the youth through grassroots organisations, Voluntary Welfare Organisations and educators. This financial year, we reached 18,000 people through over 780 activities.

This year, we faced a challenging environment with the set up of new and large performing arts centres competing for the same audience. While we adapt our business strategy to this new environment, we welcome the competition as a more vibrant arts industry is what we had hoped for and worked towards from the start. We would also like to thank our generous sponsors and donors for believing in the arts and its benefits to society, and for their firm support. This year, we received about \$6 million from 113 sponsors and donors, among whom 59 are supporting us for the first time.

The arts is a socially-driven cause and whether it flourishes is purely dependent on people's passion for it. Seeing the progress we have made thus far, the passion for the arts is apparent. It is remarkable that 20 percent of our permanent staff who were with us when we opened ten years ago is still with us today. To them, Esplanade is more than a place of employment. It is a space where they can be passionate about the arts, and how it raises the quality of life for all, gives life to new ideas, and helps make us better human beings.





We have much to thank the Board of Directors. They have pooled their knowledge and experience from a variety of sectors to shape Esplanade's strategy over the years, bringing us to where we are today. We would also like to thank Mr Patrick Daniel and RADM (NS) Sim Gim Guan for their contributions over their terms of service; and we extend a warm welcome to Mrs Rosa Daniel who joined the Board in November 2012.

To all our partners in the arts – local and international, our sponsors and donors, Esplanade staff, and the Board of Directors, my deepest appreciation for your combined contributions to Esplanade and to the arts.

Theresa Foo-Yo Mie Yoen
Chairman

From the CEO



This year has been special for Esplanade in many ways. The centre's 10th Anniversary gave many people – artists, audiences, partners and all staff – a chance to look back at how the “durian” came to existence. Esplanade's early years of development and its opening in 2002 was not without controversy. At that time, it was the largest and most ambitious cultural project embarked on by the Government. There was tremendous public interest and with it multiple expectations to fulfill.

Even before it opened, there was scepticism on whether it would be relevant to the typical Singaporean more concerned with making a living under the prevailing trying economic conditions.

We faced huge challenges but knew deep within our hearts that we could not be daunted. Esplanade was too important and we had to succeed to make it a centre for everyone. This was the vision that galvanized a young, idealistic team eager to make arts a facet of life for all.

So when we opened our doors on 12 October 2002, we ensured that our programming was as diverse as the people we endeavoured to serve. In our first full financial year, FY2003/04, we presented a total of



1,489 ticketed and non-ticketed performances with an attendance of 950,000 patrons. Ten years on, in FY2012/13, we welcomed 2.02 million patrons at 3,054 ticketed and non-ticketed performances. Till today, Esplanade has presented more than 25,000 shows and events, drawing an audience of 18.5 million patrons, making it one of the busiest arts centres in the world.

While these statistics may seem impressive, they do not determine success as we define it. To us, it has always been about our patrons, the artists and the community, and whether we have brought joy, inspired new thinking, changed mindsets and helped to enrich lives.

CELEBRATING THE ARTS

Our 10th Anniversary activities reflected this ethos with the fitting theme, *Celebrating Life – The best of the Human Spirit through the Arts*. We paid tribute to values such as love, joy and gratitude, to name a few, and each festival focused on a value. It was an appropriate occasion to showcase the development of local arts thus far. This was expressed through a four-day festival themed, *Dedicated to You*. From 11 to 14 October 2012, we brought together 700 local artists to present new productions and collaborative work through 19 ticketed and 35 non-ticketed shows. Here, we also recognised those who made a difference in the arts through the commissioned musical, the *National Broadway Company*, a tribute to people involved in the English musical scene; the *Durian Awards*, a tongue-in-cheek awards event that honoured Singapore's artists; and the *Tribute* exhibition (12 Oct – 31 Dec 2012) featuring 170 pioneers of the arts and their stories of how they built Singapore's artistic and cultural scene over the decades. In all, the events attracted more than 53,000 patrons. The extent of this recognition of Singapore artists and works is noteworthy and highlights how far the local arts industry has come over the decade.

CONTRIBUTING AS A CULTURAL INSTITUTION

Just 10 years ago, one in three Singaporeans and Permanent Residents attended an arts-related event compared with one in two in 2011 according to the National Population Survey. This is a significant shift in the public's receptivity of the arts. The time is right for Esplanade to focus on our role as a cultural

institution - to enable the development of the arts through close partnerships with the arts community; to strengthen our cultural identity and connect our various local communities with Singapore's multi-cultural heritage; to cultivate a life-long passion for the arts, especially among the young; and to engage the community in ways that foster greater appreciation and participation in the arts.

To reach a wide audience, our programmes have to be affordable and accessible. As such, 70 percent of our programmes offer free admission, and thus, no one is left out because they feel they cannot afford to experience the arts. In FY2012/13, we offered 2,177 non-ticketed activities held all year round, including daily music performances at the Concourse and weekend performances at the Outdoor Theatre.

In FY2012/13, we grew our cultural programmes to raise the level of appreciation of the arts in Singapore. For example, *Huayi – Chinese Festival of Arts* focussed on adaptations of the classics as a thematic thread across several productions for the first time. *Kalaa Utsavam – Indian Festival of Arts* crossed borders and boundaries, presenting for example, bands from India and Pakistan playing on the same stage, and Shakespeare's *Twelfth Night* in Hindi. *Pesta Raya – Malay Festival of Arts* presented *Tarian Malam*, a first commissioned work by Nan Jombang. Beyond these, our cultural programmes are presented throughout the year through *Moonfest – A Mid Autumn Celebration*; *Pentas*, a variety of Malay programmes; and *Raga*, a showcase of Indian performing arts.



We widened our offerings in our genre festivals. *Mosaic Music Festival 2013* with the theme, *A World of Music* included programmes from music cultures from across the globe. This year, 350 artists from 15 countries drew about 90,000 people. Our *da:ns* festival drew 76,000 patrons in FY2012/13, a 15 percent increase over FY2011/12 to experience all forms of dance, including a festival commissioned work by choreographer, Kuik Swee Boon and indie musician, Bani Haykal.



As a national arts centre, it is our responsibility to support the development of the arts in Singapore. We would like audiences to be exposed to new approaches and styles, and be inspired by a diversity of works. We also want to support local practitioners by giving them the space to explore and experiment. This year, our theatre development platform, *The Studios*, saw a 17 percent increase in attendance compared with last year.

Our shows that cater to children and youth are reaching out to an even wider and mixed audience.

More educators and parents are seeing the value of the arts and *PLAYtime!* for cognitive development and socio-emotional growth. In FY2012/13, we saw an audience of 15,500, a 13 percent increase over last year. As the popularity of the shows has grown, so too has the diversity of the audience. It now includes a cross section of our multi-cultural make-up with more children from neighbourhood nurseries and childcare centres. The time is right for more children's shows at our cultural festivals. This year, we presented *PLAYtime!'s The Magic Treetop* at *Huayi – Chinese Festival of Arts* in Mandarin. At *Kalaa Utsavam – Indian Festival of Arts*, we presented *SITA's Magical Forest*, a production commissioned by Esplanade.

We introduced *Baybeats* 10 years ago to provide a platform for indie music. This year, to commemorate its 10th Anniversary, the festival brought back bands that played in the previous festivals. It was gratifying to witness how much these bands have developed since and found success today, having had their beginnings at *Baybeats*. In 2012, the quality of the 30 new bands that auditioned to perform at the festival surpassed our expectations. Eight were selected to perform at the festival and went through a four-month mentoring session to polish their performance. We continued to help nurture the bands that were not selected at the auditions by providing them opportunities to perform at Esplanade's Concourse, Outdoor Theatre and at *Yfest*.

Yfest, only into its third year, is quickly growing in popularity among youth keen on urban sub-culture with a 10 percent increase in audience size. Every year, we extend our *Yfest* offerings. In 2012, we introduced a new platform for *YouTube* singers to

perform live, and a sub-culture booth which gave youth with unusual hobbies the opportunity to share their interests with others.

For a more complete arts experience at Esplanade, our visual arts exhibitions complement the performing arts. This financial year, we held 56 exhibitions, including 15 commissioned works by 13 local and four regional artists. We also had the public involved when we sought their votes in a special project called *13 Steps*. We were pleased to have had almost 20,000 members of the public vote for their favourite artwork from amongst four artworks. The installation, *In the Affairs of Cats and Dogs, the Government's Involved and So Shall We* by artist Chua Boon Kee was the most popular and was displayed on the steps of Esplanade's Concourse from October to December 2012.

BRINGING THE ARTS TO THE COMMUNITY

We bring the arts and its power to bring joy to the less fortunate, the community, and the youth through Voluntary Welfare Organisations (VWO), grassroots organisations and schools. This year, we reached 18,000 through these organisations. The benefits were intangible and lasting for some. For one, youths-at-risk from Gracehaven and Shuqun Secondary School learned how to work as a team through their hip-hop dance workshops. Our 10th Anniversary also presented an ideal opportunity to encourage the



community to enjoy the arts. We conducted a series of roadshows, bringing the arts to the residents of Central Singapore by collaborating with their Community Development Council (CDC) on the Community Life Arts Programme (CLAP!). We also ran roadshows to bring the arts to the residents of the South West and South East CDCs through their District Arts Festivals; and youths through nine tertiary institutions.



DEVELOPING INDUSTRY SKILLS

Beyond developing artistic capabilities, Esplanade supports the development of the arts industry behind the scenes too, particularly in arts management, venue management and technical theatre to meet growing industry needs. As a Workforce Development Agency (WDA) approved training organisation for technical theatre, Esplanade conducts training for technical crew in the industry. Our Technical Theatre Training Programme (TTTP) is one such course. To date, 47 trainees have benefitted from this course. Our Stage Management Training Programme saw its

third batch of six trainees in September 2012. They will be trained to fill positions such as venue stage managers, production stage managers and related jobs in the local arts industry.

GROWING IN A CHANGING ARTS ENVIRONMENT

The past years have seen a proliferation of performing arts venues. The Star Performing Arts Centre opened in November 2012 with 5,000 seats. Marina Bay's integrated resorts have been presenting long-running international productions in their own theatres. And, a refurbished Victoria Theatre and Victoria Concert Hall will soon re-open. Esplanade is no longer the only large performing arts centre. As we had expected, most long-running commercial musicals and big international music artists have been drawn to the new venues which resulted in a drop in our venue hire income. This redistribution of more commercial presentations to commercially-run venues allowed Esplanade to focus more fully on developing our local and regional artists and cultural presentations.

It was therefore appropriate that as we celebrated our 10th Anniversary, we celebrated Singapore arts and artists. It was telling of whether we are fulfilling our vision of being an arts centre for everyone; and most importantly, it was revealing of how far the country has come in its cultural development. The conclusions were satisfying. Looking ahead, while we are facing increasing challenges with generating income, our national responsibility as a cultural institution to spearhead the development of the arts in Singapore takes precedence. We will

continue to help develop and present Singapore's arts; showcase the best of Asian artists; and provide a platform for internationally renowned artists. But, we will change the way we do this. For one, we are looking at balancing our offerings to include more shows with broader-based appeal with shows that raise the level of sophistication and appreciation. While our programming strategy will adapt to the changing needs of a more vibrant arts environment, we will not lose sight of our mission to entertain, engage, educate and inspire.

Where we are today was made possible only with the dedication of the Esplanade family, the guidance of our Chairman and the Board of Directors, the generosity of our donors and sponsors, and the firm support of all our partners. To each and every one, our heartfelt thanks, and we look forward to a deepening of our friendship as we grow the arts together.



Benson Puah Tuan Soon
Chief Executive Officer





In Celebration of
Our 10th Anniversary
and a Decade of Service
to the Community



In 2012, Esplanade – Theatres on the Bay commemorated its 10th Anniversary with the theme *Celebrating Life – The best of the Human Spirit through the Arts*.

This theme was a reflection of Esplanade’s vision to be a performing

arts centre for everyone and amidst our society’s changing hopes and aspirations, it was a means to inspire us for the future. We paid tribute to 17 key values displaying the best of the human spirit – courage, peace, faith, truth, fun, trust, friendship, harmony, grace, home, hope, service, love,

respect, passion, joy and gratitude. Each value was celebrated through a different festival in our year-long calendar of programmes. A new song, *Beautiful Life*, was composed by Singaporean singer-songwriter Corrinne May in conjunction with this theme.

Our 10th Anniversary was an opportunity for us to celebrate local artists and for the anniversary weekend, from 11 to 14 October, in a four-day festival titled *Dedicated to You*, over 700 Singapore artists collaborated on a line-up of entirely new productions comprising 19

In Celebration of Our 10th Anniversary & a Decade of Service to the Community

ticketed and 35 non-ticketed performances. We hoped, through this, to instill a sense of pride and achievement in all who had contributed to the development of the arts in Singapore. The weekend also offered an opportunity for Esplanade to reconnect with our supporters by hosting them to shows.

Singapore's cultural foundation was built by passionate individuals – artists, writers, and others who worked tirelessly behind the scenes such as arts administrators, educators and patrons of the arts. We paid tribute to 170 of these arts pioneers at an exhibition (12 October to 31 December 2012), launched during this anniversary weekend. The *Tribute* exhibition featured stories of their contributions to Singapore's artistic and cultural scene. These were put up on a new website, www.tribute.sg, as a repository of Singapore's arts and cultural history.

The 10th Anniversary message was brought to the larger community outside the centre through different initiatives. The general public was invited to share their thoughts on these values through writing on reflections cards. The submissions we received were posted online and exhibited at Esplanade. Students were engaged in a visual art programme titled the *Values Inspired Project*, responding to the different values. A total of 35





primary, secondary, junior college and Special Education schools as well as the Institutes of Technical Education (ITE) participated in it.

We partnered with the Central Singapore Community Development Council (CDC) to bring this celebration of values to more in the community by carrying out monthly roadshows in the heartlands. Residents took in performances during the roadshows and Esplanade staff members were present at each roadshow to share our 10th Anniversary theme and activities with the public. Similar roadshows were carried out during the South West and South East CDCs' District Arts Festivals, as well as at nine institutions of higher education. A quarterly e-newsletter summarising the activities was also sent out to patrons and stakeholders.

Above all else, our 10th Anniversary was a time to rededicate ourselves in **service** to the community and to reaffirm our vision of being a performing arts centre for everyone.



PROGRAMMING

We marked Esplanade's 10th year through a year-long presentation of arts performances and activities that paid tribute to 17 human values.

Themed *Celebrating Life – The best of the Human Spirit through the Arts*, these values were integrated across the festivals and series that Esplanade presented in 2012. We invited artists, audiences and the wider community to look further to assess their priorities and examine what really matters in their lives.

CELEBRATING THE BEST OF THE HUMAN SPIRIT THROUGH THE ARTS

Courage and Peace

Our first festival in 2012, *Huayi – Chinese Festival of Arts* encouraged the public to embrace and approach the New Year with courage, while *Mosaic Music Festival 2012* brought people together in a celebration of peace through music. These two festivals, which took place in the last quarter of Esplanade's FY2011/12, kicked-off our year-long celebration.

Faith

A Tapestry of Sacred Music showcased artful expressions of faith across continents and cultures in its 50 ticketed and free activities that attracted close to 41,000 people. The ticketed concerts featured the artistry of British classical vocal quartet The Hilliard Ensemble, a stirring rendition of Sufi verses by *Qawwali* singing sensation Faiz Ali Faiz from Pakistan and the Nanyin Ensemble of Stone Lion City. The free shows included a concert of Gregorian chants by Singapore's own Schola Cantorum Sancti Gregorii Magni which added to the diversity of traditions showcased. A range of participative activities such as talks and workshops provided further opportunities for the audience to understand different sacred practices.

Truth

As a series that explores the innovative and unconventional in theatre and performance, *The Studios* sought to distil truths about life and humanity. Some highlights included the sold-out *Freud's Last Session* where director Samantha Scott-Blackhall adapted a witty play based on a fictional conversation between Sigmund Freud and C.S. Lewis, and *a LIFE performance*, a quirky solo movement piece by choreographer Joavien Ng. We also showcased Drama Box's *Afar*, an abstract musing on the state and meaning of life as well as *Tell me when to laugh and when to cry*, performed and directed by Singapore artist Peter Sau in collaboration with established

theatre directors Natalie Henedige, Ivan Heng, Casey Lim, Li Xie and Gani Abdul Karim.

“Thank you for all your support. It's always a pleasure to work in an environment supportive of the arts & artists!”

Alvin Tan, Director, *The Studios: Crossings*
16 – 19 August 2012

Trust

ConversAsians provided a conducive environment for art-makers to build relationships and engage in creative discourse, with over 170 delegates from 12 countries attending the event's second edition.

Twelve acclaimed Asian artists shared their artistic journeys at thought-provoking talks and eye-opening master-classes. Listening to renowned choreographer Akram Khan, production designer Tim Yip, Cultural Medallion winner Ong Keng Sen and Malaysia's thespian Marion D'Cruz offered members of the local arts community and arts students insights and inspiration.

Fun

Flipside featured the lighter side of the arts, presenting out-of-the-box performances and activities for audiences of all ages to enjoy.





youth culture, and the festival's annual *Sixteen Dance Challenge* attracted many dancers who learnt hip hop dance techniques from international choreographers. Making its debut in this year's festival was *Y-Singsations* – a new platform for young and talented YouTube singers to perform for a live audience. *Baybeats* featured 35 bands from eight countries in the region, attracting an audience of 88,000 over the festival's three days.

for budding music journalists, photographers and even entrepreneurs to further their interests.

Grace

Pesta Raya – Malay Festival of Arts showcased expressions of grace through soothing music and refined movement. The festival opened with *Bahasa Terindah*, a concert of soulful contemporary tunes performed by local and regional artists, and presented its first commissioned work *Tarian Malam* by Indonesian group Nan Jombang. Audiences also enjoyed the *bangsawan* in *wayang kulit* style at the Outdoor Theatre.

Beyond performances, the festival also involved and engaged youths in different ways, with mentorship programmes and opportunities

The shows were interactive with audience members being enlisted to participate in a stunt by Canada's *Circus Incognitus*, having pranks played on them by the Japanese physical comedians *Gamarjobat* or becoming part of a life-sized multimedia sketchbook with *Paper Window* from Korea. Curiosity and creativity were encouraged in *Electric Tea Party & Race Car Beats* at the Waterfront Canopy, where the public could play a water-based music instrument and have a go at a toy car race to make music!

“Congratulations to Esplanade for being in front in the field of arts and culture. It's a great pleasure to be here. Hope Esplanade will be more successful and give more meaning to the world of arts.”

Rahayu Supanggah, Gamelan musician and composer, *ConversAsians: In Conversation with Rahayu Supanggah, 2 June 2012*



Friendship

Yfest and *Baybeats* celebrated the important bonds that are often forged in our youth. *Yfest* showcases urban

Home

Moonfest considered the importance of home and the family with activities and productions for people of all ages, attracting over 45,000 people. Two Yue opera productions were staged, the classic *Dream of the Red Mansions* and *The Lioness Roars* by the Hangzhou Yue Opera Troupe. The entertaining crosstalk production *Together We Laugh!* featured artists from Singapore, Malaysia, Taiwan and China. Families enjoyed *The Legend of Nezha*, a work that was co-produced with The Finger Players. Audiences were also entertained by the lively Chinese street opera performances that were presented on the *wayang* stage which was built at the Edge.

Passion

Kalaa Utsavam – Indian Festival of Arts captured the passion that some of the finest Indian artists dedicate to their art, with a production by the foremost Bharatanatyam dance institution Kalakshetra Repertory Company, and a concert that brought a prominent Indian and a Pakistani band together on stage for the first time in *Strings and Indian Ocean*. The festival's first children's production was also staged with *Sita's Magical Forest*, while audiences were tickled by a hilarious Hindi version of Shakespeare's *Twelfth Night*.

BUILDING MEMORIES TOGETHER

The arts play an important role in the preservation of Singapore's cultural and historical narratives. They help shape collective memory to establish a sense of belonging among the community.

Harmony

Over 55,000 people participated in our *National Day* festivities which expounded on the value of harmony in society with the theme "*Making Memories Together*". The activities included performances of *dikir barat*, *keroncong*, *angklung* as well as various young bands. We also organised talks

on Singapore's heritage and many people tried their hand at the *Kampung Games* of yesteryear at our Concourse.

Hope

Children hold our hope for the future and *Octoburst!*, our festival held in conjunction with Children's Day, celebrated the exuberance of childhood with fun arts activities for the young. Visitors to the centre were greeted by cardboard tree structures with messages of hope submitted by children. Highlights included sold-out performances of *My Forest Room*, an interactive story-telling production and the annual Children's Drawing Competition that attracted over 900 participants.





“Esplanade is the cradle where I cultivated my taste in life and the arts; a place where I watched, acted, and directed plays; an arts centre where I enjoyed music and dance.”

Danny Yeo, Host, *Dedicated to You: Our Songs from the Heart*
13 October 2012

We opened with the Singapore Symphony Orchestra (SSO) together with celebrated soloists in the gala concert *Constellation*, which featured a new composition by Kelly Tang. Fittingly, the SSO had played in this hall on the same day 10 years ago, during the inauguration of the Concert Hall. *Star of the Heart – Remembering Zubir Said* honoured one of Singapore’s foremost composers Zubir Said.

Our Songs from the Heart was a

tribute to local Chinese artists and composers, with performances by the Singapore Chinese Orchestra and featured popular singers Tanya Chua, Joi Chua, Kelly Poon and Kelvin Tan. *Samarpanam* presented evergreen Tamil movie songs performed by the Singapore Tamil music scene’s most beloved artists. For the Theatre, we commissioned Ong Keng Sen to write and direct *National Broadway Company*. The work celebrated songs from Singapore’s favourite musicals and traced the history of local

Respect

A Date with Friends evoked waves of nostalgia as we remembered the need to hold our seniors with regard. Over 26,000 people attended four days of music performances that included *Yesterday Once More*, an evening for reminiscing with popular Singapore singers from yesteryear, hosted by personalities Larry Lai and Jerry Fernandez. Veteran singers SK Poon and J Mizan delighted fans with their own concerts. The lively getai performances at our Outdoor Theatre brought much cheer to the audience.

In celebrating local arts and artists, we presented Singapore works and artists in all venues throughout the event. Working with different choreographers, directors, musicians and artists, all the shows were commissioned and produced for this weekend.

Service: Our 10th Anniversary Weekend

We marked our tenth anniversary, which fell on 12 October, with *Dedicated to You*. This four-day event from 11 to 14 October 2012 was dedicated in service to our audience and the arts community.



English-language musical theatre through stories gathered from those who played a part in it.

There were new works as well in the studios, featuring the different facets of Singapore arts. In the Recital Studio, *Sound>Tracks* featured five singer-songwriters from five seminal Singaporean bands, *En Anubhavam – My Inspirational Journey* brought together some of Singapore’s eminent classical Indian dancers and musicians for the first time, while *Poetic Charm* by Ding Yi Music Company presented an intricate weaving of poetry, music and painting. The Theatre Studio featured five prominent local dance choreographers in *Side by Side*, and two productions – *Casting Back* and *Rant & Rave* that traced significant moments in our theatre history. Audiences were

also treated to free concerts and productions at the Concourse and Outdoor Theatre featuring many favourite Singaporean artists, including the tongue-in-cheek *The Durian Awards*. These collaborations were a significant statement in recognising our artists’ valuable contributions to the cultural landscape in Singapore. This anniversary weekend also bonded the local arts community together and audiences responded with enthusiasm. In the spirit of celebrating Singapore artists, *Tribute – The Exhibition* was organised to launch *Tribute.sg* (www.tribute.sg), an ongoing online initiative recognising the many individuals who laid the foundations for the vibrant arts scene in Singapore today.

The team interviewed and collected stories from these inspiring individuals, and the portal was launched with



“So grateful! Such warmth, welcome and talent in one place – there is a commitment to craft and detail here that truly inspires.”

Danielle Baskerville, *Dancer, da:ns festival: Paris 1994 / Gallery 23 & 24 October 2012*

the exhibition at *Jendela* (Visual Arts Space) and the Tunnel, featuring over 170 arts pioneers. The presence of so many luminaries of Singapore’s arts scene at the launch made the occasion on the actual day of Esplanade’s 10th Anniversary all the more meaningful.

Love

The seventh edition of *da:ns* festival invited audiences to rediscover love through the language of dance. Over 76,000 people enjoyed the wide range of familiar as well as new dance experiences.

World renowned Butoh group Sankai Juku made a long awaited return to Singapore with the beautifully meditative *Tobari*, while Paco Peña Flamenco Dance Company embodied the artistry and passion of the form in *Flamenco sin Fronteras* (Flamenco without Borders). *TeZuka*, an Esplanade co-production, saw acclaimed choreographer Sidi Larbi Cherkaoui, celebrating the life of the “Godfather of anime”.



The ballet gala celebrated the art of romance with *Aspects of Love*, featuring duets performed by some of the world's premier ballet stars. The festival commissioned choreographer Kuik Swee Boon and indie musician Bani Haykal in a contemplation of love, *Silences we are familiar with – An Ode to Love*. The festival's free programmes gave more people the chance to fall in love with dance, and the outdoor social dance activity *What's Your Move?* drew strong crowds to our waterfront.

Joy and Gratitude

Esplanade's 10th Anniversary celebrations closed on a joyous note, as audiences were entreated to approach the festive season with joy, with uplifting music performances in *Celebrate December*. *The Marina Bay Singapore Countdown* called on everyone to reflect on the year with gratitude. Despite the rain, 300,000 people gathered in an annual community tradition of reflection, with their collective wishes represented by the installation of 20,000 spheres in the bay, to welcome the dawn of new beginnings. This year's fireworks display, themed *From this Earth*, was

“After ‘silence’, the only creative thing that comes nearest to expressing the inexpressible is ‘music’. There are two ways to be creative. One can be an artist, or one can create an environment in which an artist can flourish. It’s a privilege that Singapore has Esplanade. I look forward to more of such great endeavours in future.”

Arif Khan, Musician, *Kalaa Utsavam: Sounds of Bengal*
30 November 2012



choreographed to music by Cultural Medallion winner Iskandar Ismail.

CELEBRATING WITH THE COMMUNITY - 10TH ANNIVERSARY OUTREACH ACTIVITIES

Every day we witness ways in which the arts can transform lives. Even as we celebrated life with arts activities at Esplanade, we embarked on a

number of special projects in the year to engage more people in the wider community.

The *Values Inspired Project* (V.I.P.) was a schools outreach initiative that inspired students from 35 schools to reflect upon a value and bring it to life through creating a piece of art. Nineteen local artists guided these students through a series of workshops that infused education with values in an immersive visual arts experience. A total of 36 artworks were exhibited at Esplanade in conjunction with our festivals and series in 2012.

In the *Reflections* project, we invited people from all walks of life to share their thoughts and feelings on any one

of the values we were celebrating in the year. We received some 10,600 submissions via email and postcards.



PROGRAMMING

Taking top spot was 'love'. Facilitated by a visual artist, we also held a series of five workshops with Voluntary Welfare Organisations (VWOs) such as Whispering Hearts Student Care Centre and CARElderly Senior, where students and the elderly expressed their reflections through drawings. Selected drawings were displayed at the centre's Community Wall as part of a visual arts installation. In an effort to bring the arts to the wider public using community platforms, Esplanade worked with Central Singapore Community Development Council (CDC) to bring the arts to the heartlands through the monthly

Community Life Arts Programme (CLAP!). From Ang Mo Kio to Kreta Ayer and Bukit Merah, the CLAP! Road Shows attracted many residents. Artists including Broadway Harmonica, Tenko Japanese Drum Group and others also performed at these road shows. The Esplanade booth at these road shows proved to be a popular draw with many people writing their reflections on the values that mattered to them. Staff across all departments participated in these weekend road shows by interacting with the residents and keeping them informed of upcoming events at Esplanade. Some 27 road shows, including those at educational institutions, were held

during the year and enabled us to reach out to over 16,000 people.

CELEBRATING OUR DIVERSE COMMUNITIES

Community-based arts programmes are a valuable way of exploring identity and fostering understanding within and between cultures. In conjunction with Malay Language month, we organised some *Pentas* activities that highlighted the beauty of Malay culture. Teater Kami restaged the production *Tun Fatimah: Woman, Wife, Warrior*, while *Ilham Pujangga* was a touching tribute to the late singer and composer Ismail Haron by vocalist Yazid and pianist Mayuni.

Department Highlights

In *Constipated Again*, script writer Haryani Othman produced a touching and humorous monologue.

Muara – Malay Dance Festival was organised for the second time in collaboration with the National Arts Council, Era Dance Theatre and the Singapore Malay Dance Committee. The festival was attended by over 19,300 people who gathered at the Outdoor Theatre for a weekend of traditional and contemporary Malay dance.

As part of the *Raga* series, *Kaveri – The River of Life* was our first collaboration with Bharathaa Arts.



PROGRAMMING

For this sold-out dance production, local artists worked with established *bharatanatyam* artists. Under this series, we also collaborated with Soorya Singapore to present the sold-out *Krishna – The Dance Musical* by Shobana, a popular South Indian cinema actress and *bharatanatyam* dancer.

Dance India was an intensive dance camp organised by Apsaras Arts in collaboration with Milapfest UK and Esplanade. The showcases were presented at Esplanade and 440 dance students and enthusiasts filled the Theatre Studio, embracing the rare opportunity to be inspired by four of the best dancers of classical Indian dance forms in one place:



Department Highlights



Kalakshetra director Leela Samson for *bharatanatyam*; leading *kathak* dancer and choreographer Aditi Mangaldas; *kuchipudi* exponent Shantha Ratii and the young and talented Arushi Mudgal for *odissi*.

In February 2013, 93,000 people enjoyed *Huayi – Chinese Festival of Arts*' 181 ticketed and non-ticketed performances. The festival closed at 83 percent house, with six sold-out ticketed productions out of 13 productions. This year's festival highlights included *Awakening* by Hong Kong's Edward Lam Dance Theatre, Li Liuyi's staging of Greek

classic *Antigone*, an adaptation of Chinese novelist Eileen Chang's *Eighteen Springs* by Hong Kong's Zuni Icosahedron, as well as the debut by newly established Singapore theatre group Nine Years Theatre, in the play *Twelve Angry Men*, directed by Nelson Chia. Parents commended the reprised Mandarin version of *The Magic Treetop* children's production that saw nine sold-out shows. Other family programmes included puppetry workshops on the *Monkey King* and *White Bone Demoness*, as well as free papercut workshops on the 12 Chinese zodiac signs.



ENGAGING THE YOUNG

We believe that our young should be given the opportunity to experience the richness of the arts from an early age. These encounters can inspire the next generation of artists as well as future audiences.

PLAYtime!, our theatre programme for toddlers continued to be eagerly anticipated by children and families. Due to overwhelming demand, we had to extend the run of some productions. The number of performances increased by 17 percent (64 performances) this year as compared to last year, while attendances rose by 13 percent. This year, we created the fun-filled *PLAYtime!* activity books to help our very young

audience better relate to the *PLAYtime!* characters.

Feed Your Imagination (F.Y.I), our series for students, featured a range of presentations introducing Asian art forms as well as stories from regional history. Presentations included *Rumah Nenekku*, an interactive production that exposed primary school students to the various aspects of Malay culture and *Our 11th Brother: Lim Bo Seng's Formative Years* – a piece of forum theatre by Drama Box that looked at the challenges war-hero Lim Bo Seng faced as a young boy. These productions covered topics that resonate with teenagers today such as friendship, courage and integrity.

Limelight, a platform to develop school music groups featured 10 schools. Five of these school groups, Katong Convent Choir, Temasek Secondary School Choir, Maris Stella High School Band, Tanjong Katong Secondary School Choir and Nan Hua High School Band, performed at the Esplanade Concert Hall for the first time.

DEVELOPING LOCAL ARTS

Local artists are operating in a rapidly changing society and environment, and they now have more channels and opportunities to be seen and heard. We look to work together with our artists to raise the standard and quality of productions. Through various

platforms that have been developed, we hope to provide exposure for local artists to create work and challenge their artistic capabilities.

Nurturing home grown musicians and upcoming talents is central to our *Late Nite* series. This monthly ticketed concert programme has become a popular platform for groups to launch their albums or new creative projects. Respected percussionist Mohammed Noor launched his debut album early in the year. The series also spotlighted Singaporean guitarist Rosli Mansor, jazz pianist Chok Kerong, budding singer-songwriters Charlie Lim as well as Sarah Cheng-De Winne.



Photo credit: Aloysius Lim

In conjunction with the anniversary celebrations, the various chamber music groups under the *Spectrum* series touched on the concept of Home. Featured groups included the Yong Siew Toh Conservatory of Music's New Music Ensemble, The TENG Ensemble, and a recital by violinist Ning Kam and pianist Albert Tiu.

The monthly *Beautiful Sunday* free concerts continue to offer homegrown music groups and artists performing platforms at our Concert Hall each month. Showcased groups included the People's Association Youth Chinese Orchestra, The Marsiling Chinese Orchestra, the Mus'Art Youth Wind Orchestra and Braddell Heights Symphony Orchestra.

Presenting nostalgic English and Chinese golden hits by veteran local artists every first Monday of the month, *Coffee Morning and Afternoon Tea* saw a full house for 18 out of its 24 performances. It delighted elderly audiences with performances that paid tribute to great artists of the past such as Taiwanese evergreen singer Fei Yu Qing, The Beatles, Simon and Garfunkel as well as well-known Hokkien drama hits.

Collaborations

We continue to nurture collaborative relationships with our artists and arts groups, developing their capabilities and working together to bring ideas to fruition on stage.



Each quarter, we worked in close collaboration with the Singapore Chinese Orchestra (SCO) to showcase the beauty of Chinese classical music in the *Chinese Chamber Music* series. To help community bands grow in their presentation capabilities, we collaborated with the Singapore Wind Symphony to present a concert of local medleys in *Singapore! A Musical Celebration*. Our second collaboration with Nanyang Polytechnic Chinese Orchestra saw them perform in a sold-out Korean pop music concert, while the Orchestra of Music Makers (OMM) presented an enjoyable salute to prominent American composers. For the fifth year running, we collaborated

with the Singapore Malayalee Association to present *Onam Nite* for the local Malayalee community. The Singapore Indian Fine Arts Society (SIFAS), in collaboration with us, presented the 11th edition of the SIFAS Festival of Indian Classical Music and Dance. The festival featured renowned artists from India such as musicians Sanjay Subrahmanyam, Shashank and Ustad Shujaat Khan as well as dancer Urmila Sathyanarayanan.

Other notable collaborations included T'ang Quartet's *Upsized Christmas*, Jeremy Monteiro's *The Return of Jazzy Christmas* and The Necessary Stage's (TNS) *M1 Fringe Festival* which was

well-received with over 80 percent house for their seven productions at Esplanade. We also collaborated with the newly formed Singapore Malay Dance Committee in the production *Oh! Bangau*, that comprised six leading local Malay dance groups.

Finally, *The Blue Planet Live!* was a sold-out concert of music to the acclaimed BBC series by composer George Fenton, with the Singapore Symphony Orchestra (SSO) playing in synchronicity with the stunning videos projected on a large screen.

PROGRAMMING

INTERNATIONAL WORKS

Esplanade continues to present artists and productions from the region and around the world to give Singaporean audiences the chance to enjoy and be touched by works of fine artistry.

In May 2012, we presented *Only You*, a series of three monodramas by acclaimed director Tsai Ming-liang, which was well attended by theatre practitioners, arts students and theatre goers. First staged in *Huayi – Chinese Festival of Arts 2009*, we brought back

The Village by acclaimed director Stan Lai's Performance Workshop and famed television producer Wang Wei Zhong. The heart-warming play proved popular with over 5,600 attending the four shows in the theatre.

Mosaic Music Festival 2013, the festival's ninth edition, was themed *A World of Music* to represent the festival's evolution towards bringing audiences here the wide range of popular music forms from different cultures. The festival showcases the world's rich diversity of sounds

Department Highlights

that audiences would not normally experience.

Mosaic featured over 350 artists from 15 countries that attracted more than 90,000 people. Audiences were treated to several memorable concerts, including the powerful vocals and presence of soul singer Joss Stone, the sublime talent of rising jazz star Esperanza Spalding, the high energy performances of returning artists Tokyo Ska Paradise and alternative rockers Mutemath, and the dance party by world music legend Salif Keita.





Some of the artists may not be widely known among mainstream audiences, but they showed their distinct musical quality and talent at the festival. Many were impressed by the chamber-rock of singer My Brightest Diamond, subtlety of jazz vocalist Gretchen Parlato, guitar wizardry of Kaki King and the genre-bending of Japanese jazz-rock band Mouse on the Keys. We continued to showcase some outstanding artists outside of the festivals. Notable were the *Mosaic* series presentations of Japanese jazz piano phenomenon Hiromi, who returned to perform her latest trio project and internationally acclaimed accordionist Richard Galliano. British musical theatre icon Elaine Page delighted audiences in a

special concert with popular Chinese-American singer Kris Phillips (Fei Xiang).

Visual Arts

One of the special projects of the year was *13 Steps*, a new visual arts initiative created to encourage public engagement with art. Four local artists were shortlisted to propose an artwork for the 13 steps on Esplanade's Concourse Steps and miniatures of their proposals were displayed at the centre in the early part of the year.

Almost 20,000 people voted for their favourite artwork. The installation *In the Affairs of Cats and Dogs, the Government's Involved and So Shall We* by artist Chua Boon Kee was

the overall favourite artwork. Chua's installation comprised 200 life-sized sculptures of cats and dogs in the national colours of red and white, displayed at the Concourse from October to December 2012.

Esplanade continues to be a place for new and site-specific commissioned works of art. The year saw 15 new commissioned works by 13 local and four regional artists. Some of the highlights from the range of 56 exhibitions included *Garbha*, a giant bamboo installation by renowned Indonesian architect Eko Prawato, *Tanah Ini Ku Punya (Land/Earth I Owned)* – photographic, video and sculptural exhibition by local artist Ahmad Abu Bakar, *The Breath of a*

Blade by local artist Tay Bak Chiang that showcased a series of ink paintings and *Wind on my Wings*, a suspended installation of over 200 paper and porcelain birds by Singaporean artist Teo Huey Ling.

THE NEXT DECADE

The year-long celebration of the human spirit made for a busy programme calendar and marked another step in our development as producers of arts programmes. As we embark on the next decade, we will continue to build deeper relationships with artists, audiences and stakeholders, to bring more people together in a more meaningful engagement of the arts and inspire a new generation of arts lovers.

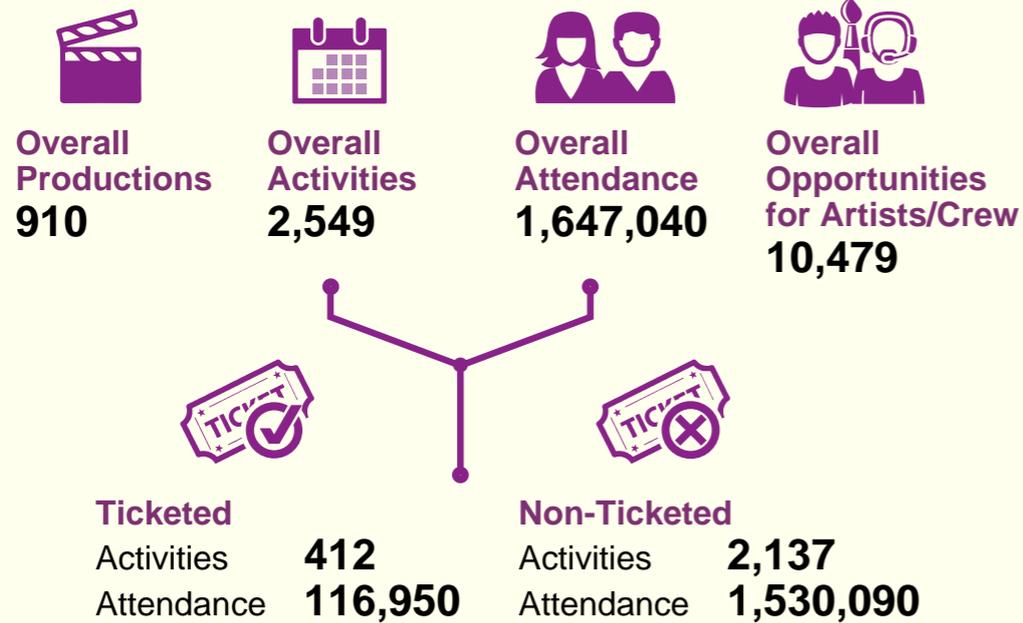
PROGRAMMING

For the Financial Year ended 31 March 2013

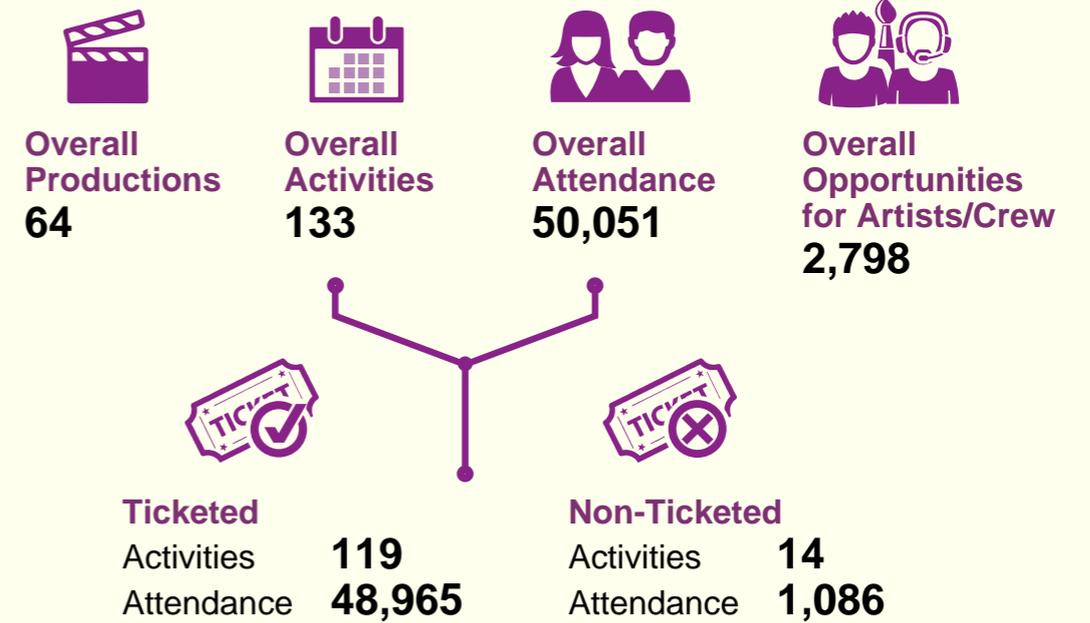
Overall Activities 2,682

Overall Attendance 1,697,091

Esplanade Presents



Collaboration Events



Explorations

Esplanade Presents



Collaboration Events



Artists/Crew Profile



Local
11,802



Regional
1,148



International
327

Visual Arts Presentations



Local Artists
45



Regional Artists
11



International Artists
1



Exhibitions
44



No. of Days
2,444



VENUES & EVENTS

Esplanade's hirers – arts groups, community groups, schools, societies, individuals, companies and commercial presenters – play an important role, complementing our *Esplanade Presents* programmes with a wide spectrum of presentations. From traditional to classical, from music to dance and theatre, our hirers add diversity and vibrancy to our year-long arts calendar, making Esplanade a performing arts centre for all.

Over the last decade, Singapore's arts scene has undergone an unprecedented rate of growth and development.

Photo credit: Dominic Phua and Chloe Cheng for Now/Live

New performance arts centres have developed, providing hirers more alternatives. In FY2012/13, there were 395 hirers' events, an eight percent decrease over FY2011/12. This was anticipated. In the coming year, we hope to encourage the presentation of more quality works to reach out to more audiences through partnerships with arts presenters and provide all hirers with greater support in production and marketing.

A DIVERSE ARRAY OF PRESENTATIONS

Music lovers were treated to a kaleidoscope of concerts by established and emerging artists. Commercial presenters like Arts Management Associates and MIDAS Promotions brought in Australian fingerstyle guitarist Tommy Emmanuel; the well-known Vienna Boys' Choir; Croatian pianist Maksim and American blues rock guitarist and singer Joe Bonamassa.

Greenhorn Productions and Now/Live presented Swedish recording artist Robyn; English rock band The Kooks and various indie bands and artists from Canada, America, Ireland and the

“10 years ago, we presented the New York Philharmonic at the Esplanade as part of the grand opening. It was the start of a remarkable experience and pathway I never thought possible before, both for our artists and for our audiences.”

Dr Robert Liew, Director, Arts Management Associates



UK such as Metric, Passion Pit, Two Door Cinema Club and Ingrid Michaelson as well as singer-songwriters James Morrison, Regina Spektor, Rachael Yamagata and Ellie Goulding.

Also celebrating its tenth year with us was TCR Music's *Chong Feng 10* which brought the audience down memory lane with classic Mandarin pop songs from the 1970s and 1980s.

Malay music fans thoroughly enjoyed concerts by Ramli Sarip and Ungu. The legendary Malaysian band Alleycats also performed their first full concert at the Esplanade Concert Hall.

In 2012, the International Indian Film Academy (IIFA) – Bollywood's equivalent of the Oscars – returned to Singapore for the second time. Glitz, glamour and entertainment descended on us with *IIFA Rocks* as fans lined up hours in advance to catch a glimpse of the stars. Nargis Fakhri, Bipasha Basu and Parineeti Chopra were some of the celebrities that graced the green carpet for a night of fashion and music.



Photo credit: Dream Academy Productions

“The Durian has become something of a second home for us, for this is where our vision found its voice and our dream its reality.”

Sylvia & Dinesh Dhillon, owners of Greenhorn Productions

Doses of local humour were brought to Esplanade through productions by Singapore comedians Michelle Chong, Sebastian Tan, Selena Tan, Chua Enlai, Hossan Leong and Kumar. Audiences enjoyed *Happy Ever Laughter*, *Crazy Christmas* and *KUMAR: What Makes a Man a Man?*. The Esplanade Theatre

also played host to a broad range of international works including *Cirque Mother Africa*, Korean non-verbal performance *FLYing*, to musicals *Taj Express* and *Princess Wen Cheng*.

The annual Singapore Arts Festival presented a colourful line-up of programmes at Esplanade before taking a hiatus in 2013 as the National Arts Council reviews and charts its future directions. Highlights include *The Wind-up Bird Chronicle*, *Vertical Road*, *The Flight of the Jade Bird* and *Rite(s) of Spring*. Particularly memorable was *The Best Sex I've Ever Had*, which featured ordinary

individuals handpicked from the local community who gave a moving performance sharing their personal stories.

Esplanade remained the preferred performance venue for the tenth year for the Singapore Symphony Orchestra and the Singapore Lyric Opera. The Singapore Symphony Orchestra's gala performances cast a spotlight on internationally renowned artists Sarah Chang, Renaud Capuçon, Krystian Zimerman, Hélène Grimaud and Nicola Benedetti. The Orchestra also presented *Symphonic Sorcery – The Magic of Harry Potter* which



Photo credit: Pam Lim



Photo credit: Dream Academy Productions

transported the audience, young and old to the wondrous world of wizards, wands and magical creatures. Last year, the Singapore Lyric Opera staged two of Puccini's classics: *Manon Lescaut* and *Madama Butterfly* in addition to their popular annual children's concert, performed by the SLO Children's Choir and Youth Choir.

"I think overall Esplanade has definitely helped in the growth of the local performing arts scene. It has given us a great venue to watch visiting and local shows."

Selena Tan, Dream Academy Productions

“I remember when the financial crisis caused quite a hardship in our cash flow... I am sure the review (of rental rates) not only benefited us for a year but other arts groups as well. This is what I mean about seeing Esplanade as a person. The compassion, the empathy and the listening ear.”

**Ng Siew Eng, General Manager,
Singapore Lyric Opera**

A PLATFORM FOR YOUNG BUDDING TALENTS

We are heartened by the growing passion for the arts among our young and especially encouraged by the continued increase in presentations by schools and educational institutions. As the national performing arts centre, we are thrilled to have worked with Anglo-Chinese Junior College, Singapore Polytechnic and Ang Mo Kio Secondary School amongst others; providing a platform for the young to showcase their talents and hone their craft. In particular, we witnessed a growing number of young musicians put up refreshingly intimate performances at the smaller venue, Recital Studio.



Photo Credit:
MediaCorp VizPro International Pte Ltd

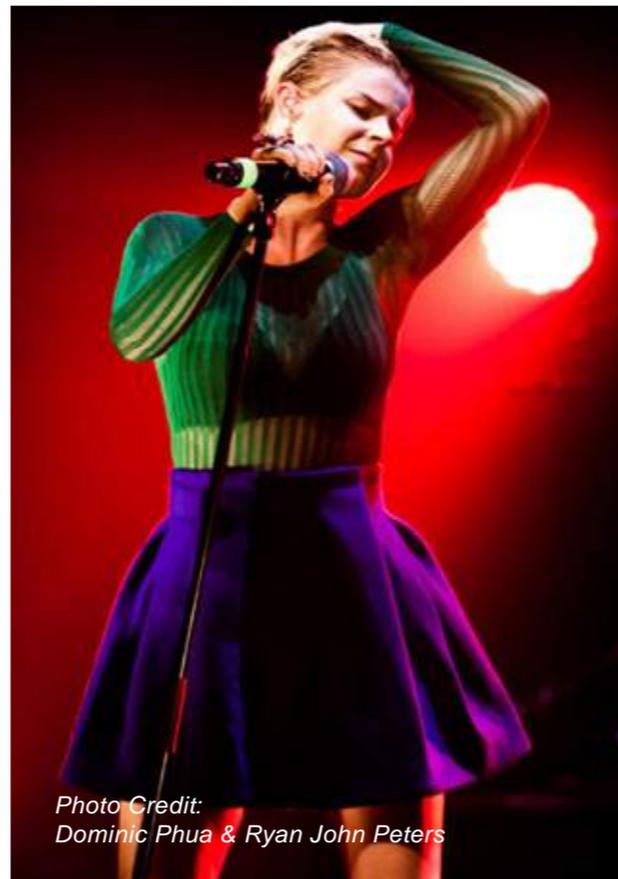


Photo Credit:
Dominic Phua & Ryan John Peters



Photo Credit:
Aloysius Lim & Dawn Chua

LOOKING AHEAD

We see providing the best support to our hirers possible, helping them realise their aspirations and building relationships as our way of contributing towards the development of the arts industry in Singapore. As such, we are constantly looking into improving our services. For instance, last year, we expanded our list of approved caterers to provide our hirers with wider culinary choices for their hosting needs.

As we support the growth of the industry, we will continue to develop capabilities in technical theatre, and venue and production management through our partnership with the National Arts Council.

VENUES & EVENTS

For the Financial Year ended 31 March 2013

(INCLUDES ESPLANADE'S COLLABORATIONS)



Hirers' Events 395



Arts General
328 (83%)



Private
13 (3%)



School & Community Groups
54 (14%)



Hirers
No. of Hirers
126
No. of Productions
237



Catering
No. of Events
63
No. of Guests
7,166



Venue Utilisation



Concert Hall
Utilisation **87%**
Ticketed & Non-Ticketed Performances **188**
Attendance **202,246**



Theatre
Utilisation **74%**
Ticketed & Non-Ticketed Performances **170**
Attendance **191,105**



PARTNERSHIP DEVELOPMENT

Believing in Esplanade and our mission to serve the community through the arts, 113 companies and individuals supported Esplanade this year, contributing over \$6 million in donations and sponsorships. Their generous contributions helped make possible our 10th Anniversary activities, many of our ticketed and non-ticketed shows, and gave the opportunity to the less privileged to attend ticketed shows at the Esplanade.

As Esplanade is a not-for-profit organisation with a social mission to

PARTNERSHIP DEVELOPMENT

make the arts accessible to all, about 70 percent of the shows presented at the centre are free.

LEADING THE WAY IN ARTS SPONSORSHIP

Esplanade’s affiliation with Viz Branz and their coffee brands (Café 21, Capparoma and Goldroast) began four years ago. This has since blossomed into a relationship built on the belief in the power of the arts to touch lives. Our partnership strengthened when the company came on board to fully underwrite and sponsor a book to commemorate Esplanade’s 10th Anniversary. This show of support by a Singapore business is significant for it has helped make possible the

publication of a book which documents the development of venues for the local performing arts scene.

Since 2010, Kwan Im Thong Hood Cho Temple has generously supported Esplanade’s two Chinese arts and cultural festivals, *Huayi – Chinese Festival of Arts* and *Moonfest – A Mid Autumn Celebration*. The temple has a long history of philanthropy and is known for its support of charitable causes, regardless of race or religion. We are deeply grateful that the temple extended its support as Esplanade’s Anniversary Patron last year, helping us to bring the arts to different segments of the community in Singapore.

Master watchmaker Patek Philippe and Esplanade have enjoyed a close association from the centre’s very beginning. Through the partnership, Patek Philippe has played a role in bringing some of the world’s best artists to the centre. Their belief in nurturing the arts for the next generation was evident in their steadfast support of Esplanade’s 10th Anniversary Weekend programmes. By supporting our programmes, which featured local arts and artists, they helped plant the seeds for Singapore’s next generation of artists and audiences.

City Developments Limited sponsored the *13 Steps* visual arts project which was held in conjunction with Esplanade’s 10th Anniversary. This



project featured Singapore artist Chua Boon Kee’s artwork *In the Affairs of Cats & Dogs, the Government’s Involved and So Shall We*, comprising 200 life-sized sculptures of cats and dogs, which captured the hearts of visitors when it was exhibited at

the centre’s Concourse Steps from October to December 2012. In a gesture of support for the arts and for Esplanade, the artist kindly decided to gift the artwork to Esplanade to run an adoption-donation campaign. Thirty-four donors became proud owners of

“In developing spaces, we believe in creating emotive experiences between the space and the people. In supporting Esplanade’s 13 Steps visual arts programme, we were glad to have engaged the community to be involved in the curatorial process, letting the ‘voices of the people’ decide the final artwork for display at Singapore’s iconic arts centre.”

Mr Kwek Leng Joo, Managing Director, City Developments Limited



“Keppel celebrates Singapore’s growing arts scene with Esplanade on its 10th birthday. To mark this, we have contributed the sculpture, Happy Family of Five, both reflecting the strength of our social fabric and lending to the landscape. We are indeed happy to be part of such enduring platforms encouraging and showcasing the creativity and works of local artists.”

Ms Wang Look Fung, Director of Group Corporate Affairs, Keppel Corporation

the adorable cats and dogs. We are happy that these pets have found nice homes in Singapore and abroad.

We were also grateful to receive *Happy Family of Five* by Chua Boon Kee, a sculpture kindly donated by Keppel Corporation to commemorate Esplanade’s 10th Anniversary. Forged in copper, the sculpture features life-sized figures of a family on an outing to Esplanade. In the words of our donor Keppel Corporation, the sculpture conveys ‘harmony’, which resides not only in the family unit but also in the arts. The *Happy Family of Five’s* permanent home at Esplanade is close to the iconic Marina Bay waterfront, where many families come together on the weekends to enjoy views of the city.

AN ESPLANADE CHAMPION ONCE AGAIN

Visa Worldwide Pte Limited, a long-time Esplanade champion, returned as an Esplanade Partner for FY2012/13. Through the partnership, Visa enjoys prominent onsite branding all year-long. Visa also launched an advertising campaign titled ‘Activate Wonder’, to convey how immersive and engaging the art forms presented at Esplanade



PARTNERSHIP DEVELOPMENT

are. They also continued their popular promotion which rewards Visa Infinite and Visa Signature cardholders who purchase tickets to selected *Esplanade Presents* shows with a glass of wine.

BUILDING NEW RELATIONSHIPS

The Village, a production by Taiwan's Performance Workshop, warmed the hearts of local audiences once again when it returned to the Esplanade Theatre this year. The production's themes of humble beginnings, tradition and kinship resonated strongly with Axe Brand Universal Oil, a popular Singapore medicated oil brand and one familiar across generations. We were glad to forge a new relationship with them as the production's Supporting Sponsor.

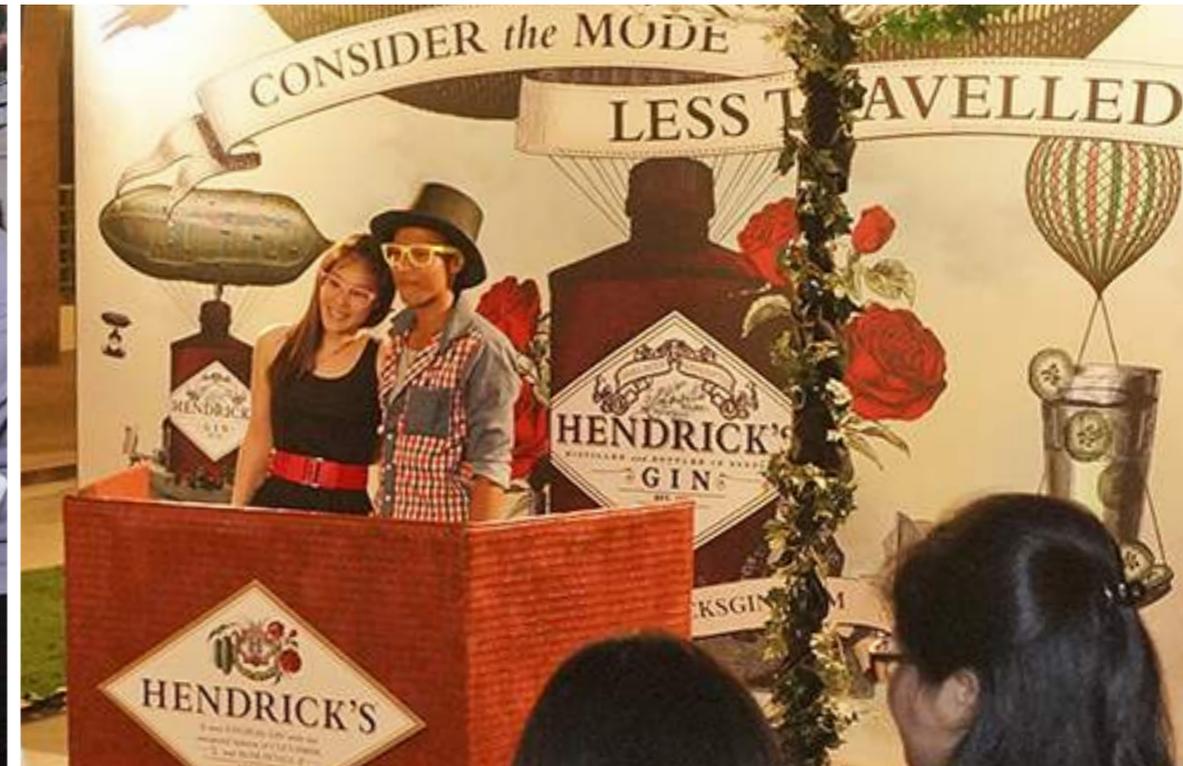
“I strongly believe that Leung Kai Fook Medical Company owes our business success to the community... Our company's sponsorship of Esplanade is one of the examples of our efforts in contributing to Singapore's vibrant arts scene and art education.”

Mr Leong Mun Sum, Managing Director, Leung Kai Fook Medical Co Pte Ltd



Bao, or Chinese buns, were mentioned in several scenes of *The Village* and audiences were pleasantly surprised to receive a steaming hot bun each as they were leaving the venue. The thoughtful gesture was made possible by another of the production's Supporting Sponsors, Singapore *dim sum* manufacturer Sin Mui Heng, who also provided the buns. The gesture and the production's values tied in with Sin Mui Heng's brand promise, “to touch one's heart”, which is also the translation of *dim sum*.

We were also pleased to welcome new sponsor Hendrick's Gin, who came on board to support *Mosaic Music Festival*. A slew of brand



“Hendrick's Gin & Mosaic Music Festival 2013 resonate with the same target consumer segment – the independent thinkers who enjoy unexpected discoveries and magic.”

Ms Agnes Yeo, Commercial Director, Southeast Asia & Third Party Markets, William Grant & Sons (Singapore) Pte. Ltd

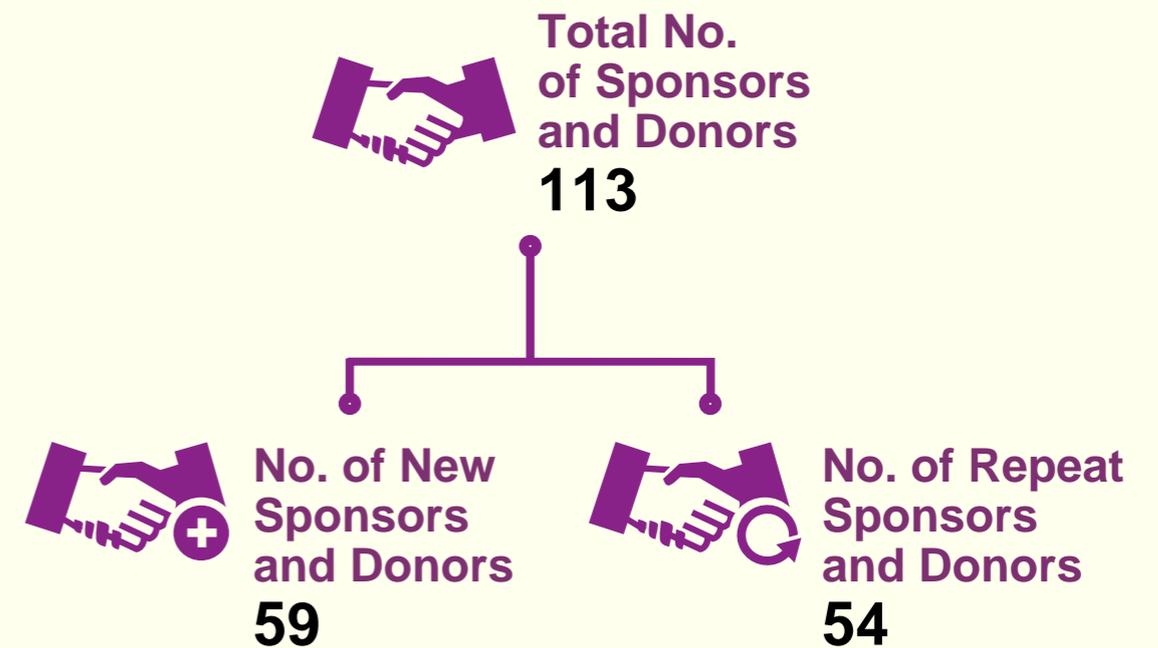
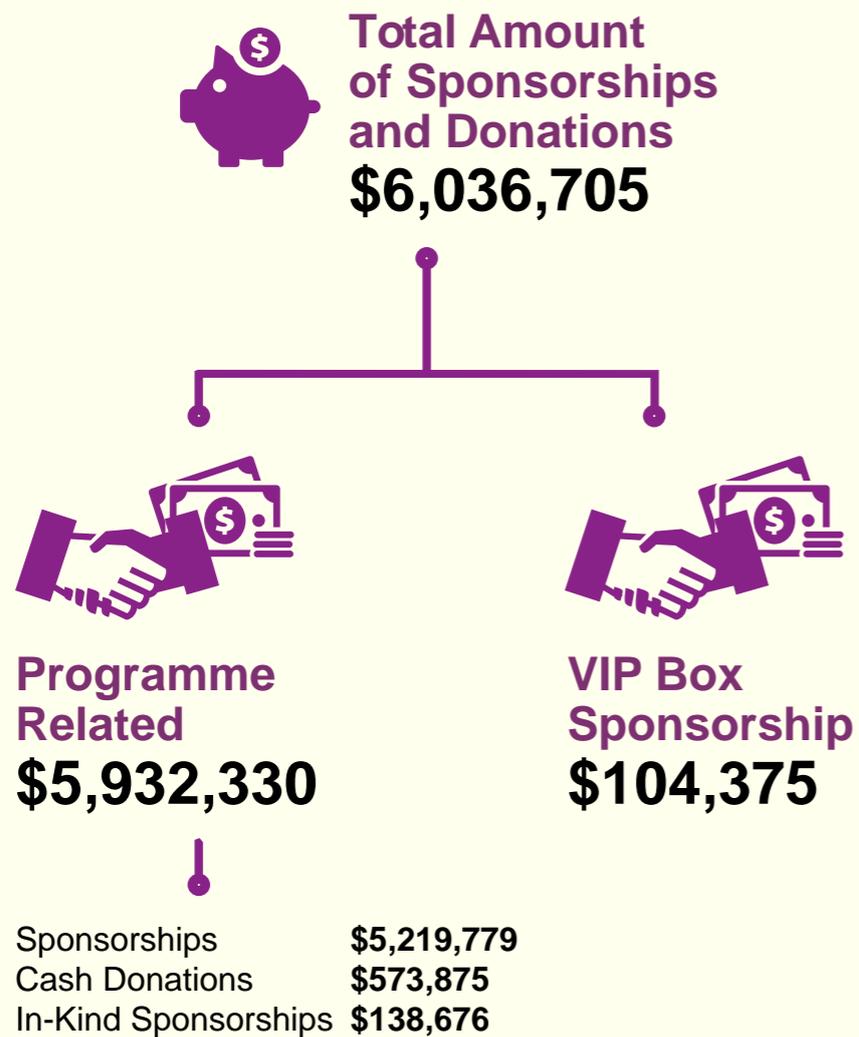
engagement activities were rolled out to connect with the festival's audience. Activities included exclusive tie-ups with selected Esplanade Mall bars and restaurants. Hendrick's Brand Ambassador, Erik Andersson, concocted a signature festival cocktail which was available at the selected establishments. Called *Mosaic Jive*, the drink was inspired by the personality of *Mosaic Music Festival* – diverse, refreshing, unique and fun.

WITH GRATITUDE

We are grateful to all our supporters whose commitment to Esplanade and the arts are integral to sustaining our activities and making the arts accessible to all. We send our heartfelt thanks to them for championing the arts and for their dedication to a cause that will enrich lives.

PARTNERSHIP DEVELOPMENT

For the Financial Year ended 31 March 2013





OPERATIONS

Providing a comfortable environment with warm and friendly service remains the primary role of the Operations department. Ten years after the centre first opened, these continue to be the fundamentals that make up the Esplanade experience for our audience, artists and visitors.

CUSTOMER SERVICE

Our Customer Service staff are the first point of contact for all visiting the centre. With evolving customers' expectations and needs, the Customer Service team constantly evaluates

OPERATIONS

practices and services to ensure that we do our best to meet the expectations of our patrons.

Over the years, there has been growing public interest to have a better understanding of an arts centre. Thus, the Customer Service team revamped our guided tours for the public in 2012, launching two new options in January 2013. To give visitors an overview of the centre, a 45-minute Esplanade Walk is conducted almost daily. Participants get to find out about Esplanade's architecture, history and how the centre contributes towards the development of the arts in Singapore. Groups seeking a more in-depth understanding of the centre may join The Esplanade Tour. The two-hour programme covers both front-of-house and backstage facilities, taking visitors to the lesser seen spaces including the dressing rooms, the Green Room (a lounge for artists) and under the stage of our Concert Hall and Theatre. These new guided tours have been warmly-received by over 500 participants including school groups and tourists from January to March 2013.

BOX OFFICE

Purchasing a ticket is often the first step to an arts experience. To ensure that it begins pleasantly, the Box Office team continues to seek ways to make the process as convenient and seamless for patrons as possible.

"I did a tour of your complex...I would like to compliment the young man who showed me around and the courtesy shown to me by the lady at the information desk. It is an amazing centre. My only regret is that I don't have more time in Singapore to enjoy a performance next time! Congratulations on a remarkable concept involving the community."

Linda Ward, patron, 28 February 2013



Department Highlights

We are pleased that our efforts have helped us to post one of the highest ticket sales among SISTIC's network of agents, for the third year running.

During the year, we implemented a programme for mobile, electronic and bar-coded tickets by our ticketing agent SISTIC. With the mobile and electronic ticket options, patrons who purchase their tickets online or by calling the SISTIC hotline can choose to receive their tickets in the form of a text message on their mobile phone or have an electronic ticket emailed to them. This saves them the effort of picking up their tickets in person. Esplanade is currently the only venue in Singapore that provides a mobile and electronic ticket option for SISTIC purchases. We anticipate that other venues will also benefit from these innovations in time to come.

The process of admitting patrons to all performances at Esplanade is further streamlined with the full implementation of the bar-coded tickets. The system provides up-to-the-minute update on the number of admitted patrons, without our ushers having to physically count ticket stubs. Using mobile scanners, ushers can also scan the tickets' barcodes when admitting patrons instead of physically tearing them.

The Box Office department also gave inputs to SISTIC on how it could



Assistance was rendered by the team in several situations including cases of misappropriated property, as well as of other general violations.

The Security team's mettle was put to the test again during the *Marina Bay Singapore Countdown 2013*. Working closely with various government agencies and public transport operators, we were able to ensure that all 300,000 people who came to the bay area for the annual event were able to welcome the New Year safely and enjoyably.

ESPLANADE MALL

Our tenants at Esplanade Mall help make Esplanade a lifestyle destination. To keep the experience fresh for our visitors, we welcomed several new tenants over the year.

improve the interface for its online ticket booking system. Launched this year, the new interface is more user-friendly and has added features to better inform patrons' ticket buying decisions. These include an improved visual representation of a venue's seating plan.

To enhance the suite of offerings available to our hirers, we continued to explore working with more ticketing agents. This gives the arts groups, community groups, schools,

societies, individuals, companies and commercial presenters which hire our venues more flexibility and a wider range of ticketing vendors that they can work with to suit their needs.

SECURITY

Providing a safe environment for all who visit Esplanade is top for the Security department. Thus, we continued to work closely with the Singapore Police Force and the Safety & Security Watch Group comprising our neighbouring stakeholders.





Discerning coffee lovers can look forward to a cuppa all the way from the Blue Mountains of Jamaica at the Blue Mahoe Estate Caffe. Those who prefer their coffee the traditional way with *kaya* toast and eggs welcomed the opening of Toast Box.

At Colours by the Bay, food lovers have more options as we welcomed Gajalee, an Indian restaurant specialising in Maharastrian seafood cuisine. The

opening of Molly Roffey's Irish Pub also increased the centre's food and beverage offerings.

In response to the changing habits of shoppers, the shutters of The Esplanade Shop's brick and mortar premises came down for the last time in March 2013, after 10 years of operations. Noting the increasing preference among consumers to shop online, we are working towards

launching The Esplanade Shop on an e-commerce platform. The Esplanade Shop will also operate pop-up stores at the centre during festivals.

ENGINEERING & BUILDING MAINTENANCE

Landscaping, cleaning and minor repair works are part of the Building Maintenance team's daily tasks. This year, we started to replace all the vinyl floor sheets and tiles in our back of house areas. Periodic maintenance for all our performance venues was also carried out through the year.

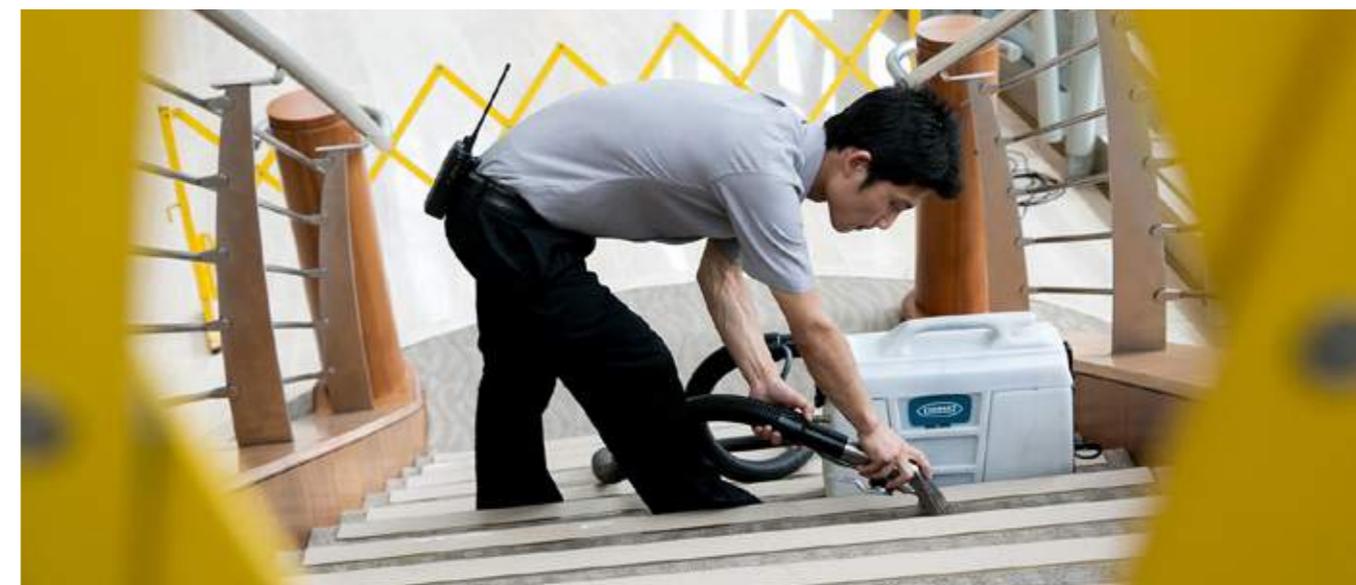
The Engineering team keeps a close eye on the centre's systems and equipment to ensure that they perform at optimal levels. During the year, we embarked on the first phase of upgrading the centre's 3G mobile network distribution. We also replaced the Fan Coil Unit (FCU) for the air

conditioning system at Esplanade Mall, so that our patrons can dine and shop in cool comfort.

Demonstrating our commitment to conserve the environment, we participated in the annual Earth Hour event for the fifth year. During the event, we turned off or dimmed non-essential lights around the centre including those used for ambient lighting at our Forecourt, as well as the lights on the domes of our Concert Hall and Theatre.

PRODUCTION SERVICES

The Production Services team provides support in staging, lighting and sound. Over the year, the team expanded and developed training initiatives, improved production services for the Drama Centre and further upgraded facilities at Esplanade.



OPERATIONS

The most visible change is in the Recital Studio where the old surface mounted cabling and connectors that were mounted on the visible stage walls were relocated to recessed positions.

In addition to our basic training for Theatre Technicians, Stage Managers, and Production Assistants and Coordinators, greater emphasis has been placed on developing more advanced skills of senior technicians by cross-training and sharing of technical expertise across Esplanade and the Drama Centre.

In addition, working with the Human Resources department, we have expanded our Stage Management Training Programme to include training initiatives to provide a broader background and set of experiences for the trainees to draw upon as they begin their practical attachments and careers.

The principle behind all of our training initiatives is that they are work-based, on-the-job training programmes, and not traditional theory-based ones. The core training and mentoring takes place on the Esplanade and Drama Centre stages during real shows, or in workshop sessions that simulate the

work being done on the stages. The training modules are based on a set of approved Performance Criteria that are then evaluated through a series of assessments by working professionals.

Our goal is to provide both Esplanade and the performing arts industry in Singapore with qualified theatre technicians, stage managers, and production coordinators or managers. By setting new benchmarks for technical service, we hope to raise the production values of our shows which will then support and enable our artists to reach new levels of performance.

Department Highlights



OPERATIONS

For the Financial Year ended 31 March 2013

Activities



Total No. of Activities	3,054
Ticketed activities	877
Non-ticketed activities	2,177

Attendance



Total Attendance	2,018,891
Ticketed activities	456,292
Non-ticketed activities	1,562,599

Guided Tours



No. of Tours
274



Participants
7,450

Box Office

(PERCENTAGE SEATS SOLD)



Concert Hall

Esplanade **66%**
Hirer **59%**



Theatre

Esplanade **65%**
Hirer **54%**



Recital Studio

Esplanade **86%**
Hirer **70%**



Theatre Studio

Esplanade **79%**
Hirer **73%**



MARKETING COMMUNICATIONS

As an arts centre for all, Esplanade seeks ways to bring the joy of the arts to as many segments of the community as possible – the youth, the elderly, the less fortunate, grassroots communities, key stakeholders and the public at large. We foster a greater appreciation and participation in the arts to help as many as possible to experience the transformative and healing power of the arts.

ENGAGING THE MEDIA

The Marketing Communications department engages the media to

BRINGING THE ARTS TO THE COMMUNITY

For many who may feel that the arts is beyond their means to enjoy, the Marketing Communications department makes it possible for them to benefit from the arts too. This year, we reached out to 18,000 beneficiaries comprising the less fortunate, the community and the youth through Voluntary Welfare Organisations (VWOs), grassroots organisations and schools.

Voluntary Welfare Organisations

To bring some relief from the rigours and stresses of life that many beneficiaries of VWOs need to grapple with, we engaged over 70 VWOs to bring children, youths and the elderly to Esplanade to watch performances

or participate in hands-on arts activities. Among them, 3,400 elderly persons enjoyed free programmes at our festivals as well as the monthly *Beautiful Sunday* performances last year. They came from VWOs such as Geylang East Home for the Aged, Care Community Services Society, Moral Family Service Centre (Bedok North), Lions Befrienders and Moral Welfare Home.

Besides free programmes, more than 500 young beneficiaries also had the opportunity to watch our ticketed productions at *PLAYtime!*, *Pentas*, *Pesta Raya – Malay Festival of Arts*, *Octoberst!*, *Huayi – Chinese Festival of Arts* and *Mosaic Music Festival*. This was made possible with the support of our corporate sponsors and individual donors. For the majority of



“Our elderly benefit greatly from these workshops. As most of them did not attend school, such workshops often bring out the best in them as it allows them to discover their hidden talents and abilities. It is certainly a big boost to their self-esteem.”

Mrs Alice Lim-Tay, Programme Coordinator, Singapore Baptist Convention - Baptist Golden Age Home, August 2012



these children and youths, it was their first experience watching a ticketed performance.

In conjunction with our cultural festivals, close to 1,000 children, youths and elderly created art pieces at pre-festival workshops for display at the festivals. These included the Malay *songket* (a traditional hand-woven fabric originating from the Malay archipelago) for *Pesta Raya*, the Indian *rangoli* (an Indian folk art form made during Hindu festivals) for *Kalaa Utsavam – Indian Festival of Arts* and lanterns for *Moonfest – A Mid Autumn*

Celebration. At *Huayi*, youths from AG Home, Mountbatten Vocational School, Singapore Boys' Home and Pertapis Centre for Women and Girls worked in teams to create intricate paper cuts of the 12 Chinese zodiac animals. One of the participants said, “In life, we face so many challenges, so we must be patient and resilient. We need the same qualities as needed in producing good art”.

A radio play project was organised in conjunction with *Moonfest* with 15 seniors from Geylang East Home for the Aged. The project involved short

stories compiled from the seniors' memories of past events which were then recorded and shared with the public on the *Moonfest* website.

To wrap up 2012, beneficiaries from 10 VWOs came together to create a huge paper chandelier which was displayed at one of the centre's Theatre Street Cones as part of *Celebrate December*. Beneficiaries were also invited to participate in the annual tradition of penning their wishes for the New Year on the wishing spheres for the *Marina Bay Singapore Countdown*.

Grassroots Organisations

For many in the community who have little opportunity to experience the arts, staff and grassroots leaders from the People's Association were kept updated of the wide range of arts programmes at Esplanade for their residents to enjoy. On Mothers' Day, 1,200 residents gathered at Esplanade's Mother's Day concert in May. Residents also attended free performances at festivals such as *Flipside*, *A Date with Friends*, *Huayi*, the *Beautiful Sunday* series and the *Coffee Morning and Afternoon Tea* series.

Educators & Youths

Through our youth and educator engagement efforts, we aim to cultivate a life-long passion for the arts. Our efforts run the gamut of standalone activities geared to provide an introduction to the arts and the



“Aviva and Esplanade share a similar goal to use our position and expertise to support our community’s development. We were delighted to be able to bring together our focus areas to create a powerful programme to help children from less well off backgrounds to gain more confidence about their future. We enjoyed working with Esplanade on this meaningful project.”

Kerri-Ann Mower, Regional Head of Corporate Responsibility, Communications and Engagement, Aviva Asia Pte Ltd on the hip-hop dance workshops for youths from Shuqun Secondary School, held from February to March 2013

centre, to activities such as mentoring programmes for tertiary-level youths that span a few months.

Over 3,400 primary and secondary school students went on the *Esplanade Trail* which takes students around the centre to learn about the arts, using a worksheet. Additionally, a total of 470 educators and tertiary students were taken on a tour of our main venues through the programme, *Learning Journeys*, which provides a

better understanding of Singapore's performing arts scene, as well as the centre's history, vision and mission.

For older youths, the *Esplanade Youths* programme set up in 2004 encourages tertiary and Junior College youths to move beyond mere consumption of the arts to active participation. This year, more opportunities were created for *Esplanade Youths* to be a part of Esplanade's festivals.

“Thank you for your passion in the arts and your team’s concerted effort to increase and improve the art scene in Singapore. Singapore needs to be more inclined towards the aesthetics and I am so glad of your presence to make a difference.”

Ms Cindy Lim, Vice Principal, Hougang Primary School, Learning Journey for Vice Principals from MOE North Zone, September 2012

The second edition of the *Baybeats-Esplanade Youths* Budding Music Writers' Programme was held in 2012. This mentoring programme gives youths with a passion for pop and rock music and for journalism an opportunity to marry their interests. Six youths were mentored by local music writer and artist, Kevin Mathews over a period of six months, leading up to *Baybeats*, the annual alternative music festival in June. The Budding Writers attended workshops on music journalism and honed their skills through practical assignments. All written articles by the young writers were published on the *Esplanade Youths* and *Baybeats* microsites and social media accounts to raise awareness of the festival. The year also saw the fifth edition of one of our most popular *Esplanade Youths* activities, the *Esplanade Youths* Emcee Mentoring Programme. Twelve youth emcees were selected



“I like the whole experience as it is very different from other volunteering opportunities I have experienced thus far. I get to interact with the public and learn something new at the same time.”

Chua Zhi Yun, Esplanade Youths da:ns volunteer for What’s Your Move, October 2012

through auditions to host a show on Esplanade’s Concourse stage. Eight of them were invited back for a second round of mentoring and given a chance to host a show at the larger Outdoor Theatre stage. Two emcees did well enough to be offered an opportunity to host their first Esplanade festival during *Baybeats*.

Esplanade Youths were also given the opportunity to apply for an Artist Liaison Officer (ALO) internship during *Yfest* and *Baybeats* in June. The five youths selected were each mentored by an experienced Esplanade ALO on Esplanade’s artist hospitality practices.

Esplanade Youths could also volunteer as dance assistants at *What’s Your Move* mass dance sessions held during the *da:ns* festival. Held for the fourth year running, *Esplanade Youths* could choose from 12 dance genres, an increase from nine. The volunteers helped the artists to demonstrate the steps during the free mass dance sessions for the public during the festival. They also helped to man a

booth where festival-goers could try on different dance costumes and have their photos taken as a keepsake.

Esplanade Youths continued to support efforts to bring the arts to the less privileged, volunteering at community engagement activities such as the pre-festival workshops for *Octoburst!*, *Pesta Raya – Malay Festival of Arts* and *Kalaa Utsavam – Indian Festival of Arts*.

THE ESPLANADE MALL

At Esplanade, we hope patrons will come to enjoy a performance and find it an occasion to shop and dine, thus completing the Esplanade experience. The Marketing Communications department runs promotions to draw patrons and visitors to the arts as well as to the Esplanade Mall.

These promotions are run quarterly. For example, a one-for-one lunch promotion was run this year which drew an increased number of visitors to the Esplanade Mall. Marketing initiatives included online advertising

on blogs, social media marketing in the form of tweets and Facebook posts, and promoters carrying LED-lighted boards to draw nearby office crowds from Raffles Place.

To complement the festivities of Esplanade’s 10th Anniversary celebrations in October, the team launched a month-long promotion based on the theme, ‘10’. Special \$10 deals were available at many of the mall’s tenants, and patrons sharing the same birthday month as Esplanade were given a complimentary \$10 voucher to enjoy.

We also worked closely with other stakeholders in the Marina Bay Business Association to draw traffic to the Bay area. As part of the association’s Christmas promotion, Esplanade contributed towards a lucky draw where 10 winners could win a ‘Marina Bay Experience’ comprising a total of \$5,000 worth of vouchers.

GRATITUDE FOR A DECADE OF SUPPORT

In appreciation of support received from the media, education, government and voluntary welfare sectors over the years, the Marketing Communications department conducted special tours of the centre for over 70 of these organisations from July to December. Many of the participants were thrilled to have the opportunity to visit spaces not usually accessible to the public. During the 10th Anniversary Weekend in October, some of these partners were also invited to watch *National Broadway Company*, a production Esplanade commissioned for the occasion.

Support from the various sectors helps us bring the arts and its ability to enrich lives to an even wider audience to help more to experience Esplanade as a performing arts centre for all.



MARKETING COMMUNICATIONS

For the Financial Year ended 31 March 2013

Outreach Activities 782 (18,561 people)



Youth Related
Activities
362 (7,910 people)



Grassroots and
VWO Related
Activities
420 (10,651 people)

Other Activities 20 (257 people)



VIP Visits
12 (153 people)



Activities for arts
and other agencies
8 (104 people)

Media Activities

Media Advertising Value **\$22.6 million**

Overall
Media Activities
670 (955 people)

Overall
Media
Clips **7,459**



International
84 (131 people)



Local
586 (824 people)



Print (Local)
7,043



Print
(International)
197



Radio
96



Television
123



HUMAN RESOURCES

Exclamations of disbelief at how quickly 10 years have passed since the centre opened were frequently heard among many of our staff members as Esplanade marked its first decade. This was especially so for the approximately 20 percent or 40 members of our permanent staff who have been with the centre since its opening. Within our pool of over 700 casual staff members, 10 percent are from the pioneer batch.

Memories of the centre being a construction site when we first moved into our office space were nostalgically

shared by those of us who remember having to don safety helmets and boots at work. Ten years hence, our shared organisational values of kindness, warmth, integrity and humility continue to bond us as we serve the community through the arts.

Esplanade's commitment to make a difference through the arts was demonstrated as departments took turns to participate in our 10th Anniversary roadshows in the heartlands. The monthly event was a good opportunity for all staff members to interact with the public and to share with them about our theme and activities for the year. Tee-shirts emblazoned with the 17 key values as part of our 10th Anniversary celebrations were specially-printed and worn by staff during key Esplanade festivals through the year.

To create an opportunity for staff to bond, we also revived a meaningful visual arts project that was first organised before our opening in 2002. Then titled "What does Esplanade mean to me?", staff were given a stretched canvas and invited to express their thoughts by creating an artwork inspired by what Esplanade meant to them. A decade later, we brought everyone together again for a similar project, titling it "The Artist in You" this time. Staff were encouraged to create artworks inspired by any of the 17 key values we celebrated during the year. A total of 264 artworks were created

over two evenings at our Outdoor Theatre. The pieces are now proudly displayed around the centre's office spaces, alongside those created 10 years ago.

Staff capacities were fully stretched as we ramped up our activities for the milestone year. We thank and salute everyone in the Esplanade family for their passion and commitment, and for helping us make our 10th year a meaningful one. In appreciation, staff were hosted to a special lunch on 12 October 2012, the actual date of our 10th Anniversary. We also invited staff and their guests to the matinee of *National Broadway Company* on 14 October, a production commissioned by Esplanade for our 10th Anniversary Weekend.

The 10th Anniversary was also a meaningful opportunity for us to revisit old ties and to thank our ex-staff who have journeyed with us at different points of Esplanade's history. We hosted approximately 200 of our ex-colleagues to dinner and to watch *National Broadway Company* on the evening of 14 October. It was a great homecoming for many.

TRAINING AND UPGRADING

Training programmes are chosen to align our employees with our vision, mission, values and core organisational priorities, while at the same time





considering the need to be prudent in the allocation of funds. As Esplanade is also a Singapore Workforce Development Agency (WDA) approved Continuing Education and Training (CET) Provider, we are also committed to delivering certain programmes for the good of the industry.

Health & Safety

This year, our in-house trainers trained 47 staff (26 technical crew and 21 trainees) in Health and Safety at the Workplace. This three-and-a-half day programme is skills-based and accredited by WDA as it complies with the Workforce Skills Qualifications

(WSQ) framework. All participants who completed the programme successfully were awarded Statements of Attainment (SOA).

In our continuous efforts to improve and raise awareness of health and safety in the workplace, the Health and Safety Committee formed four teams to conduct an internal audit on the related practices of all departments. Fifty-eight staff members attended the Fire Warden Refresher seminar to familiarise themselves with the procedures and processes involved during a fire evacuation.

Last year, 18 staff members were certified in “Occupational First Aid with Automated External Defibrillator (AED)” (OFA), bringing the total number of staff certified in OFA to 47. These are mainly staff in Property, Engineering Services, Security and Production Services. In addition, all front line customer service staff are expected to be certified in “Standard First Aid with AED” (SFA). To date, 34 staff members have been certified. Through this, we hope to enhance workplace safety, as well as to provide a secure and conducive environment for our customers and hirers who utilise our facilities.

Full time crew and regular casuals who also do rigging work extensively in the industry were sent for the “Signalman & Rigger Course” (five full timers and two casuals), while those who work at height were sent for the Industrial Rope Access Trade Association (IRATA) “Rope Access Programme” (21 full timers and eight casuals). This ensures that their rigging skills are upgraded and they are equipped with knowledge on how to work safely at heights.

Technical Theatre Training

Esplanade is a Singapore Workforce Development Agency (WDA) approved training organisation for technical theatre. As such, in addition to conducting training programmes for our technical crew, we also conduct them for crew working in the industry.

Theatrical rigging was included as part of our training for technical theatre last year. There are three parts to the theatrical rigging program – Basic, Intermediate and Advanced. Our Basic Theatrical Rigging Programme was accredited by WDA this year and training commenced for 26 technical crew. Of these, 18 were our full-time staff and eight were freelancers who also work in the industry. The programme consists of three modules and all who complete it will be awarded the Statement of Attainment (SOA) from WDA. This course will be opened to others working in the industry in the new financial year.



We are working towards obtaining WDA accreditation for the Intermediate and Advanced Theatrical Rigging Programmes as well.

We also trained 18 technical crew and trainees in working safely on elevated work platforms and 25 in “Working at Height”. Participants comprised full-time staff, trainees and regular casuals who work extensively with us, as well as on a freelance basis in the industry. The “Working at Height” programme is accredited by WDA and participants received a SOA upon successful completion of the training. We remain committed to building this capability as part of the skill set for entry level training in technical theatre both for Esplanade and for the industry.

Several of our senior technical crew were sent for supervisory courses specifically related to their area of work. These included the “Work-At-Height Course for Supervisors”, “Metal Scaffold Erection Supervisors Course” and “Lifting Supervisor Safety Course”. All these courses are conducted by Ministry of Manpower-endorsed training centres.

Train the Trainer and Assessor Programmes

In line with our role as a Continuing Education and Training (CET) centre for Technical Theatre, we have started to train 24 selected staff for full qualification in the Advanced Certificate for Training and Assessment (ACTA). By doing this, we extend the

training and assessment capabilities of the staff and also their capabilities to design and develop content for technical theatre training programmes for the industry. Six staff who would be involved or likely to be involved in other areas of training such as customer service, fire safety and emergency evacuation training, as well as security awareness, were also sent for these ACTA competency units.

We also organised an in-house train-the-trainer and train-the-assessor programme for our technical crew who were not trained in ACTA. A total of 19 technical crew were trained. The training brought our technical crew one step closer to their future roles as trainers and assessors.

General Training Programmes

In response to the passing of the Personal Data Protection Act (PDPA) by Parliament, 34 staff members from senior management and the programme marketing team attended an in-house seminar on the PDPA. The seminar laid the foundation for the roadmap in PDP training and for the implementation of policies and procedures to manage personal data received by the organisation. Our Financial Controller has been identified as Esplanade’s Data Protection Officer.

Fifty-seven staff from various departments underwent training in contract law to better understand the basic principles involved in contracting vendors, contractors, hirers, as well as artists and arts groups. The knowledge gained will also help to ensure that Esplanade’s interests are protected and legal risks minimised.

Supervisory management training was conducted for 88 staff from all the operational departments. Through it, participants were equipped with essential skills to communicate and manage the teams that they supervise and work with.

To enable our staff to better serve patrons, 39 staff from the Front of House department attended a programme on service psychology. The training provided them with an understanding of customer psychology



and what goes through the minds of patrons when dealing with service providers. This programme was also extended to over 300 of our casual ushers as part of their annual refresher programme.

A presentation skills workshop was conducted for 14 staff members from various departments to enhance their skills in this area. In addition, 32 staff from Programming and Programme Marketing attended a “Copywriting for Marketing Material Course” to improve their skills and understanding of writing marketing copy. The course was specifically tailored for Esplanade. Fifty-eight Production Services staff members were sent for AutoCAD (a software application for computer-aided design and drafting) level 1 and

2 certification this year. The training equipped them with the knowledge needed to read AutoCAD drawings given by hirers, artists and arts groups. The skills picked up during the course also taught them how to draw lighting plots, set placements on stage and “miking” plots on stage.

Several of our engineering staff attended a workshop on Power Systems Reliability and Quality as well as a Basic Electrical Maintenance workshop. Our crew who look after staging automation systems also attended a course on electrical drives and troubleshooting, Industry Automation and introduction to Programmable Logic Controller (PLC) Programming conducted by the Institute of Technical Education (ITE) to update specialised knowledge in this area.

Training for the Industry

We started our third batch of training for six stage management trainees in September 2012. To date, we have trained 12 trainees under this programme and all are working with us as venue stage managers on a casual basis but more extensively as production stage managers or in other related jobs in the local arts industry.

This year, we recruited our fourth batch of Technical Theatre Training Programme (TTTP) trainees and their training commenced in May 2012. To date, we have trained 34 trainees with another 13 currently undergoing the programme. These 13 trainees will graduate from the programme in April 2013. Graduates of the TTTP have gone on to work as freelance technical crew in the local arts industry.

In addition, 86 participants attended the Technical Theatre Foundation Course which included modules on introduction to technical theatre, fundamentals of stage management, stage lighting and performance sound. This programme continues to draw interest from individuals who would like to know more about technical theatre and what goes on backstage.

Ngee Ann Polytechnic Audio Visual Technology Programme

An induction tour of our front and back-of-house areas was conducted for 40 first year students from the

Audio Visual Technology Diploma course at Ngee Ann Polytechnic in April 2012. The tour was an opportunity for the students to know more about our venues and to arouse their interest in working in the creative arts industry.

Sixty first year students from the course also attended an acoustic workshop in January 2013. The three-hour workshop was facilitated by Esplanade’s Technical Manager for Sound and covered topics such as acoustical construct in the Concert Hall, elements in acoustic setup, acoustical tuning and a question-and-answer session.

Every year, two groups of 10 students from the course who have completed their first year of study will be attached to the Production Services department. Under this industrial attachment programme, we select up to five students from each cohort to return in their third year of study for a longer five-month attachment. This year, three students were selected for the long term attachment.

“I got to see, experience and understand what it takes to organise a successful festival. I have also acquired skills and knowledge that cannot be learnt within a classroom.”

Janel Teo, Trainee, Diploma in Arts Business Management, Ngee Ann Polytechnic



Certification of Casuals

To uphold both service and health and safety standards, we continued with our annual certification programme to train and certify new additions to our casual pool. Over the year, we trained and added 109 ushers, 26 technical crew casuals, 10 Artist Liaison Officers, three Box Office casuals, one retail casual, six stage management casuals and eight wardrobe casuals to our existing pool.

Overseas Training Programmes

Esplanade was represented at the prestigious Atelier for Young Festival Managers in Izmir, Turkey by a staff member from our Programming department. The one-week seminar provided a platform for exchange

among young festival managers from around the world.

Two staff from our Staging department were also able to engage in technical exchange with rigging practitioners from around the world when they participated in The Plasa Rigging Conference in the United Kingdom.

General Internship Programme

Esplanade hosted a total of 66 (61 local and five foreign) trainees from both local and international institutions last year. A total of 70 percent of the trainees were pursuing courses of study related to the creative industries in the local polytechnics, and were on academic attachments. The remaining trainees were University

undergraduates or Junior College students who wished to experience working in an arts centre. Each trainee spent between four to 24 weeks with us and all were offered a customised attachment programme, depending on their area of interest. Through it, they were exposed to and engaged in the day to day operations of the centre and also learnt about what it takes to run the different festivals and activities at Esplanade.

Our trainees came from Anglo-Chinese Junior College, Victoria Junior College, Meridian Junior College, Raffles Institution, Ngee Ann Polytechnic, Republic Polytechnic, National University of Singapore, Nanyang Technological University, Singapore

Institute of Management, United World College of South East Asia, Korea University, Shanghai's Fudan University and Xi'an Concert Hall.

SHARING OUR EXPERIENCES

Thirty students on the Structured Human Resource Internship Programme between the Singapore National Employers Federation and Temasek Polytechnic visited us to better understand the human resource policies and practices adopted by Esplanade. They were hosted to a sharing session and a guided tour of our various venues.

We also hosted overseas guests from the Tainan National University of the Arts and the Malaysian National Theatre. They visited us to learn more about our technical and production services, as well as our experience related to the opening of Esplanade.

“My experience at Esplanade was a source of inspiration. It was the people who really care for the arts, their attitude and passion who made my journey fruitful and memorable. The cultural spectrum and innovative spirit can be felt everywhere. I look forward to Esplanade’s next leap and will miss the mini durians!”

Park Jihay, graduate student, Korea University

HUMAN RESOURCES

For the Financial Year ended 31 March 2013

Staff

Total number of staff **269**



Full time permanent staff in Esplanade & Drama Centre **228**



Contract Staff **41**

Training



Trainees **66**
Locals **61**
Foreign **5**



Average no. of training hours per full time staff **41**

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 Memorandum and Articles of Association. The Ministry of Culture, Community and Youth (MCCY) has appointed the following four persons as Members of the company – Mrs Theresa Foo-Yo Mie Yoen, Mr Edmund Cheng Wai Wing, Mr Michael Wong Pakshong 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.

In January 2011, the Charity Council issued a refined Code of Governance (the "Code"). Depending on whether the charity has Institution of a Public Character (IPC) status, and its size, the charity will follow guidelines under different tiers. As a large IPC, Esplanade complies with the Basic II, Enhanced and Advanced guidelines of the Code. Companies are required to disclose their corporate governance practices and explain deviations, if any, from the Code.

Esplanade strives not just to comply with the Code but the principle and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during FY12/13, with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and

has submitted the online Governance Evaluation checklist on 4 April 2013. The submission is available for viewing on the Charity Portal at www.charities.gov.sg.

1. BOARD GOVERNANCE

1.1 Board Roles and Composition

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

Directors have collective responsibility for the following:

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

The Board comprises thirteen directors, 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 Board does not receive any remuneration for their services.

Esplanade's Memorandum and Articles of Association specifically states 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. She 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 Memorandum and 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 Memorandum and Articles of Association. 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, PR and communications, fundraising and community outreach, 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 4 to 8 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 three 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 listed in Table 1.

Nominating Committee (NC)		
NAME	DESIGNATION	DATE
Mrs Theresa Foo	Chairman	From 24 November 2005
Mrs Rosa Daniel	Member	From 24 November 2012
Mr Andreas Sohmen-Pao	Member	From 30 May 2012
Dr Beh Swan Gin	Member	Till 29 May 2012
Mr Patrick Daniel	Member	Till 23 November 2012
RADM (NS) Sim Gim Guan	Member	Till 23 November 2012

Table 1

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 since FY07/08. 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.

The assessment of individual directors is done through a self-assessment system and assessment criteria include 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 four non-executive and independent directors, listed in Table 2.

Esplanade's Memorandum and Articles of Association 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 the 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.

Audit Committee (AC)		
NAME	DESIGNATION	DATE
Ms Saw Phaik Hwa	Chairman	From 21 December 2011
Mr Peter Chay	Member	From 1 February 2006
Mrs Christine Ong	Member	From 24 November 2010
Mr Ramlee Bin Buang	Member	From 21 December 2011
Mr Andreas Sohmen-Pao	Member	Till 29 May 2012

Table 2

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.

In its review of the audited financial statements for the financial year ended 31 March 2013, 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 and CFO, 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 and maintains a risk register which is updated regularly. 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. The risk register is reviewed by the internal auditors, AC and the 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.

Esplanade has also established an enterprise risk management framework in FY08/09 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 various risks and mitigating plans in place; and
- c. A Risk and Control Self Assessment (RCSA) programme for continuous risk assessment and monitoring.

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.

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 2011 and comprises four non-executive and independent directors, listed in Table 3.

Remuneration Committee (RC)		
NAME	DESIGNATION	DATE
Mr Lee Tzu Yang	Chairman	From 24 November 2005
Mr Patrick Ang	Member	From 24 November 2010
Dr Beh Swan Gin	Member	From 30 May 2012
Mrs Mildred Tan	Member	From 24 November 2007

Table 3

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

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 rather than by circulation to facilitate discussion. 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 accounting 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 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 are shown in Table 4.

2. CONFLICT OF INTEREST

Esplanade's Memorandum and Articles of Association 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.

Board and Board Committee Matrix										
NAME	DATE OF FIRST APPOINTMENT	DATE OF LAST RE-APPOINTMENT	BOARD OF DIRECTORS		NOMINATING COMMITTEE		AUDIT COMMITTEE		REMUNERATION COMMITTEE	
			NUMBER OF MEETINGS							
			HELD	ATTENDED	HELD	ATTENDED	HELD	ATTENDED	HELD	ATTENDED
Mrs Theresa Foo-Yo Mie Yoen	24 Nov 1997	24 Nov 2010	4	4	1	1	–	–	–	–
Mr Patrick Ang Peng Koon	24 Nov 2009	24 Nov 2011	4	0	–	–	–	–	1	1
Dr Beh Swan Gin	24 Nov 2010	24 Nov 2012	4	4	–	–	–	–	1	1
Mr Peter Chay Fook Yuen	1 Feb 2006	24 Nov 2010	4	4	–	–	4	4	–	–
Mr Patrick Daniel ⁽¹⁾	24 Nov 2007	24 Nov 2009	2	1	1	0	–	–	–	–
Mrs Rosa Daniel ⁽²⁾	24 Nov 2012	24 Nov 2012	2	1	0	0	–	–	–	–
Mr Lee Tzu Yang	24 Nov 2003	24 Nov 2010	4	2	–	–	–	–	1	1
Ms Clara Lim-Tan	24 Nov 2009	24 Nov 2011	4	4	–	–	–	–	–	–
Mrs Christine Ong	24 Nov 2010	24 Nov 2012	4	2	–	–	4	4	–	–
Mr Benson Puah Tuan Soon	27 Aug 2002	24 Nov 2010	4	4	–	–	–	–	–	–
Mr Ramlee Bin Buang	12 Dec 2011	12 Dec 2011	4	3	–	–	4	1	–	–
Ms Saw Phaik Hwa	24 Nov 2007	24 Nov 2012	4	3	–	–	4	4	–	–
RADM(NS) Sim Gim Guan ⁽¹⁾	1 Mar 2010	24 Nov 2010	2	1	1	1	–	–	–	–
Mr Andreas Sohmen-Pao	1 Mar 2010	24 Nov 2011	4	2	1	1	–	–	–	–
Mrs Mildred Tan	24 Nov 2007	24 Nov 2012	4	3	–	–	–	–	1	1

Table 4

⁽¹⁾ Term ended on 23 Nov 2012 ⁽²⁾ Appointed on 24 Nov 2012

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 March 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 24(a) of the Financial Statements.

SISTIC is a related party as Esplanade holds a 35 percent interest in SISTIC. The accounting treatment of the investment in associated company is explained in Note 2.5 of the Financial Statements. CEO is a director on the 7-member SISTIC Board, but does not sit on any sub-committee. Directors fees are paid to Esplanade.

According to FRS24, the National Arts Council (NAC) does not fall within the definition of Related Party though CEO of Esplanade is also CEO of NAC. Nonetheless, the Board has taken a prudent approach towards transparency and good governance and deemed NAC as a related party. The approval process for transactions involving NAC is more robust than that involving other Related Parties as there is no threshold for approval of transactions with NAC. Every single transaction between Esplanade and NAC, regardless of amount, must be approved by at least one AC member or Chairman while larger transactions above a certain threshold must be approved by the Nominated Board Members. All transactions with NAC are at arm's length based on normal commercial terms and following standard rates. CEO abstains from participating in the decisions involving NAC.

Esplanade has engaged the professional services of Rajah & Tann LLP where our director is the Deputy Managing Partner. Although the relationship does

not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann in Note 24(a). The Board considers the director as independent and the director was not involved in Esplanade's decision to engage Rajah & Tann.

Related party transactions are reported to the Board as part of the Monthly Activities Report and also to the AC on a quarterly basis.

With effect from 18 October 2010, Esplanade took over the management of Drama Centre (DC) from NAC. The strategic partnership was discussed by Esplanade's Board and the partnership model, operating framework, resources and budget were approved by the Nominated Board Members accordingly. Esplanade's Board has oversight of DC and are regularly updated on the activities and performance of DC.

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. Performance against the KPIs are reported on a quarterly basis to the Board and stakeholders.

3.2 Long-term Planning

The Board regularly discusses and reviews the intermediate and long term business plans of the Company. During the year, the Board attended a "time-out" session where the Board and Management discussed the strategic direction of Esplanade and worked out a framework for the next decade.

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 that there are adequate resources to sustain the Company's operations and that 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 61 to 67 of the Annual Report.

In addition to the average 269 full time staff for FY12/13 (including DC), Esplanade has a pool of 711 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the service of volunteers for fund raising.

Esplanade believes that no staff should be involved in setting their own remuneration and a competitive remuneration and reward system is in place to retain and incentivise the best talents. Esplanade's remuneration and reward system also takes into account the current economic climate as well as the performance of the Company and the individual. Key executives are rewarded based on Key Performance Indicators 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 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.

During the year, there was an anonymous letter alleging staff incompetence and favouritism to a vendor. An investigation team comprising senior management staff was appointed to look into the allegations. The facts were presented to the AC who found that the allegations were baseless and unsupported. The case was closed and the Board kept informed.

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 regularly reviewed and approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section above.

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 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.

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 does not actively solicit funding from the general public. We work with corporates on various sponsorship programmes where the sponsors enjoy certain benefits. All sponsorships and donations are channelled through our Partnership Development Department which has key principles and a fund raising policy in place. Esplanade ensures that our sponsorship practices preserve the independence, integrity and transparency of Esplanade. We are careful that our sponsorship arrangements are not seen as endorsements of our sponsors' products or organisation. More details on Partnership Development can be found on pages 44 to 48 of the Annual Report.

8. DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at www.esplanade.com. Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of \$100,000 and in

incremental bands of \$100,000 thereafter. Please refer to Note 24(b) 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.

Although CEO of Esplanade is also CEO of NAC, the remuneration disclosed in Note 24(b) includes only the portion of CEO's remuneration for his Esplanade portfolio.

9. PUBLIC IMAGE

The mission, programmes and activities of Esplanade are published on our website, through our quarterly Esplanade Diary, marketing brochures, on-site posters, press advertisements and a host of other collaterals. The scope of our Marketing Communications Department includes government and media relations, board communications, issues management, crisis communications and corporate tools such as the annual report. Public Affairs include community, educator and student relations, event management, tours and visits, 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. In addition, our Marketing Communications Department is also actively involved in hosting community groups and bringing the arts to the community.

ESPLANADE AT A GLANCE

*For the Financial Year ended
31 March 2013*

Esplanade's vision is to be a performing arts centre for everyone and our mission is to entertain, engage, educate and inspire. As the primary objectives of Esplanade have to do with social and artistic goals beyond the purely financial, a Balanced Scorecard was designed to measure Esplanade's progress (excluding Drama Centre). Four perspectives were identified that taken together would provide a holistic view of our performance, beyond the pure financial numbers.

Nevertheless, there are certain limitations even with the Balanced Scorecard approach. While these key performance indicators measure output, desired outcomes relate to specific changes in behaviour, condition or satisfaction and these are end states or visions which are longer term and cannot be measured in a quarterly or yearly report.

THE NATIONAL PERSPECTIVE

The first aspect is perhaps the most important and overarching reason for Esplanade's existence – its contribution to the social and national good. The objectives here are twofold. The first is Esplanade's contribution to enhancing the sense and celebration of community and belonging in Singapore and the second is its contribution to the vibrancy of Singapore as an international arts city.

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 festivals and activities throughout the year for our various communities in Singapore and Esplanade's programmes also encourage audiences to go beyond popular works to a deeper appreciation of the arts.

The National Perspective

NO. OF ACTIVITIES

Ticketed	877
Non-Ticketed	2,177
Total No. of Activities - Ticketed & Non-ticketed	3,054

ATTENDANCE

Ticketed	456,292
Non-Ticketed	1,562,599
Total Attendance - Ticketed & Non-ticketed	2,018,891

OUTREACH

No. of Activities	782
No. of Participants	18,561

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

Leveraging on the diverse range of programmes that Esplanade presents, Corporate Communications and Public Affairs organises activities and initiatives that engage youths, students, educators, community organisations as well as disadvantaged groups. The core objective of our outreach efforts is to build an affinity for Esplanade and the arts among the different community segments through activities organised around our arts programmes. Through regular engagement with these community groups, we hope to increase their appreciation of the arts, strengthen racial harmony and community ties.

THE INDUSTRY PERSPECTIVE

The second aspect relates to Esplanade's contribution to the development of the arts industry as a whole. As one of the leading arts institutions in Singapore, Esplanade has an important role to play in this area. In its work with artists and sharing of experience and expertise, Esplanade is contributing to the growth and revitalisation of the nation's arts industry.

The Industry Perspective	
SPONSORS AND DONORS	
No. of New Sponsors and Donors	59
No. of Repeat Sponsors and Donors	54
JOB OPPORTUNITIES	
Artists & Team	28,635
Casual Pool	51,668
COLLABORATIONS	
No. of Collaboration Events	69
No. of Collaboration Performances	140
NEW WORKS	
No. of New Works Presented	50
No. of Performances	191

Corporate sponsorship is an area which Esplanade has cultivated over the years by working with like-minded sponsors who share our vision of bringing the arts closer to the community. While we work hard to nurture and grow our repeat sponsors, we also seek out fresh opportunities with corporations that are new to the centre and who may not traditionally align their brands with the arts.

Esplanade has grown the industry by providing an increasing number of job opportunities for artists, crew and our casual staff. Esplanade has trained a pool of casuals, mainly for front-of-house operations and production. This pool of staff go through a rigorous training process before they are certified, after which they are still required to attend refresher courses each year to retain their certification. Not only do these casuals work for Esplanade but also for other venues, raising the level of proficiency and professionalism in the sector. A total of 51,668 job opportunities was created for our certified casual pool of 711 staff during the year.

Artists are also developed through collaboration works with Esplanade and international groups. We will continue to work with our local artists to improve the quality of productions and grow collaborations that help spur the industry. Across our programmes, from non-ticketed to ticketed, we will find ways to nurture existing talents to raise their performance standards and build audiences for them.

As the international environment changes rapidly, Asia will play 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 new works and invite artists for residencies at the Esplanade. We will grow the body of local and Asian work by commissioning work or co-productions with local/regional companies, increasing current levels while maintaining quality. Positioning ourselves as a centre that nurtures and promotes new works, we will also be able to capitalise on our existing networks with international arts centres to create co-productions, thereby positioning Singapore as a contributor to world culture.

THE CUSTOMER PERSPECTIVE

Delivering the *Esplanade Experience* remains at the heart of the centre's service ethos and we constantly strive to improve our services and processes in order to meet and even go beyond their expectations. The customer perspective aims to

The Customer Perspective	
INTERRUPTIONS TO PERFORMANCE	
No. of Interruptions	1
CUSTOMER SATISFACTION RATINGS	
Patrons	–

quantify the satisfaction of our customers who are divided into three main groups – patrons/audience, artists who perform here and hirers who rent our venues. There was one interruption during the year. While our aim is to always strive towards a zero show interruption record, ‘live’ performances are heavily dependent on a number of factors and there is always an element of risk of things going wrong.

In the customer satisfaction survey, we have been scoring well consistently in the past years. We decided to take a break this year and conduct the survey once every two years so as not to spoil the experience, especially for regular patrons.

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 and provide an overview of the operational efficiency of the organisation, as shown in Table 1.

Income refers to income earned by Esplanade, excluding funding and rental subvention. Key revenue streams include venue hire, ticketing income from *Esplanade Presents* shows, mall rental, sponsorships and donations income. We will continue to contribute to the local arts groups by collaborations or providing support, for both *Esplanade Presents* as well as hirer shows, and to ensure a diverse mix of artistic and commercial presentations.

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

The Organisational Perspective	
KEY FINANCIAL INDICATORS	
Income	\$27,251,901
Expenditure	\$73,823,542
Cost Recovery Rate	48.5%
CORPORATE SUPPORT	
Sponsorships and Donations	\$6,036,705
Number of Sponsors and Donors	113
PRODUCTIVITY	
Event to staff ratio	14.4
Income to staff ratio	\$107,827
STAFF DEVELOPMENT	
Training (percentage of annual basic salaries)	2.4%
Staff Turnover (monthly average)	1.0%
(National average)	2.1%

Table 1

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

Sponsorships and donations are 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.

Event and income to staff ratios are calculated by taking the total number of activities at the centre and income divided by the average number of full time staff during the year. 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.

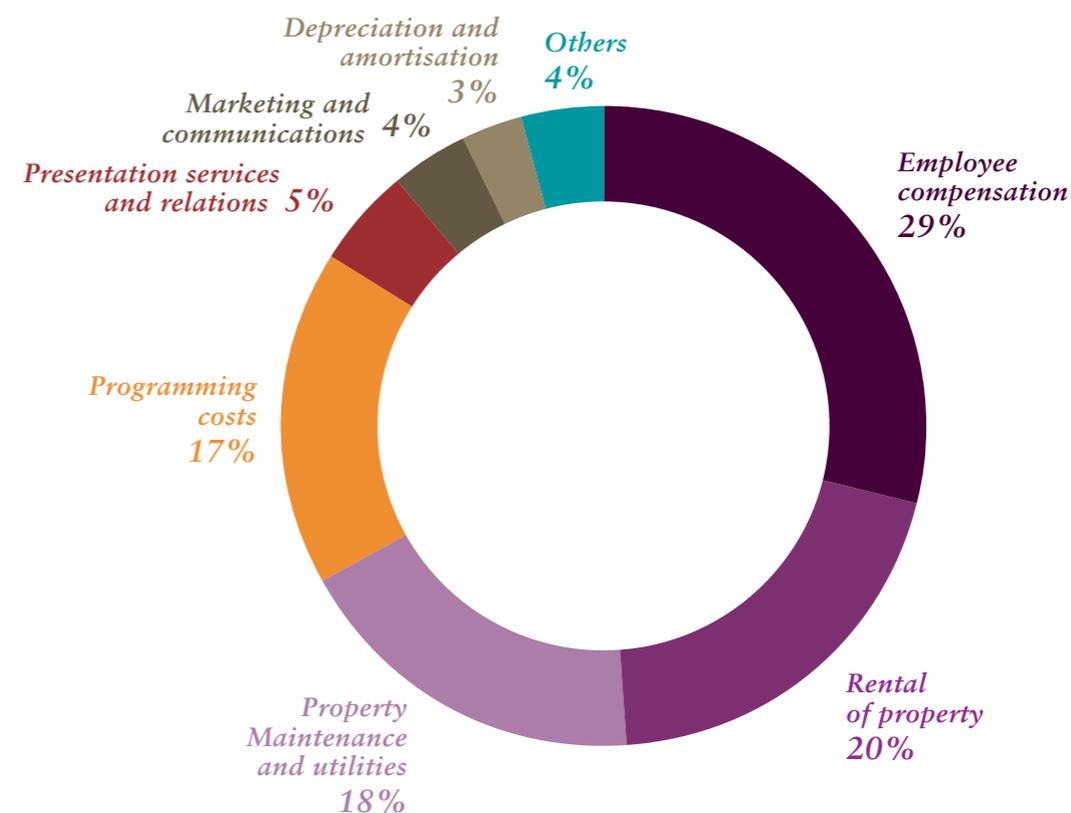
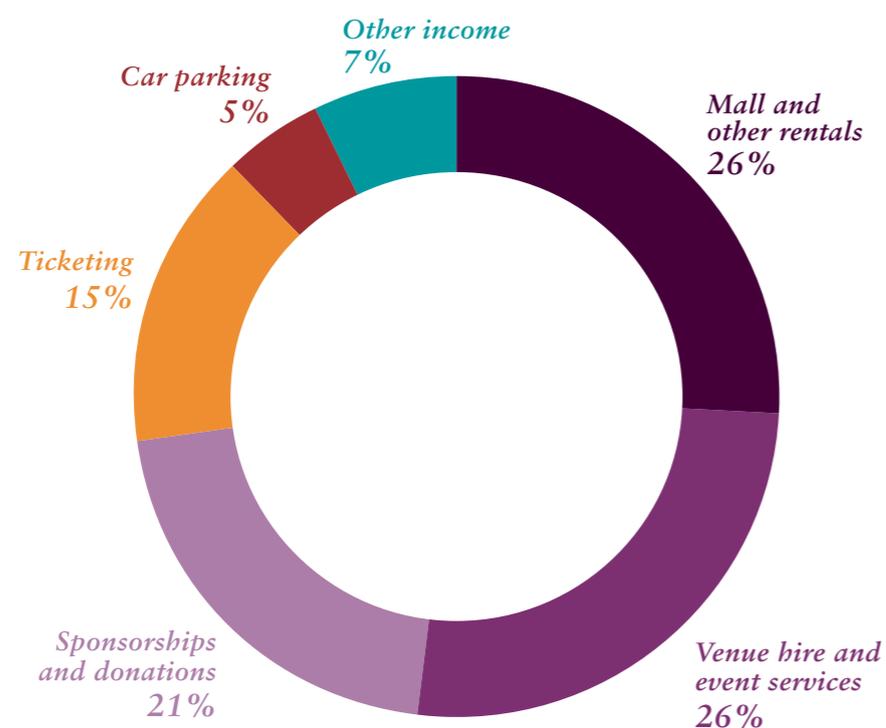
FINANCIAL HIGHLIGHTS

*For the Financial Year ended
31 March 2013*

	2013 \$'000	2012 \$'000
Total Income	28,978	31,266
Total Operating Expenditure	(75,888)	(75,485)
Deficit Before Grants	(46,910)	(44,219)
Share Of Profits Of Associated Company	990	1,238
Results After Share Of Profits Of Associated Company	(45,920)	(42,981)
Grants For The Year	30,598	30,920
Government Subvention - Rental Of Property	15,459	14,150
Results For The Year	137	2,089
Cost Recovery Rate	50%	53%
Capital Expenditure	618	818
Total Assets	57,478	59,174

FINANCIAL HIGHLIGHTS

For the Financial Year ended 31 March 2013



INCOME

for the Financial Year ended 31 March 2013

	2013		2012	
	\$'000	%	\$'000	%
Mall and other rentals	7,550	26	7,286	23
Venue hire and event services	7,427	26	7,770	25
Sponsorships and donations	6,037	21	5,484	17
Ticketing	4,349	15	7,445	24
Car parking	1,581	5	1,540	5
Other Income	2,034	7	1,741	6
Total	28,978	100	31,266	100

EXPENDITURE

for the Financial Year ended 31 March 2013

	2013		2012	
	\$'000	%	\$'000	%
Employee compensation	21,955	29	21,888	29
Rental of property	15,459	20	14,150	19
Property maintenance and utilities	13,452	18	12,760	17
Programming costs	12,765	17	14,079	19
Presentation services and relations	3,483	5	3,468	5
Marketing and communications	3,421	4	3,156	4
Depreciation and amortisation	2,206	3	2,870	3
Others	3,147	4	3,114	4
Total	75,888	100	75,485	100

OPERATING & FINANCIAL REVIEW

*For the Financial Year ended
31 March 2013*

STRATEGIC PARTNERSHIP WITH NAC

In May 2010, the Ministry of Information, Communications and the Arts (MICA)¹ announced that it had directed the National Arts Council (NAC) and Esplanade to explore a strategic partnership to manage NAC's theatres. Following the announcement, Esplanade took over management of Drama Centre (DC) with effect from 18 October 2010.

As DC is managed by The Esplanade Co Ltd, its income and expenditure are included in Esplanade's financial statements. Any operating deficit for DC's operations will be funded separately by NAC via an operating grant. As part of the agreement, any balance after grant, though part of Esplanade's accumulated reserves, is set aside solely for use in DC's operations and upgrading or maintenance of equipment only. Accumulated reserves from DC's operations amounted to \$328,219 for the year as shown in Note 21 of the Financial Statements. Capital expenditure for DC continues to be owned and funded by NAC.

OPERATING REVIEW

FY12/13 marked the 10th year since Esplanade's opening. From its opening, Esplanade has strived to contribute to the performing arts industry. We have developed a pool of professionals in producing, technical theatre and management to support the growth of the industry which today, is more vibrant and diverse than ever. The industry is changing and the stage is now shared with a host of players including new venues, impresarios and arts groups, adding to the diversity and competition.

The increasing competition added challenge to a year that was marked by an uncertain economic climate and high inflation. Esplanade has reached a steady state of operations and increasing revenue was difficult as utilisation of both performing venues and mall are optimised. With increasing competition from new venues, our profile of hirers have changed towards more local productions which have shorter runs, smaller inventory, lower average price and ticket sales, thus leading to lower venue income at Esplanade. Venue income at Drama Centre was also lower than last year.

In our core business of programming, we have built a calendar of 15 *Esplanade Presents* festivals and 19 series that reach out to different communities. Our festivals continue to evolve and grow their appeal to a wider audience. During our birthday weekend, we celebrated the arts and artists in Singapore through a weekend of commissioned new productions with the theme *Dedicated to You*. To commemorate our anniversary, ticket prices were deliberately kept low to ensure accessibility for the community. We also took the opportunity to host different stakeholders that have contributed to Esplanade over the years. Compared to FY11/12, we presented less high ticket priced events this year. Mariinsky Ballet and Orchestra, Paris Opera Ballet and the third and final installment of The Bridge Project – *Richard III* all took place in FY11/12. All these factors contributed to the decrease in ticketing income compared to FY11/12.

On top of our year long calendar of programmes, we will continue to present high profile programmes should the opportunity arise. These events are well received by audiences and highlight Esplanade's position as a national arts centre and

¹ On 1 November 2012, Esplanade's parent ministry was changed from MICA to the Ministry of Culture, Community and Youth (MCCY).

icon of arts excellence. These events also profile Singapore internationally. For our festivals and series, our focus is to develop and deepen our engagement with artists and audiences. As audience sophistication grows, it is necessary to raise the quality of our presentations to a different level to continue to entertain, engage, educate and inspire. At a national level, we will continue to work closely with local artists to raise professional standards. A new initiative that we would like to embark on is to cultivate more producers and artistic directors in the local arts scene, thereby broadening the range of skills of our practitioners so that they can embark on projects that nurture a wider artistic community.

Among the new tenants complementing the existing tenant mix were coffee connoisseur Blue Mahoe Estate Caffe, offering Jamaica Blue Mountain coffee, and Toast Box with their traditional coffee and toast. Over at Colours by the Bay, Gajalee, an Indian seafood restaurant, and Molly Roffey's Irish Pub added to the food & beverage options. The Esplanade Shop closed in March 2013 to release more space to generate rental income. The shop will take on the format of an opportunistic pop up shop to reduce its operating costs and to add an element of surprise and variety to our festivals and shows. Efforts to improve tenant mix and sales are ongoing.

The area of sponsorship continues to face stiff challenges with the economic uncertainty, the tightening of expenditure by corporations and competition from other charitable causes. Nevertheless, we managed to increase sponsorship income and donations for our 10th Anniversary. We will persevere in our strategy to work with MNCs and SMEs and refine our value proposition to the individual needs of each sponsor. In addition, we will also explore more fully how to increase the pool of donors and donations from individuals supportive of Esplanade's mission and activities.

The increase in Other Income was mainly due to an increase in the Capability Development Grant of \$0.3m from the National Arts Council. This is in line with the increased headcount in the programme for the development of industry capabilities in the areas of technical theatre, venue management and production management.

Our earned income alone will never be sufficient to sustain the breadth of our work and our operating cost. We are grateful to our funders for their continued support, without which we would not be able to fulfill our national, social and artistic objectives. Esplanade continues to build on our foundation of disciplined cost

management and accountability. This has helped us manage controllable costs in the inflationary climate. On the expenditure side, employee compensation forms the largest component of Esplanade's expenditure and is an area for tight cost management and resource optimisation. We have kept permanent headcount at a minimum by maintaining a casual pool for production and front of house crew who are activated only when there is work.

Rental of property increased when our lease with government was renewed in FY11/12 but this is matched by an equivalent amount in rental subvention and did not impact our bottom line.

Programming costs included the expenditure incurred for the 10th Anniversary, including the *Tribute* project. This was an exhibition as well as a permanent website that profiles and pays tribute to all who made a significant contribution to the arts - from artists to patrons and administrators. The decrease in programming cost from last year was largely due to the absence of major high profile international events as mentioned above.

In the area of property maintenance, as we keep manpower lean, Esplanade is dependent on outsourced contractors for various property maintenance services. As these contractors use foreign workers extensively and with the government's measures to reduce the proportion of foreign workers, our maintenance contracts have seen a jump in cost upon renewal. As an example, our three-year cleaning contract increased between 35 percent to 50 percent per year over the previous contract ended FY11/12. Cyclical works gained momentum as the centre ages, moving into its eleventh year of intense operations.

Other Expenditure includes \$0.8m for the 10th Anniversary compared to \$0.3m last year. These related mainly to publicity leading up to the anniversary, including road shows at the heartlands and higher educational institutions, as well as art projects with schools.

Notwithstanding the challenging environment and our 10th Anniversary programmes, Esplanade put up a resilient financial performance, closing the year with a deficit for the first time since opening. The deficit of \$1.0m was offset by Drama Centre's positive \$0.1m after grant while our associate company, SISTIC, continued to be profitable, contributing \$1.0m. This brought Esplanade's overall net balance to \$0.1m for FY12/13 with a Cost Recovery Rate of 48.5 percent.

FINANCIAL REVIEW

Esplanade's reserves policy is explained in the Governance Report. Our accumulated funds to date stand at \$38.6m or \$32.8m excluding the earnings from our associate company, SISTIC and earnings from Drama Centre as shown in Note 21 of the Financial Statements. This is below half of our annual operating expenditure of \$73.8m for FY12/13, excluding Drama Centre.

Besides our commercial income, the principal funding source of Esplanade are grants received from the Government of Singapore and its related agencies as explained in Note 2 of the Financial Statements.

The Charities Accounting Standard (CAS) was introduced on 1 July 2011.

Esplanade is a company limited by guarantee and a large Institution of a Public Character (IPC) with a significant investment in an associated company. Therefore, we have to, and will continue to, comply with the Singapore Financial Reporting Standards.

GOING FORWARD

After 10 years, Esplanade has reached a phase of steady operations, and growth will be qualitative rather than quantitative. Though our key venues are well utilised, there is a shift in hirer profile to more local groups which bring lower income. The mall has maximised gross floor area and reached full occupancy with limited rental upside. Sponsorship income will continue to face challenges. The next phase of Esplanade will see us operating in a scenario where income is flat and will lag behind cost increases, especially in the areas of staff and property maintenance cost, often beyond our control.

In the midst of economic, social and cultural change, we remain committed to promoting a creative economy, social integration and fostering community spirit through the arts despite the increasingly challenging environment. We will build on our foundation in programming and continue to invest in audience and artist development, especially in areas that are underserved by the market. Through engagement in the arts, we press on to touch lives through the transformative power of the arts.

DIRECTORS' REPORT

*For the Financial Year ended
31 March 2013*

The directors present their report to the members together with the audited financial statements for the financial year ended 31 March 2013.

DIRECTORS

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

Theresa Foo-Yo Mie Yoen (Chairman)
Benson Puah Tuan Soon (Chief Executive Officer)
Patrick Ang Peng Koon
Beh Swan Gin
Peter Chay Fook Yuen
Rosa Daniel (Appointed on 24 November 2012)
Lee Tzu Yang
Clara Lim-Tan
Christine Ong
Ramlee Bin Buang
Saw Phaik Hwa
Andreas Sohmen-Pao
Mildred Tan-Sim Beng Mei

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

According to the register of directors' shareholdings, none of the directors holding office at the end of the financial year had any interest in the debentures of the Company either at the beginning or end of the financial year.

DIVIDENDS

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

DIRECTORS' CONTRACTUAL BENEFITS

Since the end of the previous financial year, no director has received or become entitled to receive a benefit by reason of a contract made by the Company or a related corporation with the director or with a firm of which he is a member or with a company in which he has a substantial financial interest, except as disclosed in the accompanying financial statements that Mr Benson Puah Tuan Soon has an employment relationship with the Company and received remuneration in his capacity as Chief Executive Officer of the Company.

DIRECTORS' REPORT

For the Financial Year ended 31 March 2013

INDEPENDENT AUDITOR

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

On behalf of the directors



THERESA FOO-YO MIE YOEN
Chairman



BENSON PUAH TUAN SOON
Director

22 July 2013

STATEMENT BY DIRECTORS

For the Financial Year ended 31 March 2013

In the opinion of the directors,

- (a) the financial statements as set out on pages 90 to 111 are drawn up so as to give a true and fair view of the state of affairs of the Company as at 31 March 2013 and of the results of the business, changes in accumulated funds and cash flows of the Company for the financial year then ended; 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.

On behalf of the directors



THERESA FOO-YO MIE YOEN
Chairman



BENSON PUAH TUAN SOON
Director

22 July 2013

INDEPENDENT AUDITOR'S REPORT

To the Members of The Esplanade Co Ltd

REPORT ON THE FINANCIAL STATEMENTS

We have audited the accompanying financial statements of The Esplanade Co Ltd (the "Company") set out on pages 90 to 111, which comprise the balance sheet as at 31 March 2013, the statement of comprehensive income, the statement of changes in accumulated funds and the statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility 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 Singapore Companies Act (the "Act") and Singapore Financial Reporting Standards, 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 profit and loss accounts and balance sheets and to maintain accountability of assets.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Singapore Standards on Auditing. Those Standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of financial statements that give a true and fair view 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In our opinion, the financial statements of the Company are properly drawn up in accordance with the provisions of the Act and Singapore Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Company as at 31 March 2013, and the results, changes in accumulated funds and cash flows of the Company for the financial year ended on that date.

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 have been properly kept in accordance with the provisions of the Act.



PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants

Singapore, 22 July 2013

STATEMENT of COMPREHENSIVE INCOME

*For the Financial Year ended
31 March 2013*

	Note	2013 \$	2012 \$
Income	3	28,977,868	31,265,522
Expenditure	5	(75,888,438)	(75,484,531)
Deficit before grants		(46,910,570)	(44,219,009)
Share of profit of associated company	17	989,875	1,238,320
Results after share of profit of associated company		(45,920,695)	(42,980,689)
Release of grants			
- Operating grants	14	28,443,197	28,105,552
- Deferred capital grants	23	2,155,012	2,814,408
		30,598,209	30,919,960
Government subvention - rental of property	7	15,459,360	14,149,680
Total comprehensive income		136,874	2,088,951
Retained in:			
The Company		(853,001)	850,631
The Associated Company		989,875	1,238,320
		136,874	2,088,951

The accompanying notes form an integral part of these financial statements.

BALANCE SHEET

As at 31 March 2013

	Note	2013 \$	2012 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	36,193,819	35,989,345
Trade receivables	13	1,386,708	2,757,194
Grants receivable	14	5,726,753	7,747,477
Merchandise	15	-	27,884
Other current assets	16	3,363,024	1,238,950
		46,670,304	47,760,850
Non-current assets			
Investment in associated company	17	6,248,024	5,258,149
Property, plant and equipment	18	4,559,764	6,154,733
		10,807,788	11,412,882
Total assets		57,478,092	59,173,732
LIABILITIES			
Current liabilities			
Trade and other payables	19	11,720,205	12,015,763
Specific funds - programmes	20	117,908	117,908
		11,838,113	12,133,671
Net assets		45,639,979	47,040,061
Accumulated funds	21	38,653,152	38,516,278
Deferred grants			
Investment grants	22	2,505,007	2,505,007
Deferred capital grants	23	4,481,820	6,018,776
		6,986,827	8,523,783
		45,639,979	47,040,061

The accompanying notes form an integral part of these financial statements.

STATEMENT of CHANGES IN ACCUMULATED FUNDS

*For the Financial Year ended
31 March 2013*

	\$
2013	
Beginning of financial year	38,516,278
Total comprehensive income	136,874
End of financial year	38,653,152
2012	
Beginning of financial year	36,427,327
Total comprehensive income	2,088,951
End of financial year	38,516,278

The accompanying notes form an integral part of these financial statements.

STATEMENT of CASH FLOWS

*For the Financial Year ended
31 March 2013*

	Note	2013 \$	2012 \$
Cash flows from operating activities			
Cash receipts from customers		29,824,410	29,773,394
Cash paid to suppliers and employees		(60,262,234)	(56,415,879)
Net cash used for operating activities		(30,437,824)	(26,642,485)
Cash flows from investing activities			
Purchase of property, plant and equipment		(679,523)	(765,354)
Proceeds from disposal of property, plant and equipment		15,684	12,372
Interest received		224,160	119,947
Dividend received from associated company		-	1,750,000
Net cash (used for)/provided by investing activities		(439,679)	1,116,965
Cash flows from financing activities			
Grants received from Government		30,635,977	39,520,524
Grants received from National Arts Council		446,000	334,500
Cash held in trust		(48,041)	(37,061)
Net cash provided by financing activities		31,033,936	39,817,963
Net increase in cash and cash equivalents		156,433	14,292,443
Cash and cash equivalents at beginning of financial year		35,811,500	21,519,057
Cash and cash equivalents at end of financial year	12	35,967,933	35,811,500

The accompanying notes form an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For the Financial Year ended 31 March 2013

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

1. GENERAL INFORMATION

The Esplanade Co Ltd (the “Company”) is incorporated and domiciled in Singapore and is limited by guarantee. The address of the Company’s 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.

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 Basis of preparation

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

The preparation of these financial statements in conformity with FRS requires management to exercise its judgement in the process of applying the Company’s accounting policies. It also requires the use of certain critical accounting estimates and assumptions. Management has not identified any areas involving a higher degree of judgement or complexity, or areas where estimates and assumptions are significant and critical.

Interpretations and amendments to published standards effective in 2012

On 1 April 2012, the Company adopted the new or amended FRS and Interpretations to FRS (“INT FRS”) that are mandatory for application from that date. Changes to the Company’s accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

2. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

2.1 Basis of preparation *(continued)*

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

2.2 Income recognition

Income for the Company comprises the fair value of the consideration received or receivable for the sale of goods and rendering of services, net of goods and services tax, rebates and discounts. Revenue is recognised 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.

(c) Ticketing

Income from ticket sales are 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 Company, the amount can be measured reliably, and there is no uncertainty that it will be received.

(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 on fixed deposits

Interest income is recognised using the effective interest method.

2.3 Grants

(a) Grants received from the Government of Singapore (administered through the Ministry of Culture, Community and Youth ("MCCY"), previously Ministry of Information, Communications and the Arts ("MICA")) 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 recorded in the Company's financial statements are taken to the deferred capital grant 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 received for cyclical improvement works and replacement of assets owned by MCCY are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.

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

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

2. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

2.3 Grants *(continued)*

- (f) Grants received from the National Arts Council (“NAC”) are for meeting recurrent operating expenditure of the Drama Centre. Any operating surpluses will be set aside solely for use in Drama Centre’s operations and upgrading/maintenance of equipment.
- (g) Grants are also received from NAC for the acquisition of new assets and renovation/improvement works of assets owned by NAC that are located in Drama Centre, and are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.

2.4 Property, plant and equipment

(a) Measurement

(i) Property, plant and equipment

Property, plant and equipment are stated at cost less accumulated depreciation and accumulated impairment losses (Note 2.6).

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 property, plant and equipment includes expenditure that is directly attributable to the acquisition of the items. Dismantlement, removal or restoration costs are included as part of the cost of property, plant and equipment if the obligation for dismantlement, removal or restoration is incurred as a consequence of acquiring or using the asset.

(b) Depreciation

Depreciation is calculated using the straight line method to allocate depreciable amounts over their estimated useful lives. The estimated useful lives are as follows:

	Useful lives
Leasehold improvements	5 to 15 years
Plant and machinery	5 to 25 years
Production equipment	5 to 10 years
Artwork	5 years
Furniture, fittings and equipment	3 to 10 years
Computer software	3 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 Company and the cost can be measured reliably. Other subsequent expenditure is recognised as an expense in the financial year in which it is incurred.

2. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

2.4 Property, plant and equipment *(continued)*

(d) Disposal

On disposal of a property, plant and equipment, the difference between the net disposal proceeds and its carrying amount is taken to profit or loss.

2.5 Investment in associated company

Associated companies are entities which the Company has significant influence, but not control, generally accompanying a shareholding giving rise to voting rights of 20 percent and above but not exceeding 50 percent. Investment in associated company is accounted for in the financial statements using the equity method of accounting, less impairment losses, if any. The investment in associated company in the balance sheet includes goodwill.

Equity accounting involves recording investment in associated company initially at cost, and recognising the Company's share of its associated company's post-acquisition results, of which post-acquisition profits or losses are recognised in profit or loss and its share of post-acquisition other comprehensive income is recognised in other comprehensive income. These post-acquisition movements and distributions received from the associated company are adjusted against the carrying amount of the investments. When the Company's share of losses in an associated company equals or exceeds its interests in the associated company, including any other unsecured non-current receivables, the Company does not recognise further losses, unless it has obligations to make or has made payments on behalf of the associated company.

2.6 Impairment of non-financial assets

Property, plant and equipment and investment in associated company are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired. If any such indication exists, the recoverable amount (i.e. higher of the fair value less costs to sell and value in use) of the asset is estimated to determine the amount of impairment 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 assets recoverable amount since the last impairment loss was recognised. The carrying amount of an asset other than goodwill is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of amortisation or accumulated 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.

2.7 Trade receivables

Trade receivables are recognised initially at fair value and subsequently measured at amortised costs using the effective interest method, less allowance for impairment. An allowance for impairment of trade receivable is established when there is objective evidence that the Company will not be able to collect all amounts due according to the original terms of receivables. The amount of allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate. The amount of the allowance is recognised in profit or loss.

2.8 Leases

(a) When the company is the lessee:

Operating leases

Leases of assets in which a significant portion of the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessor) are recognised in profit or loss on a straight-line basis over the period of the lease.

2. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

2.8 Leases *(continued)*

(a) When the company is the lessee (continued):

Operating leases (continued)

When an operating lease is terminated before the lease period has expired, any payment required to be made to the lessor by way of penalty is recognised as an expense in the period in which termination takes place.

(b) When the company is the lessor:

Operating leases

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

2.9 Merchandise

Merchandise is stated at the lower of cost and net realisable value. Cost is determined on weighted average method. Cost includes all costs of purchase and other costs incurred in bringing the goods to their present location and condition. Net realisable value is the estimated selling price in the ordinary course of business, less the estimated costs necessary to make the sale.

2.10 Provisions

Provisions are recognised when the Company has a present legal or constructive obligation as a result of past events, it is probable that an outflow of resources will be required to settle the obligation, and a reliable estimate of the amount can be made. Where the Company expects a provision to be reimbursed, the reimbursement is recognised as a separate asset but only when the reimbursement is virtually certain.

2.11 Trade payables

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

2.12 Employee compensation

(a) Defined contribution plans

The Company's contributions to defined contribution plans are recognised as employee compensation expense when the contributions are due, unless they can be capitalised as an asset.

(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.

2.13 Foreign currency translation

The financial statements are presented in Singapore Dollar, which is the functional currency of the Company.

Transactions in a currency other than Singapore Dollar ("foreign currency") are translated into Singapore Dollar using the exchange rates at the dates of the transactions. Currency translation 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.

2.14 Government grant

Grants from the government are recognised at their fair value when there is reasonable assurance that the grant will be received and the Company will comply with all the attached conditions. Government grants relating to expenses are shown separately as other income.

2. SIGNIFICANT ACCOUNTING POLICIES *(continued)***2.14 Government grant** *(continued)*

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

2.15 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.

2.16 Cash and cash equivalents

For the purpose of presentation in the statement of cash flows, cash and cash equivalents include cash on hand and deposits with financial institutions.

3. INCOME

	2013 \$	2012 \$
Mall and other rentals	7,550,181	7,286,080
Venue hire and event services	7,426,904	7,770,197
Sponsorships and donations (Note 4)	6,036,705	5,483,765
Ticketing	4,349,366	7,444,637
Car parking	1,580,935	1,539,996
Other income:		
Capability Development Grant	618,600	315,000
WDA Grant	339,823	389,128
Merchandise sales	239,245	330,183
Interest income on fixed deposits	235,465	141,616
Tenant services	171,324	158,706
Royalties income	47,150	49,554
Income from guided tours	16,099	17,467
Gain on disposal of assets	8,347	7,677
Miscellaneous	357,724	331,516
	2,033,777	1,740,847
	28,977,868	31,265,522

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.

Capability Development Grant refers to funding received from NAC that enables the Company to develop industry capabilities in the areas of technical theatre, venue management and production management.

4. SPONSORSHIPS AND DONATIONS

	2013 \$	2012 \$
Non-tax deductible sponsorships and donations:		
Cash	2,095,623	1,965,010
In-kind	138,676	176,004
Tax deductible sponsorships and donations	3,802,406	3,342,751
	6,036,705	5,483,765

These donations 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 total relevant sponsorship expenses for the financial year ended 31 March 2013 did not exceed 30 percent of the total relevant sponsorship income for the same year.

5. EXPENDITURE

	2013 \$	2012 \$
Employee compensation (Note 6)	21,955,071	21,888,174
Rental of property (Note 7)	15,459,360	14,149,680
Property maintenance and utilities (Note 8)	13,452,373	12,759,856
Programming costs	12,765,015	14,079,090
Presentation services and relations (Note 9)	3,482,780	3,468,124
Marketing and communications (Note 10)	3,420,907	3,156,197
Other expenditure (Note 11)	5,352,932	5,983,410
	75,888,438	75,484,531

6. EMPLOYEE COMPENSATION

	2013 \$	2012 \$
Wages and salaries	17,886,021	17,747,391
Employer's contribution to Central Provident Fund	2,211,745	2,186,811
Other benefits	1,857,305	1,953,972
	21,955,071	21,888,174

Average number of persons employed during the financial year:

	2013	2012
Permanent staff	228	216
Contract staff	41	39
Full-time employees	269	255

7. RENTAL OF PROPERTY

The Government of Singapore has charged the Company rental of \$15,459,360 (2012: \$14,149,680) for use of Esplanade – Theatres on the Bay (Note 5). The rental is funded by way of a Government subvention.

8. PROPERTY MAINTENANCE AND UTILITIES

	2013 \$	2012 \$
Building and facilities maintenance	9,353,446	8,837,776
Utilities	3,996,560	3,820,731
Insurance	102,367	101,349
	13,452,373	12,759,856

9. PRESENTATION SERVICES AND RELATIONS

	2013 \$	2012 \$
Production services	2,704,543	2,666,820
Ticketing and event services	778,237	801,304
	3,482,780	3,468,124

10. MARKETING AND COMMUNICATIONS

	2013 \$	2012 \$
Advertising and promotion	2,840,234	2,478,622
Public relations	393,109	424,392
Sponsor services and development	105,693	159,984
Publications costs	81,871	93,199
	3,420,907	3,156,197

11. OTHER EXPENDITURE

	2013 \$	2012 \$
Depreciation of property, plant and equipment (Note 18)	2,205,688	2,869,560
GST expense	780,743	842,822
Anniversary Celebration expenditure	762,079	329,928
Professional and IT support charges	392,065	416,137
Office supplies, postage and communication	377,081	413,320
Travelling and transport	156,268	218,373
Merchandise		
Cost of merchandise sold	115,338	176,200
Allowance for diminution in value	23,954	2,063
Bank charges	117,118	164,346
Minor assets expensed	96,758	252,253
Governance costs		
External auditors' remuneration	72,700	64,700
Legal and secretarial fees	53,359	25,114
Internal auditors' remuneration	33,934	18,178
Write-back of allowance for impairment of trade receivables	(8,131)	(565)
Foreign exchange loss/(gain)	32	(493)
Miscellaneous expenses	173,946	191,474
	5,352,932	5,983,410

12. CASH AND CASH EQUIVALENTS

	2013 \$	2012 \$
Cash at bank and on hand	7,193,819	2,489,345
Fixed deposits	29,000,000	33,500,000
	36,193,819	35,989,345
Cash held in trust	(225,886)	(177,845)
Cash and cash equivalents per statement of cash flows	35,967,933	35,811,500

Cash at bank and on hand includes amount of \$214,940 (2012: \$102,284) which is the cash at bank and on hand for Drama Centre and it consists of funds derived solely from the operations of the centre and operating grant received from NAC, less payments made for operating the centre.

The fixed deposits with a financial institution mature on varying dates within 22 months (2012: varying dates within 10 months) from the financial year end. Interest rates on these deposits are variable and the weighted average effective interest rate as at 31 March 2013 was 0.92 percent (2012: 0.68 percent) per annum.

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounted to US\$182,559 (2012: US\$141,922) is held in trust by the Company for that association.

13. TRADE RECEIVABLES

	2013 \$	2012 \$
Trade receivables from:		
Associated company	1,993	1,001
Non-related parties	1,440,391	2,825,340
	1,442,384	2,826,341
Less: Allowance for impairment of receivables	(55,676)	(69,147)
Trade receivables – net	1,386,708	2,757,194

14. GRANTS RECEIVABLE

	2013 \$	2012 \$
Balance at beginning of year	7,747,477	18,679,172
Grants received from Government	(30,635,977)	(39,520,524)
Grants received from National Arts Council	(446,000)	(334,500)
Transferred to deferred capital grants (Note 23)	618,056	817,777
Released to profit or loss	28,443,197	28,105,552
Balance at end of year	5,726,753	7,747,477

Grants receivable are denominated in Singapore Dollars. 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.

14. GRANTS RECEIVABLE *(continued)*

Grants for cyclical improvement works and replacement of assets owned by MCCY received and receivable in the year ended 31 March 2013 amounted to \$1,400,268 and \$2,358,387 respectively (2012: \$8,122,454 and \$Nil).

Grants from National Arts Council are to be used solely for the operation of Drama Centre. Grants for purchase and replacement of assets owned by National Arts Council that are located in Drama Centre, received and receivable in the year ended 31 March 2013 amounted to \$617,502 and \$305,921 respectively (2012: \$10,288 and \$617,502).

15. MERCHANDISE

	2013 \$	2012 \$
At cost	28,973	35,267
Less: Allowance for impairment	(28,973)	(7,383)
At net realisable value	-	27,884

Full allowance was made for the remaining stocks with the closure of the Esplanade Shop in March 2013.

16. OTHER CURRENT ASSETS

	2013 \$	2012 \$
Recoverable expenditure and receivables	2,897,932	708,249
Recoverable from the associated company	39,051	19,561
Prepayments	403,221	487,900
Deposits	22,820	23,240
	3,363,024	1,238,950

17. INVESTMENT IN ASSOCIATED COMPANY

	2013 \$	2012 \$
Beginning of financial year	5,258,149	5,769,829
Share of profit	989,875	1,238,320
Dividends received	-	(1,750,000)
End of financial year	6,248,024	5,258,149

In the financial year ended 31 March 2012, the associated company paid dividends of \$5,000,000 to its shareholders. The Company received its share of the dividends based on 35 percent shareholding which amounted to \$1,750,000 in that year.

17. INVESTMENT IN ASSOCIATED COMPANY *(continued)*

The summarised financial information of the associated company, not adjusted for the proportion of ownership interest held by the Company, is as follows:

	2013 \$	2012 \$
Assets	34,151,000	31,783,000
Liabilities	19,895,000	20,356,000
Revenues	14,967,000	15,407,000
Net profits	2,828,000	3,538,000

Investment in the associated company includes goodwill of \$1,358,735 (2012: \$1,358,735).

Details of the investment in associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2013 %	2012 %	2013 %	2012 %
SISTIC.com Pte Ltd ("SISTIC")	Ticketing and ticketing related services	Singapore	35	35	2,505,007	2,505,007

Under the terms of the Shareholders' Agreement, Singapore Sports Council has an option to acquire all of the Company's shares in SISTIC at any time within a period of six months after the termination or expiration of the Application Service & Ticketing agreement between the Company and SISTIC. The purchase price of the shares to be acquired under the call option shall be the fair market value of the shares to be determined in accordance with the terms set out in the agreement.

18. PROPERTY, PLANT AND EQUIPMENT

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
2013								
Cost								
Beginning of financial year	3,058,705	4,713,898	11,793,291	357,616	7,651,903	1,974,866	21,577	29,571,856
Additions	-	208,394	10,820	60,000	104,702	24,318	209,822	618,056
Disposals	-	-	(2,000)	-	(251,010)	-	-	(253,010)
Transfers from capital projects in progress	-	-	21,577	-	-	-	(21,577)	-
End of financial year	3,058,705	4,922,292	11,823,688	417,616	7,505,595	1,999,184	209,822	29,936,902
Accumulated depreciation								
Beginning of financial year	2,324,872	3,240,617	9,213,686	357,616	6,373,881	1,906,451	-	23,417,123
Depreciation	198,395	403,237	905,150	9,000	623,344	66,562	-	2,205,688
Disposals	-	-	(1,400)	-	(244,273)	-	-	(245,673)
End of financial year	2,523,267	3,643,854	10,117,436	366,616	6,752,952	1,973,013	-	25,377,138
Net book value								
End of financial year	535,438	1,278,438	1,706,252	51,000	752,643	26,171	209,822	4,559,764

18. PROPERTY, PLANT AND EQUIPMENT (continued)

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
2012								
Cost								
Beginning of financial year	3,036,973	4,687,530	11,359,780	357,616	7,515,026	2,102,105	154,880	29,213,910
Additions	33,000	19,668	341,909	-	262,745	9,256	151,199	817,777
Disposals	(11,268)	-	-	-	(312,068)	(136,495)	-	(459,831)
Transfers from capital projects in progress	-	6,700	91,602	-	186,200	-	(284,502)	-
End of financial year	3,058,705	4,713,898	11,793,291	357,616	7,651,903	1,974,866	21,577	29,571,856
Accumulated depreciation								
Beginning of financial year	2,091,322	2,742,187	8,010,856	357,616	5,880,941	1,919,778	-	21,002,700
Depreciation	240,123	498,430	1,202,830	-	805,009	123,168	-	2,869,560
Disposals	(6,573)	-	-	-	(312,069)	(136,495)	-	(455,137)
End of financial year	2,324,872	3,240,617	9,213,686	357,616	6,373,881	1,906,451	-	23,417,123
Net book value								
End of financial year	733,833	1,473,281	2,579,605	-	1,278,022	68,415	21,577	6,154,733

19. TRADE AND OTHER PAYABLES

	2013 \$	2012 \$
Trade payables to:		
Non-related parties	2,503,972	1,850,059
Associated company	360	-
	2,504,332	1,850,059
Accrued operating expenses	5,925,369	6,676,998
Deposits received	2,157,024	2,265,176
Deferred income	778,045	950,025
Sundry payables	355,435	273,505
	11,720,205	12,015,763

20. SPECIFIC FUNDS - PROGRAMMES

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

	2013 \$	2012 \$
Balance at beginning and end of year	117,908	117,908

21. ACCUMULATED FUNDS

	2013 \$	2012 \$
Balance at beginning of year	38,516,278	36,427,327
Contributed by operations	(853,001)	850,631
Share of profits of associated company	989,875	1,238,320
Balance at end of year	38,653,152	38,516,278

Accumulated funds contributed by operations includes amount of \$107,071 (2012: \$213,100) which is contributed by the operations of Drama Centre. This results in an accumulated funds attributable to Drama Centre of \$328,219 (2012: \$221,148) as at the end of the financial year.

22. INVESTMENT GRANTS

	2013 \$	2012 \$
Balance at beginning and end of year	2,505,007	2,505,007

Grants for investments are taken to the investment grants account, and will be credited to the statement of income and expenditure upon disposal of the investment.

23. DEFERRED CAPITAL GRANTS

	2013 \$	2012 \$
Balance at beginning of year	6,018,776	8,015,407
Transferred from operating grants (Note 14)	618,056	817,777
Released to profit or loss	(2,155,012)	(2,814,408)
Balance at end of year	4,481,820	6,018,776

24. SIGNIFICANT RELATED PARTY TRANSACTIONS

In addition to the information disclosed elsewhere in the financial statements, the following transactions were entered into by the Company and its related parties on terms and bases agreed between the parties:

(a) Sales and purchases of goods and services

	2013 \$	2012 \$
Commission income received from associated company	16,102	22,498
Handling fees received from associated company	16,799	14,676
Director's fees received from associated company	2,700	-
Sales commission expense paid to associated company	72,311	100,107
Ticketing agency fees paid to associated company	171,888	215,018
Software maintenance fees paid to associated company	150,000	150,000
Other services paid to associated company	64,115	41,759
Legal fees paid to other related party	44,170	11,254

In addition, the associated company collects the proceeds from the sale of tickets for all events held at Esplanade – Theatres on the Bay, on behalf of the Company.

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

(b) Key management personnel compensation

Key management personnel (including a director of the Company) compensation is as follows:

	2013 \$	2012 \$
Salaries and other short term benefits	2,504,384	2,367,076
Employer's contribution to Central Provident Fund	99,667	86,040
	2,604,051	2,453,116

Number of key management in remuneration bands is as follows:

	2013 \$	2012 \$
\$500,000 to below \$600,000	1	1
\$400,000 to below \$500,000	1	1
\$300,000 to below \$400,000	1	1
\$200,000 to below \$300,000	5	5
\$100,000 to below \$200,000	1	-
Below \$100,000	-	-
	9	8

Although CEO of the Company is also CEO of NAC, the remuneration disclosed includes only the portion for his portfolio in the Company.

25. TAX

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption. Hence, the Company is not required to make provision for Singapore income tax in the financial year ended 31 March 2013.

26. COMMITMENTS

- (a) Contracted for at the balance sheet date but not recognised in the financial statements:

	2013 \$	2012 \$
Leasehold improvements and equipment	110,859	-
Works and services	163,874	344,212
	274,733	344,212

- (b) Operating lease commitments - where the Company is the lessee

The Company leases various photocopiers 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:

	2013 \$	2012 \$
Not later than one year	26,520	39,942
Later than one year but not later than five years	85,940	58,460
	112,460	98,402

- (c) Operating lease commitments - where the Company is the lessor

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

	2013 \$	2012 \$
Not later than one year	6,597,712	5,773,786
Later than one year but not later than five years	6,284,574	7,113,959
	12,882,286	12,887,745

27. FINANCIAL RISK MANAGEMENT**Financial risk factors**

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

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

27. FINANCIAL RISK MANAGEMENT *(continued)***Financial risk factors** *(continued)*

(a) Market risk

(i) Currency risk

The Company's currency exposure to the USD is as follows:

	2013 \$	2012 \$
Financial assets		
Cash and cash equivalents	225,886	177,845
Currency exposure	225,886	177,845

At 31 March 2013, if the USD had strengthened/weakened by 1 percent (2012: 1 percent) against the SGD with all other variables including tax rate being held constant, the Company's total comprehensive income for the financial year would have been \$2,259 (2012: \$1,778) higher/lower as a result of currency translation gains/losses on the USD-denominated financial instruments.

(ii) Interest rate risk

The Company is exposed to significant interest rate risk on its fixed deposits with financial institutions. Interest rates on these assets are variable (Note 12). The Company 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 Company.

The Company 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 Company 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 Company's major classes of financial assets are bank deposits, trade and other receivables and grants.

(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 and other receivables that are neither past due nor impaired are substantially companies with good collection track records with the Company.

(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 aged analysis of trade receivables past due but not impaired is as follows:

	2013 \$	2012 \$
Past due < 3 months	400,686	622,362
Past due 3 to 6 months	53,356	5,083
Past due over 6 months	13,151	7,946
	467,193	635,391

27. FINANCIAL RISK MANAGEMENT *(continued)***Financial risk factors** *(continued)*(b) Credit risk *(continued)**(ii) Financial assets that are past due and/or impaired (continued)*

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

	2013 \$	2012 \$
Gross amount	55,676	69,147
Less: Allowance for impairment	(55,676)	(69,147)
	-	-
Beginning of financial year	69,147	69,712
Allowance made	1,374	6,235
Allowance written off	(5,340)	-
Allowance written back	(9,505)	(6,800)
End of financial year (Note 13(b))	55,676	69,147

(c) Liquidity risk

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

The Company 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 Company's objectives when managing capital, which remains unchanged from the previous year, are to safeguard the Company's ability to continue as a going concern and to maintain an optimal capital structure.

Management monitors its capital based on net debt and total capital. Net debt is calculated as borrowings plus trade and other payables less cash and bank deposits. Total capital is calculated as accumulated funds plus net debt.

	2013 \$	2012 \$
Net debt	(24,247,728)	(23,795,737)
Accumulated funds	38,653,152	38,516,278
Total capital	14,405,424	14,720,541

The Company is not subject to any externally imposed capital requirements for financial years ended 31 March 2013 and 2012.

28. NEW ACCOUNTING STANDARDS AND FRS INTERPRETATIONS

Certain new standards, amendments and interpretations to existing standards have been published that are mandatory for the Company's accounting periods beginning on or after 1 April 2013 or later periods. The Company does not expect that adoption of these accounting standards or interpretations will have a material impact on the Company's financial statements.

29. 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 22 July 2013.

PARTNERS, SPONSORS & DONORS

ESPLANADE PARTNERS

BMW Asia Pte Ltd
Visa Worldwide Pte Limited

PROGRAMME SPONSORS

Asia Square Tower 1 Pte. Ltd.
Asia Square Tower 2 Pte. Ltd.
Aviva Asia Pte Ltd
Barclays Bank PLC
Bowen Enterprises Pte Ltd
BW Maritime Pte Ltd (c/o Mr Andreas
Sohmen-Pao)
Capitol Optical Company (Pte) Ltd
Chye Thiam Maintenance Pte Ltd
City Developments Limited
City Gas Pte Ltd (as Trustee)
Colours F & B Pte Ltd
Creative Eateries
DBS Bank Ltd

EFG Bank Ltd
Extra Space Singapore
Holdings Pte Ltd
Field Catering & Supplies
Pte Ltd (Polar Water)
FoodXservices Inc Pte Ltd (KooriMo)
Geneva Master Time Marketing
LLP (Patek Philippe)
Giant Hypermarket (c/o Cold Storage
Singapore (1983) Pte Ltd)
Gold Roast Food Industry Pte Ltd
(Viz Branz)
Goodrich Global Pte Ltd
Harry's International Pte Ltd
Hong Leong Foundation
Kenko Holdings Pte Ltd
(Kenko Reflexology & Spa)
Keppel Corporation Limited
Keppel Land Limited
KPMG Services Pte. Ltd.

Kwan Im Thong Hood Cho Temple
L.C.H. (S) Pte Ltd
Leung Kai Fook Medical Co Pte Ltd
(Axe Brand Oil)
LianBee-Jeco Pte Ltd (Braun Büffel)
Marina Bay Sands Pte Ltd
Merrill Lynch International Bank Ltd
Mitsubishi Electric Asia Pte Ltd
Morgan Stanley Asia (Singapore) Pte
No Signboard Seafood Pte Ltd
NTUC Fairprice Co-operative Limited
Precious Treasure Pte Ltd (c/o The
Fullerton Heritage)
Raffles Quay Asset Management
Pte Ltd (c/o Marina Bay Financial
Centre)
Sanofi-aventis Singapore Pte Ltd
Senoko Energy Supply Pte Ltd
Sharp-Roxy Sales (Singapore) Pte Ltd

Sin Mui Heng Food Industries Pte Ltd
Singapore Press Holdings Limited
SMRT Corporation Ltd
T.K.H Lighting & Electrical Trading
Pte Ltd
TATA COMMUNICATIONS Services
(International) Pte Ltd
The University of Melbourne (The
Faculty of the Victorian College of
Arts and the Melbourne
Conservatorium of Music)
Tung Lok Millennium Pte Ltd
United Parcel Service Singapore
Pte Ltd
Urban Redevelopment Authority
William Grant & Sons (Singapore)
Pte. Ltd.

CORPORATE PATRON

L.C.H. (S) Pte Ltd

DONORS

Aetos Security Management Ltd

Blue Speed Construction Pte Ltd

CIMB Bank Berhad

Cisco Systems (USA) Pte Ltd
(c/o Baurand Pte Ltd)

Deutsche Bank AG, Singapore

Esplanade Board Members

Focal Investigation & Security
Agency Pte Ltd

Foo Cheur Wee, Albert (Mr)

Fuji Xerox Singapore Pte Ltd

J & C Services

Gan Siew Yen, Janice (Ms)

Japanese Chamber of Commerce
& Industry, Singapore

Jinxuan Sculptures Contractor

Juan Kuang (Private) Limited

JYD Design Pte Ltd

K. V. Aiyappan (Mr)

Lee Foundation Singapore

Lee Mun Ping (Ms)

Lian Huat Management Services
Pte Ltd

Liao Tian Sze, David (Mr)

Makansutra Gluttons Bay Pte Ltd

NEC Asia Pacific Pte Ltd

Rajah & Tann Foundation (c/o
The Community Foundation of
Singapore)

Sami Khan (Mr)

Seow Lee Kian, Terene (Ms)

Sia Huat Pte Ltd

Tan Geok Swan, Mary Anne (Ms)

Tan Hwee Joo, Rachelle (Ms)

Tan May Po, Mabel (Mrs)

The United Agencies Pte Ltd

UNIT4 Asia Pacific Pte Ltd

Wei Long Electronics Engineering
Pte Ltd

Whizz-Work Pte Ltd

Wing Khong Pte Ltd

Zhan Chang Holdings Pte Ltd

IN-KIND SPONSORS

Abrakadoodle Art Studio For Kids
(Singapore) Pte Ltd

Agility Fairs & Events Logistics Pte. Ltd.

Capri by Fraser Changi City, Singapore

Field Catering & Supplies Pte Ltd
(Polar Water)

Lotto Carpets Gallery

Marina Mandarin Hotel

OSIM International Ltd

Sharp-Roxy Sales (Singapore) Pte Ltd

ESPLANADE PRESENTS PERFORMANCES

April 2012 to March 2013

Unless otherwise stated, all performances are from Singapore

Esplanade Festivals

A Date With Friends
(15 - 18 November)

CONCERT HALL

S.K. Poon's Glorious Years Concert
S.K. Poon, Xie Lei, Marcus Chin

**Yesterday Once More –
A Variety Special**

Max Surin, Tony Quek, Paul Cheong,
Wilson David, Mel & Joe, The Teepees

RECITAL STUDIO

**Hari Ini dan Semalam
(The Present and the Past)**
J. Mizan

CONCOURSE

An Unforgettable Evening
Hillary Francis

Music Dreamer Live!

Nostalgic Rendezvous
Dick Yip & The Minstrels

Sweet Memories

Lily Anna Nuris

Voices of Joy

Oriental Art Choir

OUTDOOR THEATRE

Back to the 60's II

William David

Getai Fun Nights

Wang Lei, Lee Pei Fen, Xu Qiong Fang,
Zhong Yao Nan, Yuan Jin, Li Bao En,
Lim Shiling, Fu Qing Ling, Chen Xiao
Xin, Zhang Xiong, Zhong Jin Ling

WORKSHOPS

**Community Workshop - Cup
Painting Workshop**
Justin Lee

A Tapestry of Sacred Music
(27 - 29 April)

CONCERT HALL

Da Pacem: Give Me Peace
The Hilliard Ensemble featuring
Monika Mauch (UK)

Glimpses of Faith: Gregorian Chant and Organ Recital

Schola Cantorum Sancti Gregorii,
Magni & Evelyn Lim

THEATRE

The New Voice of Qawwali

Faiz Ali Faiz (Pakistan)

RECITAL STUDIO

Melodies from the Temple Courtyard

Nanyin Ensemble of Stone Lion City
(China)

SACRED RHYTHMS (OUTDOOR THEATRE)

Dya Singh (Australia)
Iwasaki Oni Ken Bai (Japan)
Sakya Tenphel Ling

STIRRINGS (CONCOURSE)

Maadihul Mustafa
Samrah Al-Wehdah Al Arabia
**Sari-Sari Philippine Kulintang
Ensemble**

Thau Yong Amateur Musical Association

LAWN

Sacred Drumming of the Mandingue

Kelvin Kew with Lila Drums

TALKS

The Art of the Japanese Tea Ceremony

Chado Urasenke Tankokai
Singapore Association

Voice of the Vedas

Singapore Dakshina Bharatha
Brahmana Sabha

Mysticism of the Malay Keris

Singapore Keris Foundation

WORKSHOPS / OTHERS

Arabic Calligraphy Workshop
Faisal Somadi

Hilliard Ensemble Vocal Workshop

The Hilliard Ensemble (UK)

**Medicine Buddha Sand Mandala
Demonstration & Display**

Sakya Tenphel Ling

**Community Workshop -
Terracotta Workshop**

Angie Seah

Tatva Nada Meditation Workshop

Dev Kapil

Yoga Under the Stars

Dev Kapil

Baybeats

(29 June - 1 July)

ARENA (OUTDOOR THEATRE)

ANECHOIS

Cashew Chemists

Cockpit

Darren Ashley (Malaysia)

For this Cycle

Inch Chua & the Metric System

King Kong Jane

MOCCA (Indonesia)

Obedient Wives Club

Pep Talk

Run Neon Tiger

START OF THE DAY (Japan)

The Fast Colors

The Trees and The Wild (Indonesia)

CHILLOUT STAGE (CONCOURSE)

Bottlesmoker (Indonesia)

Carlos Castano (Philippines)

Deon

MONSTER CAT

Pastel Lite (Malaysia)

Stars & Rabbits (Indonesia)

Rachael Teo

POWERHOUSE (THE EDGE)

A Town In Fear

Black Diamond Folds

Copy Machine (Korea)

Embrace Them Ghosts

Godzilla

In Each Hand A Cutlass

King Ly Chee (Hong Kong)

Love Me Butch (Malaysia)

Plainsunset

PLOT (Thailand)

Rudra

The Bois

The Great Spy Experiment

Urbandub (Philippines)

OBSERVATION DECK

(library@esplanade)

Bottlesmoker (Indonesia)

Darren Ashley (Malaysia)

Deon

King Ly Chee (Hong Kong)

MONSTER CAT

PLOT (Thailand)

Stars & Rabbit (Indonesia)

START OF THE DAY (Japan)

The Great Spy Experiment

Urbandub (Philippines)

**BAYBEATS AUDITION ROUND 2
(OUTDOOR THEATRE)**

7nightsatsea

Dropbeat Heartbeat

Dyeth

Enesya

I Left A Monarchy

Light Up, Charcoal

Mannequins

Monsters In Living Flesh

Off The Cliff

Rocketswan

Stopgap

sub:shaman

The Good Life Project

Tricks & Cider

Vanessa Faith

While The Kids Are Surreal

WORKSHOPS / OTHERS

Baybeats 2012 Community Workshop

Tim Tay with participants from
Muhammadiyah Welfare home

**Baybeats Budding Writers
Programme**

**Baybeats-EY Emcee Mentoring
Auditions**

**Celebrate December
(14 - 31 December)**

CONCOURSE

A Flutey Affair

ACJC Choir

Come Alive

CrossCulture

Eugenia Yip & The Other Project

From Joy to Gratitude

Jeffrey Tan, R. Chandran and
Amy Cheng

Harp Trio

Magdalene, Katherine and Karen

John Lye featuring Clarence Chung

Kreutzer Ensemble

Pastelpower

Phil Brass

The Legendary Rojak Quintet

The Ukulele Girls & Jonathan Meur

The Vocal Consort

OUTDOOR THEATRE

Another Sunday Afternoon & Shelves

Babes Conde & Friends

Insight

Ireson

JuzSteel

Naughty Noor Nice

Neli Atiga

New Year's Eve

Vivien Tan, ShiLi & Adi and Blue Monks

NOIR

Summertimes Big Band

Trippin'P'etatuhs

White Noise

WORKSHOPS

Art & Craft Workshop

Puspita Chan and Tay Bee Aye

Paper Chandelier Workshop

Tang Ling Nah

ConversAsians

(31 May - 2 June)

RECITAL STUDIO

Gostan Forward

Marion D'Cruz (Malaysia)

In Conversation with Agus Ismoyo and Nia Fliam (Indonesia)

In Conversation with Akram Khan (UK)

In Conversation with Ong Keng Sen

In Conversation with Rahayu Suppangah (Indonesia)

In Conversation with Tim Yip (Hong Kong)

In Conversation with Tsung Yeh (USA/Singapore)

Presentation: Work-in-progress and discussion of Tarian Malam Ery Mefri (Indonesia)

THEATRE STUDIO

Dramatised Reading and Discussion: Model Citizens

Unplugged/Intercultural Theatre - Is It Urgent?

Alvin Tan and Haresh Sharma

Performance Excerpt: While Going to a Condition

Hiroaki Umeda (Japan)

WORKSHOPS

Asian Converse - Dance Master Class

Ery Mefri (Indonesia)

Body Method for Functional Movement Dance Masterclass

Hiroaki Umeda (Japan)

Choreography for Non- Choreographers Workshop

Marion D' Cruz (Malaysia)

Man Vs Nature - Dance Masterclass

Akram Khan (UK)

Myth of Tomorrow – Dance Masterclass

Akram Khan (UK)

Playing with Characters Workshop

Alvin Tan and Haresh Sharma

da:ns festival

(19 - 28 October)

CENTRESTAGE (THEATRE & CONCERT HALL)

Aspects of Love: An Evening of Ballet

Flamenco sin Fronteras

Paco Peña Flamenco Dance
Company (Spain)

TeZukA

Sidi Larbi Cherkaoui (Belgium)

Tobari - As if in An Inexhaustible Flux

Sankai Juku (Japan)

SHIFT (THEATRE STUDIO)

Aomori Project: Of Landscapes Remembered

Sioned Huws (UK)

Notion: Dance Fiction

Choy Ka Fai

Paris 1994/Gallery

The Dietrich Group (Canada)

Silences We Are Familiar With – An Ode to Love

Kuik Swee Boon and Bani Haykal,
with T.H.E Dance Company

NEXT GENERATION (RECITAL STUDIO)

Enthralled

LASALLE College of the Arts

The Third Space: Contemporary Asian Explorations in Dance

Nanyang Academy of Fine Arts

RASAS (CONCOURSE & OUTDOOR THEATRE)

Bhangra by the Bay

Shere Punjab

Dances from Mindanao

Liceo Folkloric Dance Troupe
(Philippines)

Dances from Myanmar

Ku Mu Dra (Myanmar/Singapore)

Jaipong

Gigi Dance Company (Indonesia)

Kabuki Unmasked

Sumizo Hanayagi (Japan)

Stories from the Ramakien

The Nang Yai Players of Wat Bat Don
(Thailand)

The Journey of Zapin

Sri Warisan

WHAT'S YOUR MOVE? (STAGE@POWERHOUSE)

ACTFA

Bollybeats

Celine Jessandra School of Performing Arts

Danz People

En Motion

Jitterbugs Swingapore

Jazz Inc

Line Dance Society Singapore

Natasha Studio

Zouk's Mambo Jambo™ regulars

da:ns FUN (VARIOUS LOCATIONS)

da:ns Kaki

Quick Change

Shall We Dance?

Jazz Inc

FOOTWORK (dance workshops as part of da:ns festival) (REHEARSAL STUDIO)

Broadway Jazz and Twinkle Toes: Pop Baby

L.A Dance Connection

Latin Samba and Paso Doble

ACTFA

**MV Jazz Dance and Twinkle Toes:
Hip Hop Baby**

Danz People

Twinkle Toes: Ballet Baby

Shanti Gomes

Twinkle Toes: Capoeira Baby

Bantus Capoeira Singapore

**da:ns festival Explorations
(VARIOUS LOCATIONS)**

Butoh Dance Workshop

Sankai Juku (Japan)

Rasas Talk: Javanese Dance

Nunuk Sri Rahayu (Indonesia)

Rasas Kabuki Workshop

Sumizo Hanayagi (Japan)

Osamu Tezuka Film Screening

(Japan)

Dedicated To You

(11 - 14 October)

CONCERT HALL

Bintang Hati - Malam Kenangan

**Zubir Said (Star of The Heart -
Remembering Zubir Said)**

Zizi Azah Bte Abdul Majid, Amri Amin, Orkestra Melayu Singapura, R Ismail, Datin Paduka Julie Sudiro, Rahimah Rahim, Nizam Rahman, Shahirah Jamaludin, Tengku Adil, Amni Musfirah, Rian Asrudi, Hatta Said and Sriwana

**Constellation - Esplanade's 10th
Anniversary Concert by Singapore
Symphony Orchestra**

With Lan Shui, Joshua Tan Kang Ming, Gabriel Ng, Dennis Lee, Toh Chee Hun, Kam Ning, Kelly Tang, Lim Yan, Singapore Symphony Chorus, Hallelujah Chorus and Lim Yau

Our Songs from the Heart

Singapore Chinese Orchestra with Tanya Chua, Joi Chua, Kelly Poon and Kelvin Tan

**Samarpanam – Memories from the
Silver Screen**

Radha Vijayan, Mohd Raffee, Anbarasan, Jayaraman, Muthu, Maniam, M K Errol, Ananthan, Daniel, Joe, Manimaran, Mohd Bashir, Mohd Noor, Nassir, Navin, Ravi, Abdul Rahman, Abdul Majeed, Bhavani, Elamaran, Erfan, Eswaran, Gunasegaran, Indra, Kamalanathan, Maheswari, Malarvizhi, Mohan, Muralikrishnan, Nallaiah, Prasana, Pravin, Seeni Mohd, Sountharvaley, Suriamurthi, Thilagavathy, Vicknesvari, L Vijayandran, Vadi PVSS

THEATRE

National Broadway Company

Ong Keng Sen, Iskandar Ismail, Zaini Mohd Tahir, Myung Hee Cho, Scott Zielinski, Kaye Voyce, Lok Meng Chue, Shah Tahir, Ashley Lim, Babes Conde, Tay Tong, Dick Lee, Amanda Tee, Aw Yeong Peng Mun, Benjamin Kheng, Chua Enlai, Denise Tan, Dwayne Tan,

Erwin Shah Ismail, Gani Abdul Karim, Glory Ngim, Jacintha Abisheganaden, John Lee, Jonathan Lum, Julia Abueva, Karen Tan, Leena Salim, Lim Yu-Beng, Rayve Tay, Tabitha Nauser

RECITAL STUDIO

**En Anubhavam – My Inspirational
Journey**

Priyalatha Arun, Roshni Pillay Kesavan, Shantha Ratii, Suganthi Kesavan, Jeyanthi Kesavan, Aravinth Kumarasamy, Bhagya Murthy, Ghanavenothan Retnam, Lakshmi Krishnan, Chitra Poornima Sathish, Shankar Rajan, Sushma Somasekharan, T. Ramanan

Poetic Charms

Ding Yi Music Company, Quek Ling Kiong, Ong Teck Chon, Lim Jing Jing and Tay Bak Chiang

Sound>Tracks

Atwell Jansen, Bani Haykal, Nigel Hogan, Saiful Idris and Esam "Slowjazz" Salleh, with art direction by Little Ong

THEATRE STUDIO

Casting Back

Casey Lim, Robin Loon, Nora Samosir and Christina Sergeant

Rant & Rave

Chong Tze Chien, Janice Koh and Siti Khalijah

SideBySide

Daniel K, Joavien Ng, Ming Poon, Scarlet Yu, and Tammy L Wong

**Flash: Back/Forward Video
Installation**

Alvin Tan, Michele Lim and Ctrl Fre@k

CONCOURSE

Dedication Station:

A Vocal Dedication

- A Chorus from Home by NUS Choir and SLO Children's Choir
- Folk Songs by The Main Wayang Company
- Singing Telegrams by NUS Resonance, ITE TAG, SMU Voix-La & Republic Rhapsody

Dedication Station:

Instrumentally Yours

- Andy C., Natalie Alexandra & Riduan Zalani
- Benjamin Lim Yi & Phua Ee Kia
- Katryna Tan & William Lim
- Leslie Low & Dharma (The Observatory) & Ang Chek Meng & Lionel Tan (T'ang Quartet)
- Mike Chiang & Huiwen Tow (VOX)
- Raghavendran Rajasekaran & Serene "Stan" Tan
- Rick Smith & Mohd Noor
- Riduan Zalani & Azrin Abdullah
- Shane Thio & Ng Sok Wah
- Sin Jin How & Yvonne Tay
- Tony Makarome & T.R Sundaresan
- Tze & Lazar
- Zubir Abdullah, Al Hafiz Jamat & Bobby Singh

Dedicated to Kids:

Forgotten Tales of Singapura

Ian Loy, Rizman Putra, Venytha
Yoshianthini, Serene “Stan” Tan and
Joseph Chian

OUTDOOR THEATRE

The Gift Box: All Time Favourites

60’s All Stars, Brian Richmond, Matthew
& The Mandarins, New Notes featuring
Gina Vadham, Zul and Friends

The Gift Box: Decade

Art Fazil, Bani Rahman, Budak Pantai,
Fendi Sahid, Jack & Rai, Jeremy
Monteiro, Kevin Mathews, Patrick
Chng, Paul Danial, Plainsunset,
Randolf Arriola, Rani Singam, Rosli
Mansor, Syed Munir Alsagoff, Tan Boon
Gee, Tay Kewei, Vanessa Fernandez
and Vinnie Gonzaga

The Gift Box: Ten Candles

Starlight Alchemy featuring In Each
Hand A Cutlass

The Gift Box: The Durian Awards

Andrew Lua, Alemay Fernandez, Ben
Poh, Darius Tan, Dwayne Lau, Er
Chow Kiat, Irene Ang, Jeremiah Choy
Jitterbugs Dancers, Joanna Dong,
Jonathan Lim, Joshua Wan, Kumar, Mei
Sheum, Najip Ali, Patricia Mok, Paul
Danial, Regi Leo, Selena Tan, T’ang
Quartet and Teo Boon Chye

Flipside

(18 May - 3 June)

RECITAL STUDIO

Circus INcognitus

Jamie Adkins (Canada)

Gamarjobat Show

Gamarjobat (Japan)

Paper Window

Ccotbbat (Korea)

CONCOURSE

Best-Loved

Vetta Quartet

GABEZ (Japan)

Kabong Lao (Laos)

SABOsTAGE

We Colour People

**Trainstopping – Next Stop,
Esplanade!**

Sightlines Productions

Ukulele Movement

- In collaboration with Seschawan
- In collaboration with Sheares Band

What’s Your Flava?

Chris Bucko, Dwayne Tan, Eden Ang,
Judee Tan, Julian Wong and Steven
Honeycutt

COURTYARD

Beasties

Kinetic Theatre (Australia)

OUTDOOR THEATRE

Dream of Dragons

Starlight Alchemy

Funny Bones Comedy Show

Funny Bones (Japan)

RODA, MON

Mumusic Circus (Spain)

WATERFRONT CANOPY / ROVING

Dreamz

Circus In Motion

Electric Tea Party & Race Car Beats

Ion Furjanic (USA)

WORKSHOPS

**Community Workshop - Circus
Skills Workshop**

Circus in Motion

DIY Headband Workshops

Esplanade Youths

**Huayi - Chinese Festival
of Arts**

(15 - 24 February)

CONCERT HALL

**Rainbow Verses – An Evening of
Poetry and Music**

Singapore Chinese Orchestra &
National Theatre of China (Singapore/
China)

Voices of Splendour

He Hui, Yuan Chenye & Zhu Huiling
with Singapore Lyric Opera Orchestra
(China/Singapore)

THEATRE

Antigone

Li Liuyi Theatre Studio (China)

Awakening

Edward Lam Dance Theatre
(Hong Kong)

Eighteen Springs

Zuni Icosahedron (Hong Kong)

RECITAL STUDIO

Harmony

HKCO Principal Huqin Quartet
(Hong Kong)

in::music

- BearBabes (Taiwan)
- Deserts Xuan (Taiwan)
- The Freshman: Sophomore’s Dream

The Magic Treetop

THEATRE STUDIO

Cooking a Dream

Full Show Lane Studio (China)

Thunderstorm

Tang Shu-wing Theatre Studio
(Hong Kong)

Twelve Angry Men

Nine Years Theatre

CONCOURSE

Bamboo Serenades

Ronald Tan & Friends

**Black Forest’s Forestation
Music Journey**

Black Forest

Echoes from the South

Sherly Lim & Johore Bahru
Experimental String Ensemble
(Malaysia)

Good Times Great Oldies

Stringanza

Joyous Melodies

Jing Ying Chamber Ensemble

Meet the BaoZ

Luo BaoLing Audrey & Ling Poh Foong

Reimagining Chinese Classics

Rit Xu Trio

Singing Our Songs

Shuang Zi Zuo

Sounds of the Sheng

Resonance

Storytelling @ the Concourse

Chen Zhao Jin & Li Te

The Elegance of Ruan

Ruan Xian Quartet

Up close with singer-songwriter

Lin Si Tong

Voices of Spring

Singapore Hokkien Huay Kuan Choir

FORECOURT

**Huayi Opening: Auspicious
Lion Dance**

Wen Yang Lion Dance Troupe

Festive Pulses

ZingO Festival Drum Group, Drummer
Studio, Wufang Singapore, Diabolo Art
(Singapore/Malaysia)

Rhythmic Celebrations

Blast!

Steps of Spring

Tip Tap Toes Dance Company

OUTDOOR THEATRE

Crazy For You

MICappella

Get Set Go!

Tay Kexin

Getai Starry Night

Lee Peifen, Zhuang Qing Yu, Ma Ai Ni,
Kiyoo Ting Ting, Sam Loo, Li Bao En,
Xie Wen, Wang Wei Liang & Anderene
Choo

Harmonies of Spring

Hwa Chong Chinese Orchestra

**Huang Mei Opera: An excerpt from
Mu Gui Ying - The Battle**

Traditional Arts Centre (Singapore)

Outdoor Sing-along

TCR Music Station

Passion in Strings

Andrew Lum & New Asia

Pipa Expressions

Pipa Society

Songs of Celebration

Chen Ming Pei, Kong Lan Xun, Qiu
Wen (Singapore/Taiwan)

Zheng in Spring

Paya Lebar Methodist Girls' Secondary
School & Xinmin Secondary School
Guzheng Ensembles

WATERFRONT CANOPY

Hand Puppetry by the Bay

Hui An Puppet Troupe (China)

TALKS

Insight into the Huqin Quartet

Chew Hee-chiat (Hong Kong)

**From Tradition to Modernity:
Understanding Chinese New
Year Prints**

Associate Professor Lee Cheuk Yin

What is a Classic Realist Play?

Nine Years Theatre

WORKSHOPS / OTHERS

Chinese Zodiac Animals Paper Cut

Yong Kah Kin, Song Yue &
Dennis Wong

**Parent-child hand puppetry
workshop: Monkey King and White
Bone Demons**

The Finger Players

**Parent-child workshop: Let's draw
animals of the Chinese zodiac**

Lee Kow Fong

**When We Celebrate Together
(12 Zodiac Signs) Community
Workshops and Exhibition**

Yong Kah Kin with AG Home,
Mountbatten Vocational School,
Pertapis Centre for Women and Girls
& Singapore Boys' Home

**Kalaa Utsavam - Indian
Festival of Arts**

(23 November - 2 December)

CONCERT HALL

**In Concert with Strings and Indian
Ocean**

Listening to Life

Bombay Jayashri & ensemble

THEATRE

Ramayana

Kalakshetra Repertory Company

RECITAL STUDIO

Beyond Grace

Bharati Shivaji & Vijayalakshmi,
Sara & Urs Baur

Passion of the Poets

Anil Srinivasan & Sikkil Gurucharan,
Navin Iyer & Thomas Marlin

Sita's Magical Forest

Apsaras Arts

Sounds of Bengal

Soumik Datta, Arif Khan and
Jason Singh

THEATRE STUDIO

Nalanda

Bhaskar's Arts Academy

Samhara

Nrityagram Dance Ensemble &
Chitrasena Dance Company

Twelfth Night

The Company Theatre

Up Close with Tarun Tejpal

CONCOURSE

Bollywood Masti

Bollybeatz

Latinindiano quartet

Radha Vijayan and group

Melody of Strings

Priyadarshini and Sharanya

Natya Vrinda

Sangeetha and Anjum

Nritta Sangeeth

Sruti Pegatraju

Ragamalika

Rhythms Aesthetic Society

Silver Screen Sirens

Aaj-Ki-Awaaz

Swaranjali

Ganesh and Sriram Balasubramanian

Tisra Roopa Sangeeth

Raghavendran Rajasekaran, Serene Tan, Narayanan Namasivayam & Kumaran Palaniappan

Venuganam

Prajwal Srikanth

OUTDOOR THEATRE

Opening Ceremony

Joshiley Bhangra

Sufi Gospel Project

Sonam Kalra

Yakshghana

Sri Idagunji Mahaganapathi
Yakshagana Mandali Keremane

TALKS

Ayurvedic Food and Diet

Dr Dharna, Om Vedic Heritage Centre

Romance of Miniature Paintings

Priya Maholay Jaradi

Tribal Textiles: Signatures of Identity

Jaina Mishra

WORKSHOPS / OTHERS

Community Workshop – Glass

Jar Painting

Vijaya Mohan

Henna Hand Painting

Meenal

Rangoli Sand Art

Vijaya Mohan

Vocal Masterclass

Bombay Jayashri

Moonfest - A Mid Autumn Celebration (28 - 30 September)

CONCERT HALL

Together We Laugh! A Crosstalk Performance

Xu Huimin, Qiu Shengyang, Ji Qingrong, Yan Jiabao, Zhang Ji, He Yunwei, Liu Hongyi, Su Weisheng, Yao Zhixiang, Li Chengwei, Zhu Degang, Fan Guangyao (China/Malaysia/Taiwan/Singapore)

THEATRE

A Dream of Red Mansions & The Lioness Roars

Hangzhou Yue Opera Troupe (China)

RECITAL STUDIO

The Elegance of Mid-Autumn – Li

Xiangting Guqin Recital (China)

THEATRE STUDIO

The Legend of Nezha

The Finger Players

CONCOURSE

Enchanting Folk Songs of China

Yin Yue

Live Broadcast @ The Concourse

Fun DJ

Mid-Autumn Cross Talk

Young People's Performing Arts Ensemble

Songs of Mid-Autumn

Soka Chorus

Zheng Harmonies

Yvonne Tay, Sophie Gay, Indra Chen

OUTDOOR THEATRE

Autumn Charms

Xingyi Ensemble

Moonlit Melodies

Yuan Jin and Xie Sheng Zhi

The Legend of Drums

The Percussion Assembly

THE EDGE

Moonfest Chinese Opera Stage

Chinese Theatre Circle, Sin Sin Rong He Teochew Opera Troupe, Shuang Ming Feng Hokkien Opera Troupe

WATERFRONT CANOPY / ROVING

Chinese Chess at Mid-Autumn

Singapore Xiangqi General Association

Fun with Chinese Riddles

Riddle Association (Singapore)

Roving Stilt Walkers

Wenyang Sports Association

TALKS

Origin of Chinese Chess

Singapore Xiangqi General Association

Storytelling with Zhao Jin

Chen Zhao Jin

The Diversity of Traditional Chinese Architecture in Singapore

Kelvin Ang and Dr Yeo Kang Shua

The Story of Chang Er Flying to the Moon

Chengzhu Mandarin Centre

WORKSHOPS / OTHERS

Backstage tour: Behind the scenes of a Street Opera Stage

Nick Shen

Lantern Making Workshop

Steve Chua

Lantern Walkabout

Tay Bee Aye & Li Fu Qiang

Li Xiangting Guqin Talk & Masterclass

In collaboration with Dingyi Music Company & National Arts Council (China)

Memories of Our Dialects

Jalyn Han

Parent-child: Discovering Chinese Opera Workshop

Tok Tok Chiang

Parent-child: Our Family Tree Workshop

Ng Johnny, Chai Chee Seam, Lee Meiyu, Sonas Lim

Poems on Home

Various schools

Windmill Making Workshop

Rene Ong and Stellah Lim

Mosaic Music Festival
(8 - 17 March)

CONCERT HALL

Esperanza Spalding – Radio Music Society (USA)

Gilbert O’Sullivan (UK)

Grizzly Bear (USA)

Joss Stone (UK)

Julia Stone (Australia)

Miles Smiles featuring Wallace Roney, Joey DeFrancesco, Omar Hakim, Darryl Jones, Larry Coryell & Rick Margitza (USA)

Mutemath (USA)

Salif Keita (Mali)

Tokyo Ska Paradise Orchestra (Japan)

MOSAIC CLUB (THEATRE STUDIO)

Acid House Kings (Sweden)

Grimes (Canada)

Tennis (USA)

world’s end girlfriend (Japan)

MOSAIC STUDIO (RECITAL STUDIO)

Gretchen Parlato (USA)

Kaki King (USA)

mouse on the keys (Japan)

My Brightest Diamond (USA)

Pablo Ziegler meets Tokyo Jazz Tango Ensemble (Argentina/Japan)

Wouter Hamel (Netherlands)

MOSAIC LIVING ROOM (CONCOURSE)

Andayoma

Ang Mo Faux

Az Samad (Malaysia)

Bright Young Things 2013

CLO

Dru Chen

Grayson Gilmour (New Zealand)

I Hate This Place

Jack and Rai

Johnny Alegre (Philippines)

Mariam John

New Kids “En Bloc” - Alicia Soh

New Kids “En Bloc” - Hariz & Lincoln

New Kids “En Bloc” - Yan Neil Chan

Quaystone

Randolf Arriola

Serenaide

Siti Zahidah

Tabitha Nauser with Erwin Angullia

The Impatient Sisters (Malaysia)

Tim De Cotta

Tropic Green

White Shoes & The Couples Company (Indonesia)

zsa zsa scorpion

MOSAIC MUSIC STATION
(OUTDOOR THEATRE)

Arajua

Atlas

Charles J Tan

Chok Kerong Trio featuring Tan Wei Xiang and Soh Wen Ming

Chronicles 5

Darren Ashley (Malaysia)

Dru Chen

Grayson Gilmour (New Zealand)

Humanfolk (Philippines)

Ireson featuring Diego Maroto and Nicole Duffell

Love/Comes

Omniform

OrkeStar Trio

Ped’s Band (Thailand)

Pleasantry

Project Ra: The Vibes Collective

Razorback (Philippines)

Rupa & The April Fishes (USA)

The Beatroots

The Experience Brothers (Indonesia)

The Mighty Mighty

The Trisno Trio

IN THE HOUSE (library@esplanade)

Az Samad

Grayson Gilmour

Gretchen Parlato

Humanfolk

Miles Smiles

New Kids “En Bloc” - Yan Neil Chan

Pablo Ziegler

Ped’s Band

Razorback

Tabitha Nauser

Wouter Hamel

MOSAIC MUSIC MAKERS
(REHEARSAL STUDIO)

Body-Tap! A Body Percussion Workshop
Riduan Zalani

In A Chord- Guitar Workshop for Absolute Beginners
Az Samad (Malaysia)

Introduction to DJ-ing/ Turntablism
DJ Koflow

Parent/Child Fun with Tubulum
Serene Tan

WORKSHOPS

Band Dynamic Workshop with Gretchen Parlato (USA)

Band Dynamic Workshop with Omar Hakim and Joey DeFrancesco (USA)

Up Close and Personal with Kaki King (USA)

National Day Celebrations (8 - 12 August)

CONCOURSE

Circles of Harmony Workshop
Ground-Up Initiative (GUI)

Commonwealth Secondary Chorale

D'Fusion

Face Painting

Katherine Mah from Little Crystal Paints

Harmony of Voices

The IJ Choristers

Kampung Games

Magic Show by Kyle Ravin

Neil Chan

Phil Brass

Sound of the Angklung

Loyang Secondary School

Stencil a Postcard Workshop

Anna Tan, Stencil Works

Up close and personal by Robyn & Terry

OUTDOOR THEATRE

Baba & Nonya Joget Party

The Main Wayang Co

Classics & Harmony

Panchamam Arts & Creation

Film Screening: The Team, The Kallang Wave, Tak Giu

Film Screening: The Teenage Textbook Movie

Film Screening: Homerun

In Each Hand A Cutlass

Keroncong D'Temasek

National Day Songs Sing-a-long

Ann Hussein, Cruz Teng, Denise Tan

The Suitcase

The Teng Ensemble

Unity in Diversity

Andika – Dikir Barat Performing Arts Group

We Remember

The Kimchi and The Laksas

FORECOURT

Jurong Primary School

Wellington Primary School

Yuhua Primary School

WATERFRONT CANOPY

The Forgery of Zenith Omphalos

TALKS

A Singapore Kampung Boy's Love Story with the World

Tay Lai Hock

Story of Singapore through Stamps

Alan Au Yong

The Changing Fashion of Singapore Women from 50s to 70s

Chung May Khuen

The Matchbox Story

Yeo Hong Eng

WORKSHOPS

Community Project - Circles of Harmony

Ground-Up Initiative

Octoburst! (5 - 7 October)

THEATRE STUDIO

My Forest Room

Katherine McLeod

CONCOURSE

1, 2 Drum!

Sin Jin How

Drawing Competition

Esplanade

《小青龙》 Little Green Dragon

Chengzhu Mandarin Centre

Music Express

Various

Nambikkai

Temple of Fine Arts

Somewhere Over The Rainbow

YMCA Youths (YD Gen & Y-Stars)

Super Juniors

Junior Edition

OUTDOOR THEATRE

Dikir Barat

Woodlands Ring Primary School

Film Screening - Children of Heaven

Directed by Majid Majidi (Iran)

Film Screening - I Not Stupid Too

Directed by Jack Neo

Oh Humpty Dumpty!

The Little Arts Academy

Wizard of Oz

Kids' Gallery Singapore

TALKS

KidsTalk

Various

Piano Project

Various

WORKSHOPS

ParentTALK: Draw Me A Story

Ah Guo

ParentTALK: Tell Me A Story

Kamini Ramachandran

ParentTALK: The Wonderful World of Stories

Rosemarie Somaiah

Percussion Instruments-Making Workshop

Sin Jin How

Community: Musical Instruments Workshop

Angie Seah

Community: Suncatcher's Workshop

Nuraidah Bte Abdul Rauf

OTHERS

Messages of Hope

Kensuke Miyazaki

Roving PLAYtime! Mascots

Pesta Raya - Malay Festival of Arts

(7 - 16 September)

CONCERT HALL

Konsert Bahasa Terindah (Songs of the Soul)

Mawi, Hijjaz, Muadz, Habibah Othman, Opick and NADI Percussion (Indonesia/Malaysia/Singapore)

Konsert Salam Mesra (Sincerely Yours, The Homecoming Concert)

Aaron Aziz, Adi Putra, Hetty Sarlene, Norazia Ali, Faisal Ishak, Imran Ajmain, Ahli Fiqir, Suhaimi Yusof and Khairuddin Shamsudin

RECITAL STUDIO

Ana Raffali

Ana Raffali (Malaysia)

Balada Tun Fatimah (The Ballad of Tun Fatimah)

Teater Kami

Bual, Bikin, Tayang Bersama Erma Fatima (In Conversation with Erma Fatima)

Erma Fatima (Malaysia)

Irama Ghazal (Rhythms of Ghazal)

Kumpulan Ghazal Yayasan Warisan Johor and Zaleha Hamid (Malaysia)

Ratu Layar Perak - Maria Menado (Maria Menado – Queen of the Silver Screen)

Maria Menado and Mustafa Ma'arof (Malaysia)

THEATRE STUDIO

Makan Raya dengan Chef Bob (Hari Raya Delights with Chef Bob)

Chef Bob

Tarian Malam (Night Dances)

Nan Jombang Dance Company (Indonesia)

CONCOURSE

Andari

Indra Nila Kirana

Mini Monsters

Sriwana

Wahana Deksu

XPDtari

OUTDOOR THEATRE

Bandangan Asli

Era Dance Theatre

Gendang Akustika

Jarhunis

Northbound

Orkestra Melayu Singapura

Perkumpulan Seni

SEYRA

West Java Silat Group

Wiyaga Cimande

TALKS

Talk on Malay Adat

Som Said

Talk on Songket

Suhaimi Nasrain

Talk on Beauty Secrets

Nazli Anwari

WORKSHOPS

Contemporary Songket Workshop

Normaya Nurdin

Yfest

(22 - 24 June)

Y-SINGSATIONS @ THE FAB LAB (CONCOURSE)

Cheng

Danny

Dominic Chin

Duane Ho

Hariz & Lincoln

Joie Mitchell Tan

Laraine

Replug

Shea Ng

The Tea Party

Y-Singsations All Stars

URBAN ZONE (OUTDOOR THEATRE)

BLOCK PARTY: The Boogie Showdown!

Lion City Lockers, KraftFunk, Speed Limit Crew, Milkyway Crew (Vietnam) and The Mighty Mighty

Game-O-Rama

Voltz Band

Nathan Hartono

ROAR! Rock Out, Always Reppin'

Da Fam Collective

ROYAL RUMBLE Bboy Battle & Showcase

Maximum Crew (Korea), Guerilla Collective and Luminiq Crew

The Mighty Mighty

Up Stage! A Dance Showcase

NTU MJ, NUS Dance Blast!, Redefinition, Faculty of VCA & MCM and LASALLE School of Dance (Motion graphics by SIDM, Nanyang Polytechnic)

While The Kids Are Surreal

HANGOUT (THE LAWN)

Active-8! A Graffiti Jam

BFFFF! (Best Friends For Future & Forever!)

Chekkit: Cosplay

Give-It-A-Go Graffiti

Graffiti Artist Visual Jamming Showcase

Swop Shop

Toy-Making Workshop

Daniel Yu

Vox Pop

SIXTEEN DANCE CHALLENGE & MASTERCLASS

Kumari Suraj (USA)

Kyogo Tsutsui (Japan)

Locking Khan (Korea)

Poppin J (Korea)

WORKSHOPS

Community Toy-making workshop

Daniel Yu with participants from the Singapore Boys' Home

Esplanade Series

Beautiful Sunday

A Symphonic Dance Spectacular!

Braddell Heights Symphony Orchestra

Around the World

SAF Central Band

Best Radio Hits

Marsiling Chinese Orchestra

Broadway Without Words

Audiolmage Wind Ensemble

Cartoon Fantasies

Sparkswinds

Dancing to Classics!

People's Association Youth Chinese Orchestra

From Page to Stage

Mus'Art Youth Wind Orchestra

Mother's Day Special - Chinese Concert

Ling Xiao, Ma Ai Ni, Li Chuan and hosted by Chen Ming Pei

Mother's Day Special - Malay Concert Khas Untukmu, Ibu

Rahimah Rahim and Najip Ali

Music On The Move!

Singapore Wind Symphony Youth Winds

Musical Blooms

Keat Hong Chinese Orchestra

Spring Blossoms

Hsinghai Art Association

TV & Film Hits!

Cheng San Chinese Orchestra

Bitesize

Appreciating Indian Dance – Bharatnatyam & Odissi

Apsaras Arts

Appreciating World Music

Joyce Teo

Costume Design for Theatre 101

Anthony Tan

Demystifying Western Opera

Singapore Lyric Opera

Exploring Chinese Bowed String Instruments - Erhu

Ding Yi Music Company

Gig Photography

Aloysius Lim

Introduction to Devising Theatre

Alvin Tan

Introduction to Guqin

John Thompson

Manga Mania

Ink Fusion

Music of the 60s in Singapore

Joseph C. Pereira

Samba do Brasil 101

Syed Ahmad

Spinning Exciting Tales

R. Chandran

Chinese Chamber Music

Melodies of Qin, Sheng & Ruan

Zhong Zhi Yue and Han Ying from Singapore Chinese Orchestra

Silken Expressions

Zhou Ruo Yu and Ma Huan from Singapore Chinese Orchestra

Strings Harmony

Tian Xiao & Gu Huai Yan from Singapore Chinese Orchestra

Chinese Theatre Series

Only You: The Fish of Lee Kang-sheng – The Journey in the Desert

Tsai Ming Liang (Taiwan)

Only You: The Intravenous Drip of Lu Yi-ching - The Dead Sea Where I Belong To

Tsai Ming Liang (Taiwan)

Only You: The Spider Demon of Yang Kuei-mei – The Evil Spirit in the Other World

Tsai Ming Liang (Taiwan)

The Village

Performance Workshop (Taiwan)

Coffee Morning & Afternoon Tea

Best Hokkien Drama Hits

Xie Jin Shi and Lindy Chia

Best of Fei Yu Qing

Hong Shao Xuan

Best of the Rocking 60's II

Jerry & The Neu Faces

Crooners Delight

Hillary Francis

Songs from Qiong Yao's Melodramas

TCR Music Station

Down Memory Lane

Romito Mendoza

Like in a dream - the classic songs of Liu Jia Chang

Cai Yiren

Songs of Zhou Xuan – The Golden Voice

Li Chuan

The Beatles' Ballads

Randolf Arriola

The Best of Paula Tsui

Jessica Tan

Take It Easy: A Tribute to The Eagles

Terry & Robyn

The Sound of Silence - A Tribute to Simon & Garfunkel

Terry & Robyn

Dance Appreciation Series

Introduction to Coppelia

Singapore Dance Theatre

Introduction to Sleeping Beauty

Singapore Dance Theatre

Feed Your Imagination

《十一》 Our 11th Brother: Lim Bo Seng's Formative Years

Drama Box

FML - Friends, Music, Lies

CHILL! PADI

Introduction to Chinese Bowed-Strings Instruments

Ding Yi Music Company

Model Citizens: A Drama-In-Education Programme

The Necessary Stage

Rumah Nenekku (Nenek's House) - A Malay Tapestry

Mini Monsters

Tales From The Pancatantra

Temple Of Fine Arts

Teachers' Networking Session 2013

Various

Footwork (as part of da:ns festival)

Argentine Tango

ACTFA

Bachata

En Motion

Ballet For Adults

Yu Shuhuai

Bollywood Dance

Bollybeats

Breaking

Natasha Studio

Broadway Jazz

L.A. Dance Connection

Burlesque

Jitterbugs Swingapore

Cuban Salsa

ACTFA

Korean Hip Hop

Celine Jessandra School of Performing Arts

LA Salsa

En Motion

Lockin' & Poppin'

Natasha Studio

Lyrical Hip Hop

Danz People

MV Jazz Dance

Danz People

Parkour

A2 Movement Agency

Parents & Kids: Dance Capoeira!

Bantus Capoeira Singapore

Parents & Kids: Hip Hop

Danz People

Street Cha Cha for Adults

En Motion

Swing and Traditional Jazz

Jazz Inc

Twinkle Toes: Ballet Baby

Shanti Gomes

Twinkle Toes: Capoeira Baby

Bantus Capoeira Singapore

Twinkle Toes: Hip-Hop Baby

Danz People

Twinkle Toes: Pop Baby

L.A. Dance Connection

Waacking

Danz People

Zumba

Bollybeats

Footwork for Community

Creative Movement workshops for seniors

Kuo Jing Hong

AVIVA-CARE Hip Hop dance workshops for Shuqun Secondary School

Danz People

CARE-Compassvale Secondary School dance workshop

Danz People

CARE-Pasir Ris Secondary School dance workshop

Danz People

Hip Hop dance workshops for Gracehaven Home

Danz People

PPIS Family Service Centre (East) dance workshop

Danz People

Students Care Service dance workshop

Danz People

Late Nite

Brand New

Sarah Cheng-De Winne

EARBLEEDWAXPOPFUZZKILL

Stellarium

Good Company

Chok Kerong

In Transit

Charlie Lim

Rebirth

Mohamed Noor

The Biggest Lie in the World

Hanging Up the Moon

The Real Me

Wayne Sandz

Tonight You're Mine

The Analog Girl

Very Merry Happy with Vocaluptuous

The Fold

The Tim O'Dwyer Ensemble

What The Moon Said

Rosli Mansor

Limelight

CHIJ Katong Convent Choir

Crescent Girls' School Symphonic Band

Dunman Secondary School Choir

Maris Stella High Symphonic Band

Nan Hua High School Symphonic Band

Raffles Institution Choir

Tanjong Katong Girls' School Symphonic Band

Tanjong Katong Secondary School Choir

Temasek Secondary School Choir

Victoria Junior College Symphonic Band

Mosaic

Hercules and Love Affair (USA)

Hiromi –The Trio Project featuring Anthony Jackson and Steve Smith (Japan/USA)

Richard Galliano Piazzolla Forever Septet – 20th Anniversary Tour (France)

Pentas

3 Permata

Adibah Noor, Jaclyn Victor and Misha Omar (Malaysia)

CD and Book Launch for Lagu-Lagu Kita

Mini Monsters

Danial & Buku Ajaib

Mini Monsters

Fiesta Seiya Sekata

- Ang Mo Kio Secondary School
- Bishan Park Secondary School
- Cedar Girls' Secondary School
- Djohan Abdul Rahman
- Evergreen Primary School
- Greenwood Primary School
- Naval Base Secondary School
- Qihua Primary School
- YangZheng Primary School

Ilham Pujangga

Yazid, Mayuni Omar, Kamali Hudi & Dalifah Sharil

Konsert Express Rakyat

Kembara

Muara - Malay Dance Festival

- Admiralty Primary School
- Aqmal
- Asb Persadaku Seni
- ASWARA (Malaysia)
- Azpirasi Dance Group
- Bedok Green Secondary School
- Bishan ITE
- Bukit Batok Secondary School
- Deyi Secondary School
- Guanyang Primary School
- Hillgrove Secondary School
- Jiemin Primary School
- Majlis Pusat Kirana Seni
- NADI
- Nanyang Polytechnic
- Ngee Ann Primary School
- Northland Primary School
- Nus Ilsa Tari
- Orkestar Trio
- Pasir Ris Secondary School
- Perbayu - Beztari (NTU/NIE)
- Perkumpulan Seni
- Rafaat Hamzah
- Raffles Institution
- Republic Polytechnic
- Rudy Djorhanaen

- Sekolah Menengah Kejuruan 8, Surakarta (Indonesia)
- Sembawang Primary School
- Sembawang Secondary School
- Singapore Polytechnic
- Sri Warisan
- Sriwana
- Tampines Secondary School
- Teater Tari Era
- Teck Whye Primary
- Temasek Polytechnic
- Taratak (Indonesia)
- Wellington Primary School
- Woodlands Secondary School
- Yio Chu Kang Secondary School
- Zaibaktian

Oh! Bangau

Collaboration with National Arts Council and Esplanade – Theatres on the Bay. Produced by Era Dance Theatre, featuring dancers from Azpirasi, Artis Seni Budaya Fuchun CC, Era Dance Theatre, Kirana Seni - Majlis Pusat Perkumpulan Seni and Sriwana

Ery Mefri Dance Workshop

Ery Mefri (Indonesia)

Workshop on Good Songwriting

Dato' M Nasir

PLAYtime!

The Magic Jungle

The Magic Ocean

The Magic Seashore

The Magic Treetop

Raga

Dance India Showcase

Leela Samson (India), Aditi Mangaldas (India), Shantha Ratii (Singapore) and Arushi Mudgal (India)

Glimpses of Angkor

Apsaras Arts

Kaveri - The River of Life

Bharathaa Arts

Krishna: The Dance Musical

Soorya (Singapore)

Onam Nite 2012

Singapore Malayalee Association

Spectrum

Beyond Colours

Yong Siew Toh Conservatory of Music
New Music Ensemble conducted by
Diego Masson

Canvas of Nature

Asian Contemporary Ensemble
conducted by Kah Chun Wong

Music from the Heart

Robert Casteels

Pictures of America

Kam Ning and Albert Tiu

Sensing Sounds

Yong Siew Toh Conservatory of Music
New Music Ensemble conducted by
Joyce Koh

The Studios

a LIFE performance

Joavien Ng

Afar

Drama Box

Bleeding Grace

Teater Ekamatra

Crossings

The Necessary Stage & Trafik

Freud's Last Session

Blank Space Theatre Company

RAW: Empty (.) Interval

Li Yong Wei with Dorothy Png, Julius
Foo and Lim Chin Huat

RAW: Focus

KHAM cie featuring Olé Khamchanla,
Chan Sze-Wei and Jereh Leong
(France/Singapore)

RAW: Homogeneous

Patricia Toh

**Tell Me When to Laugh and
When to Cry**

Peter Sau

The Perfection of 10

Sean Tobin

The Song of the Brokenhearted Tiger

3 Tigers

WORKSHOPS

Contact Improvisation 101

Li Yong Wei

Dance workshop

Olé Khamchanla (France)

Parenting your characters

Jie Shyh Jih

The History of Singapore Workshop

Sean Tobin

**The interplay between Text and
Movement Workshop**

Teater Ekamatra

At The Concourse

April 2012

Instrumentally Yours

- After Six
- BBE Gen-Y Kolintang Ensemble
- Degung Singalagena (Indonesia/Singapore)
- Faizal Bohtiar
- Huqin Association
- Kaze Flute Ensemble
- NUS Rondalla
- PLMGS Cherubs
- Rezonance Harmonica Ensemble
- S M Anand & G. Nityanandan
- Singapore Broadway Harmonica Ensemble
- The Heavy Metals Tuba Quartet
- The Pipers Guild
- The Zen Ensemble
- Yvonne Tay & Indra Chen

May 2012

Songs from the Heart

- CrossCulture
- Evokx

- ITE Show Choir
- Oriental Art Choir
- Regent & Tampines Secondary School Show Choirs
- Singapore Indian Fine Arts Society
- That Acappella Group T.A.G.
- Yin Yue & Yi Wen
- Young Once

June 2012

Half Time!

- A Date with the Cows by Cows on a Boat
- B5 Brass Goes Around The World by B5 Brass
- Celebrate Father's Day with NUS Harmonica Orchestra
- Funk Acoustics by FKMK
- Hits! by The Kreutzer Wind Ensemble
- Jazz Meets Latin Pop by The Odd.inary Trio featuring Shili and Adi.
- Let's double-time by The Odd.inary Trio
- Lovelectric by I hate this place
- Nanyin Summer Revolution by Cai Yayi & Friends
- Songs from the tunnel by The Lost Hat
- Stop, Rewind, Play by Kok Jun and friends

July 2012

Jazz in July

- A Little Blue Jazz by Elaine Lam
- Blues Greens & Beans: Tribute to the Hammond Legacy by The Aynsley Green Organ Transplant

- Disney Jazzed Up! by Tessera (Too) featuring Wendy Phua and Sharon Nunis
- Dos Mazos + Bajo by Ramu, Serena and Brandon
- Guitar Dialogues by Daniel Purnomo and Tony Clayton Chong
- Human, Spirit, Love by Joel Chua featuring Vincent Tan and Anson Fung
- Maya Nova
- NOIR
- Original Music from Enrico Rava and Felix Phang by FEED Quartet
- Rani and Kerong Live!
- Sassy Swinging by Clarice Handoko and Jive Collective
- Soul Hip by Rustic Vibes
- Standard Definition Trio
- The Fusionazz Project – Acoustic Sessions
- the gene pool
- The Groove in Jazz by The Light Hitters
- The Reflections Quartet
- The Songs of Cole Porter by Bright Young Things 2012 - V-v-v-Voyager
- The Songs of George Gershwin by Bright Young Things 2012 - Black Shirts
- The Songs of Irving Berlin by Bright Young Things 2012 - Free Beer
- The Music of Joe Henderson by Corey Manders Duo

August 2012

Postcards from Home

- Cosmic Armchair
- Jonathan Meur
- Juliet Pang & White Noise
- Ministrie of Bellz
- Ng Chee Yang
- NUS EML - Sean Yap, Timothy & 8-Bit Brothers
- NUS EML - Syafiqah 'Adha
- Ocean's Children
- Pixel Apartment
- RI String Ensemble
- Sari Sari Kulintang Ensemble
- Sheena Hong
- Tisra Roopa Sangeeth
- The Dumbdumbs
- Timothy Koh

September 2012

Crossing Borders

- Angklung Serenade
- Degung SingaLagena
- J Sham
- Los Cucurrus
- Lu Heng & Friends
- ShiLi & Adi
- Singapore Gamelan
- TiGaia

October 2012

Songs We Grew Up With

- Hariz & Lincoln

- Insight
- Keroncong D'Temasek
- Kongero (Sweden)
- Nicole Verghese
- NUS High School Choir
- Polka Dot + Moonbeam
- The Glue (Switzerland)

November 2012

Remember November

- Aryan Band
- Cashew Chemists
- Crossover
- Jaime & Marcus
- Joyful Strings
- Log-A-Rhythm
- Nurul Huda
- One Hat Town
- PennyLane
- Teapot & Cookies
- The Sets Band
- Veda9
- VIBES

December 2012

A Vocal Weekend - A Cappella Set

- NUS Resonance
- Republic Rhapsody
- VocaBlends

A Vocal Weekend - Classical set

- Moira Loh and Teng Xiang Ting
- NAFA Vocal Quartet
- Jeremy Koh and Chong Peir En

A Vocal Weekend - Folk Songs

- NUS Indian Instrumental Ensemble
- VocaBlends
- Young Voices Choir

A Vocal Weekend - Show Choir set

- School of Science & Tech Show Choir
- VocaBlends

A Vocal Weekend - Songs from our Youth

- Meridian Junior College Choir
- Nanyang Chorale

Solstice

- Aric Hidir
- Joie & Joel
- International Festival Chorus
- The Sam Willows

January 2013

New Beginning

- Atlas
- Atwell Jansen
- Cherie Ko
- Erwin Angullia
- Gabriel Lynch and Jonathan Meur
- Gareth Fernandez featuring Darrell Tan
- Godzilla
- Joshua Tan
- Marcel Lee Pereira & Friends
- Pastelpower
- Rebecca and Alfred
- Schmann Quintet
- Sean Harrison

ESPLANADE PRESENTS PERFORMANCES

April 2012 to March 2013

- Seyra
- Take Two
- The Huckleberry Friends

February 2013

Time After Time

- Alicia Soh & Friends
- Alicia Pan
- B5 Brass
- Bevlyn Khoo
- Clarice Handoko
- Elaine Lam
- Jerome Won, Aaron Lim & Chi Seng
- Nizar Fauzi & Friends
- Northbound Trio
- ShiLi & Adi

March 2013

Braddell Heights Symphony

Flute and Music Academy

From Bach to Mendelssohn

Amato Strings

From the Land of the Morning Calm: From popular to traditional music, to Pansori and more...

Coco Kyeong-Hwa Jeong

Happy Three Friends

“Have I told you lately”

Matthew Quek & M-QUADRANT

Musical Selections from Edges the Musical

Benjamin Kheng, Mina Kaye, Linden
Furnell & Kristy Griffin

Naada Layam

Panchamam Arts & Creation

Oriental Melodies

Nanyang Polytechnic
Chinese Orchestra Ensemble

PIANOMANIA!!!

Students of Benjamin Loh

Rhythms Aesthetic Society

SOTA

Tisra Roopa Sangeeth

Raghavendra & group

On The Waterfront

April 2012

Bridging The Blues

- Blues Looping by Randolph Arriola
- Dave and the Blues Machine
- FungkiMunkees
- Heritage
- Skunk Jive

Lyrics Not Included

Paint the Sky Red

What A Wonderful World

- Black Mountain Celtic Ensemble
- Marisma Flamenco
- NUS Singa Nglaras Gamelan Ensemble

Young & Free

- Dropbeat Heartbeat
- Hariz & Lincoln
- Megan & Chaice
- Victoria Street

May 2012

Lasalle School of Contemporary Music Concert

- Fung Beng Seng Anson
- Han Nay Lwin Lwin
- Hendry Gemi
- Janette
- Mohamed Arif Bin Zulkipli
- Mohamad Izzat Bin Abdul Manan
- Soh Pei-Shan Alicia
- Thia Wei Cho Benjamin

Rocking Good Times

- Cockpit
- Tenderfist
- The Zozi

June 2012

Daddy-cations

- Andika Dikir Barat
- Munkee Business
- Syltra Lee

Rocking The Region: Indonesia

- Armada Racun
- Dried Cassavas
- The Experience Brothers

July 2012

Acoustica

- Hanging Up The Moon
- Hillary Francis

M.I.S.cellaneous

- Astrolab

- Atlas
- Love/Comes

Muara - Singapore Malay Dance Festival 2012

Era Dance Theatre

Under the Influence

- Cheating Sons
- Heritage
- My Writes

August 2012

Hits from Nusantara

- Blue Monks featuring Roze Kasmani
- Ministrie of Bellz
- Zaibaktian and the TuneSpheres

Living La Vida Local!

- BronzAge Gamelan Ensemble
- Pioneer Chinese Orchestra
- Tze n Looking Glass Orchestra

Rhyme and Reason

- Akeem x Zul Mystroe
- Mark Bonafide
- [the] AtticGenesis
- TheCrazy88
- XS.One The Regimentm
- Young

September 2012

Aku Suka Rock & Roll!

- Aryan Band
- Raven
- Shafyre

November 2012

Blue Velvet

- Blue Velvet by Tokyo Blue
- Mark Lim and Friends
- Skunkjive

Bollywood Nights

The Vasantham Boys

Flower Power

- Chocolate Thunder
- Flame of the Forest
- The Zozi

December 2012

A Vocal Weekend

- 53A
- Key Elements
- Rio Silaen and Voi-Cappella (Indonesia)
- Rio Silaen and Voice of Indonesia (Indonesia)

January 2013

Brand New Headings

- ANECHOIS
- Comic Strip
- Jon Chong
- Ng Chee Yang

Flow of Melodies

- Raffles Alumni Chinese Orchestra
- Renny & Clarence
- Sparkle Live Music

Fusion Vision

- GammaRays
- Sa Trio

Great Vibes

Syltra Lee

Trend-spotting

- Anson Fung Quartet
- Retro Groove
- SAF MDC Vocal Ensemble

February 2013

February Freshie

- Another Sunday Afternoon
- Sapporo Safaris
- These Brittle Bones
- weish

One Fine Day

- Fusion FM
- Lu-Li-Lu
- Miaoru
- Playground Studio
- Sa Trio

March 2013

Breaks 'n' Beats

- Da Fam
- The Grizzle Grind Crew

Drumming Up a Spirit

- Ootini!
- Sambiesta
- Voodoo

Reggae O.Regional

- Cesspit
- Comic Strip
- Instigator Afrobeat Orchestra
- Redemption (Malaysia)
- The Full Pledge Munkees
- The Sallys
- Virus Cinta

Soul Sessions

- Daryl Lai
- Roze Kasmani

Visual Arts

13 Steps: In the Affairs of Cats and Dogs, the Government's Involved and So Shall We

Chua Boon Kee

A Certain Grace:

Photography from Bandung

Deden Hendan Durahman, Henrycus Napit Sunargo, Sari Asih & curated by Zhuang Wubin (Indonesia/Singapore)

Alone

Mohd Haffidz Bin Abdul Razak from Lasalle College of the Arts

Baybeats Photo Exhibition

Yfest & Baybeats Budding Photographers 2011

小城故事 Chinese in the Small Towns and Rural Areas of Southeast Asia (2010)

Zhuang Wubin

Circles of Harmony

Ground-Up Initiative, involving 12 Voluntary Welfare Organisations

Crest of the Sunbears

Deddy Irawan, Keith Tsang, Nadya Widjaja and Ng Jian Zhang from Singapore Polytechnic, School of Digital Media and Infocomm Technology

Composition II - Recollection

Teo Huey Ling

Deadline

Sandhya Prabhat from New York University's Tisch School of the Arts Asia, Singapore

Dear Thuriya

Jean Loo Qing Wen & co-curated by Objectifs

FLUTTER

Srinivas Bhakta

Frog in a Well

Srinivas Bhakta

Garbha

Eko Prawoto (Indonesia)

Greytown

Yukihiro Tsujita (Japan)

Happy Family of Five (开心家庭)

Chua Boon Kee

Hunger Pangs

Abu Sufian B M, Lee Shu Yun, Low Wai Yin and Olivia Lie from Nanyang Polytechnic

HUSH BABY

Tan Wei Keong

Kevin

Ding Xiao (Clio) from Nanyang Technological University, School of Art, Design and Media

Marina Bay Singapore Countdown 2012 Photo Exhibition

Various Photographers

Mirrors of Identity

Jaina Mishra (India/Singapore)

Mix: Re/Tape

Neo Kim Seng

Nothing is Forever

Yeo Lee Nah

Plant Story

Kai-Sen Chan from New York University's Tisch School of the Arts Asia, Singapore

Orange Cloud

Albert Liang & House Liu (Taiwan)

Our Places, Our Stories

Anthony Chen, Bryan van der Beek, Boo Junfeng, Chang Kai Xiang, Deanna Ng, Elgin Ho, Eva Tang, K. Rajagopal, Mervyn Teo, Ore huiying, Royston Tan, Sam Kang Li, Victric Thng, Wong Maye-E. Co-curated by Objectifs Centre for Photography and Film Singapore

Overhead Clouds

Yeo Lee Nah

Rangeela

Vijaya Mohan & Voluntary Welfare Organisations

Rangoli Razzle Dazzle

Vijaya Mohan

Recall

Cheng Huiyi, Lin Yanzhu and Wang Yuqing from Da Yeh University, Department of Visual Communication Design (Taiwan)

Realisation

Alan Teh Mao Zhi, Chen Zhang Kai, Fernanders Koak, Jake Wu Zhong He and Jessica Chung Soo Jiit Yi from Nanyang Polytechnic

Reality TV

Pok Sim Loong from Nanyang Technological University, School of Art, Design and Media

Sacred Garden

Tay Bee Aye, Ranae Lee, Susan Ong Geok Mu, Loh Sau Kuen & various community groups

Santa is Here

Christina Oer

Sarong

Agus Ismoyo & Mia Fliam, Brahma Tirta Sari Studio (Indonesia)

Search.Transmit

Paviter Singh

Tanah Ini Ku Punya (Land/Earth I Owned)

Ahmad Abu Bakar

Terra Coatta

Angie Seah with Bedok Radiance Seniors Activity Centre, Boy's Town, Fei Yue Neighbourhood Link (Bukit Batok) and MCTC Community Services Society

<剑气> The Breath of a Blade

Tay Bak Chiang

The Exponential Explosion of Little People

Dawn Chua from Lasalle College of the Arts

The Paper Ball

Justin Lee

The River We Share

Arif Ayab, Chakkrit Chimnok, Jeremy Hiah, Jerome Ming, Jittima Pholsawek, Paisan Plienbangchang and Vichukorn Tangpaiboon (Thailand/Singapore)

The Stage: Alive in Motion

Doni Maulistya, Iwan Effendi & Octo Cornelius (Indonesia)

The Tale of Constellations

Puspita Chan

TOURBILLION

Michelle Yu (Hong Kong/UK)

Tribute - The Exhibition

Tuna Banana

Benjamin Chan, Kae Jian and Peter Lam from Singapore Polytechnic

Udara Yang Bergerak (Air that is moving)

Grace Tan

When we celebrate together (Huayi Community Project)

Yong Kah Kin

Wind on My Wings

Teo Huey Ling

Special Events

Elaine Paige with Special Guest Kris Phillips

Collaborations

Blue Planet Live!

Singapore Symphony Orchestra

Community Concert: K-Attack II

Nanyang Polytechnic Chinese Orchestra

Community Concert: OMM Prom 2013 "All-American"

Orchestra of Music Makers

Community Concert: Off On A Movie Adventure

West Winds

Community Concert: Philharmonic Winds Goes Pop

The Philharmonic Winds

Community Concert: SINGAPORE! A Musical Celebration

Singapore Wind Symphony

Contact 2012 - T.H.E Dance Company Double Bill

As is by Xing Liang and Hey Man by Kim Jae Duk

**ESPLANADE PRESENTS
PERFORMANCES**

April 2012 to March 2013

**Contact 2012 - T.H.E Second
Company Triple Bill**

Somewhere.. We Hear by Kuik Swee
Boon, The Butterfly Effect by Sebastian
Ledig, and That Which Remains by
Liz Fong

Dance of An Angel

Harp Performance by Katryna Tan

Fiddle Faddle International

Singapore Chinese Orchestra

M1 Fringe Festival: Best of

Necessary Stage

M1 Fringe Festival: Deproduction

Association San-Heste | Perrine Valli
(France/Switzerland)

**M1 Fringe Festival: Going on The
Way to Get Lost**

GOTANNDADAN (Japan)

**M1 Fringe Festival: Sonic Fringe - A
Doublebill Featuring Fluid Piano |
Piano + Laptop Live!**

Kyo Ichinose Teruyuki and Nobuchika
(Japan)

M1 Fringe Festival: Tao Te

Ferenc Feher (Hungary)

**M1 Fringe Festival: the holycoaster
s(HIT) circus**

PENG!Palast (Switzerland/Germany),
Machol Shalem Dance House (Israel)

M1 Fringe Festival: Xtra Large

Compagnie Irene K (Belgium)

**Marina Bay Singapore
Countdown 2013**

SIFAS Festival 2013

Soul Journey - Cicada Zen

Siong Leng Musical Association

T'ang Quartet's UPSized Christmas

The Return of Jazzy Christmas Duets

Jeremy Monteiro and Friends

we 'heart' emma

HIRERS' PERFORMANCES

April 2012 to March 2013

Unless otherwise stated, all performances are from Singapore

CONCERT HALL

APRIL 2012

Singapore Symphonia Company Limited

- Gala - Sarah Chang
- Concierto Pastoral
- The Bartok Second
- Pictures at an Exhibition

Singapore Indian Fine Arts Society

SIFAS Festival 2012: Nada Sangamam - Musical Confluence

Singapore National Youth Orchestra

SNYO Concert - Music & Literature

Yong Siew Toh Conservatory of Music

Conservatory Orchestra Series 2012: Scottish Light and Russian Darkness

Ibrand Strategy Group Pte Ltd

Alley Cats (Malaysia)

Victoria Junior College

Symphony of Voices 2012

The Philharmonic Winds

The Philharmonic Winds In Concert

MAY 2012

Singapore Symphonia Company Limited

- A Night in Vienna
- Casual Concert
- Carmina Burana

National Arts Council

Singapore Arts Festival 2012: The Flight of the Jade Bird

Gazprom Marketing & Trading Singapore Pte Ltd

Gazprom presents Yuri Bashmet and The Moscow Soloists (Russia)

4imaginaryboys

The Jesus and Mary Chain - Live in Singapore (UK)

Anglo-Chinese Junior College

An Evening With Friends 2012

JUNE 2012

National Arts Council

Singapore Arts Festival 2012: Rite(s) of Spring

Tan Wee Siang

John Abercrombie: The Guitar Legend (USA)

Wizcraft International Entertainment Singapore Pte Ltd

IIFA Rocks 2012 (India)

JULY 2012

Singapore Symphonia Company Limited

- Behzod Abduraimov Plays Tchaikovsky
- President's Young Performers Concert
- New World

Musicians Society of Singapore

Musicians Society of Singapore 1st Anniversary Concert

The Singapore Lyric Opera Limited

SLO Children's Choir Concert - Don't Stop Believing

Singapore National Youth Orchestra

SNYO Concert - Duo Destinations

Ministry of Education

Snapshots - Celebrating 30 Years of Music Elective Programme

Wind Bands Association of Singapore

Singapore International Band Festival 2012

Harmonic Music Society

Songs of the Lion City II (Singapore/Malaysia)

Now/Live Pte Ltd

The Kooks - Live! (UK)

Toh Ban Sheng

The Philippines Madrigal Singers In Singapore (Philippines)

**Band Directors' Association
(Singapore)**

17th Conference of the Asia
Pacific Band Directors'
Association Closing Concert

Greenhorn Productions Pte Ltd

Metric - Live! (Canada)

AUGUST 2012

**Singapore Symphonia
Company Limited**

- Rachmaninov: The First Symphony
- Rachmaninov: The First Concerto

**City Chinese Orchestra (Singapore)
Ltd**

Xiao Er Hei's Marriage

Southern Arts Society

Concert By Liu Xiao Hong

Greenhorn Productions Pte Ltd

Passion Pit- Live! (USA)

AUGUST - SEPTEMBER 2012

**Singapore Symphonia
Company Limited**

Concerts for Children: Symphonic
Sorcery - The Music Of Harry Potter

SEPTEMBER 2012

**Singapore Symphonia
Company Limited**

- Han-Na Chang
- The Emperor

- Casual Concert
- Lunchtime Concert
- Beethoven's Fourth

Arts Management Associates

Vienna Boys' Choir (Austria)

The Philharmonic Winds

The Philharmonic Winds with
Baden-Wurttemberg Wind Orchestra
(Singapore/Germany)

Greenhorn Productions Pte Ltd

Ingrid Michaelson - Live! (USA)

MIDAS Promotions Pte Ltd

An Evening with Joe Bonamassa (USA)

Now/Live Pte Ltd

Robyn (Sweden)

Choral Association (Singapore)

Songs of Joy 2012

OCTOBER 2012

**Singapore Symphonia
Company Limited**

- Gala - Capucon Plays Brahms
- Lynn Harrell
- In the Country

Greenhorn Productions Pte Ltd

James Morrison:
The Awakening - Live! (UK)

Events of the Year Ltd

Marié Digby: "Your Love"
Asian Tour (USA)

Arts Management Associates

Tommy Emmanuel (Australia)

NOVEMBER 2012

**Singapore Symphonia
Company Limited**

- The Four Temperaments
- Messiah
- Walton's Cello Concerto
- Miracles & Magic
- Alina Ibragimova

MW Events Management LLP

Out of this World -
Piano Fantasy Duo (USA)

Rock Records (S) Pte Ltd

Bob Chan In Concert (Taiwan)

The Singapore Lyric Opera Limited

Singapore Lyric Opera Annual Concert:
Mother, Daughter, Wife & Lover -
A Celebration of Women in Opera

MIDAS Promotions Pte Ltd

Maksim Live @ The
Esplanade (Croatia)

DECEMBER 2012

**Singapore Symphonia
Company Limited**

- Babies Proms
- SSO Christmas Concerts

Singapore Press Holdings Limited

Our Songs: 25th Anniversary
Concert by SPH Chinese Choir

Singapore National Youth Orchestra

Lanxess-SNYO Classic -
Musical Synergy

Rock Records (S) Pte Ltd

Tanya Chua "Just Say So" Concert

The Singapore Lyric Opera Limited

Singapore Lyric Opera Children's
Concert - Where Love is

**Wind Bands Association of
Singapore**

Junior College & Polytechnic
Band Festival 2012 With Guest
Windstars Ensemble

The Philharmonic Winds

The Philharmonic Youth Winds
In Concert: Classiques

**Singapore Chung
Hwa Medical Institute**

The 8 Voices Concert

Sifon Music Productions

Wong Hong Mok In Concert 2012:
A Wild Man's Dream

JANUARY 2013

**Singapore Symphonia
Company Limited**

- Gala - Krystian Zimerman
- Helene Grimaud - Brahms's First
- SSO 34th Anniversary Concert
- Casual Concert
- Summer Nights

Greenhorn Productions Pte Ltd

Two Door Cinema Club Live!
(UK)

Raistar Media Pte Ltd

Ungu: Yang Terbaik Untuk Mu
(Indonesia)

West Winds Band

Journey – Celebrating 20 years of
Music, Friendship & Community

FEBRUARY 2013

**Singapore Symphonia
Company Limited**

Gala - Neeme Jarvi & Nicola Benedetti

Now/Live Pte Ltd

Ellie Goulding (UK)

MARCH 2013

**Singapore Symphonia
Company Limited**

- Brahms Doubled
- Casual Concert
- Rozhdestvensky.Rachmaninov
- The Wagner Symphony

Greenhorn Productions Pte Ltd

Rachael Yamagata - Live! (USA)

Singapore Indian Fine Arts Society

- SIFAS Festival 2012:
Sammilan: Spirit of Krishna
(Shashank Subrahmanyam) (India)

- SIFAS Festival 2012:
Gaana Manjari - Versatility in
Classicism (Sanjay
Subrahmanyam) (India)

- SIFAS Festival 2012:
Raga Dhvani - The Quintessential
Sound (Ustad Shujaat
Husain Khan) (India)

NUS Centre for the Arts

Varsity Voices '13: Signatures

THEATRE

APRIL 2012

**MediaCorp Vizpro
International Pte Ltd**

Bibap (Korea)

Original Media Pte Ltd

Angel Voices - Libera (UK)

Singapore Indian Fine Arts Society

SIFAS Festival 2012: Krishna
Bharatham - Dance of Krishna (India)

Establish Events Pte Ltd

Cirque Mother Africa (Africa)

MAY 2012

IMG Artists Pte Ltd

Les Ballets Trockadero de
Monte Carlo (USA)

TCR Music Pte Ltd

Chong Feng 10

National Arts Council

Singapore Arts Festival 2012:
The Wind-Up Bird Chronicle
(USA/Japan)

JUNE 2012

National Arts Council

Singapore Arts Festival 2012:
Vertical Road (by Akram Khan)
(UK)

De Ideaz Pte Ltd

Taj Express (India)

**MediaCorp Vizpro
International Pte Ltd**

Soap The Show (Germany)

Real Esmero Pte Ltd

Butterfly Lovers' Concerto
(Cantonese Opera) (Hong Kong)

JUNE - JULY 2012

**The Dream Academy
Productions Pte Ltd**

Happy Ever Laughter

JULY - AUGUST 2012

Wild Rice Ltd

La Cage aux Folles

AUGUST 2012

Singapore Dance Theatre Ltd

Masterpiece in Motion 2012

AUGUST-SEPTEMBER 2012

The Singapore Lyric Opera Limited

Puccini's Manon Lescaut

OCTOBER 2012

Perfect Harmony Global Pte Ltd

Celebrate Deepavali with Shreya
Ghoshal (India)

NOVEMBER 2012

The Comedy Club Pte Ltd

Kings & Queens of Comedy Asia III
(Singapore/Canada/India/Australia)

Rock Records (S) Pte Ltd

Freya Lin Fan & Yu Kewei
In Concert (Taiwan)

Arts Management Associates

Philippe Genty - Voyageurs Immobile/
Voyagers to Nowhere (France)

**MediaCorp Vizpro
International Pte Ltd**

FLYing (Korea)

NOVEMBER - DECEMBER 2012

**The Dream Academy
Productions Pte Ltd**

Crazy Christmas 2012

DECEMBER 2012

Singapore Dance Theatre Ltd

Sleeping Beauty

Greenhorn Productions Pte Ltd

Regina Spektor with Special Guest
(Only Son) (USA)

Global Music and Publishing Pte Ltd

- Songs That Keep Us Together (Taiwan)
- Reminiscing the Evergreens (Taiwan)

JANUARY 2013

Simple Life Studios

Princess Wen Cheng
The Musical (Malaysia)

Supreme Music & Publishing Pte Ltd

Yu Tian & Li Ya Ping True Love
Forever Concert (Taiwan)

FEBRUARY 2013

The Singapore Lyric Opera Limited

Puccini's Madama Butterfly

MARCH 2013

**MediaCorp Vizpro
International Pte Ltd**

FLYing Encore (Korea)

Singapore Dance Theatre Ltd

Coppélia

Singapore Indian Fine Arts Society

SIFAS Festival 2013: Margham - Its
Myriad Hues (Urmila Sathyanarayanan)

Kong Meng San Pho

Kark See Monastery

An Evening of Cantonese Opera 2013

The Dream Academy

PlayHouse Pte Ltd

KUMAR: What Makes a
Man a Man? (R18)

RECITAL STUDIO

APRIL 2012

Leonardo De Guzman

Xpose! Guitar Ensemble - Riverdance

The University of Birmingham

Two Hundred Years Of The Piano
(UK)

Sakti Media Pte Ltd

VeDa9 - Existence

MAY 2012

Co-Opera Inc.

Acis and Galatea (Australia)

Greenhorn Productions Pte Ltd

Tiny Ruins - Live! (New Zealand)

MS Works

Sviatoslav Richter - A Commemorative
Recital (Steven Spooner) (USA)

Greenhorn Productions Pte Ltd

Steve Poltz - Live! (USA)

JUNE 2012

Oddtune Entertainment

Deborah Conway & Willy Zygier in
Concert (Australia)

The Singers Vocal Ensemble

The Singers Vocal Ensemble Presents
Takemitsu In A Small Room

The Sing Song Club

A Charm Of Lullabies

JULY 2012

re: mix

re: mix concert

The Chamber Musicians

Enchanting Evening 4

Kris Tan

In Concert with Miyuki Washimiya
(Japan)

AUGUST 2012

Harmonica Aficionados Society

Qin Yuen Harmonica Concert

Greenhorn Productions Pte Ltd

Jo Hamilton - Live! (UK)

Bae Min Hyuk

Piano Recital by Yun-Jin Seo (Korea)

Chua Yew Kok

As In Dreams

Kris Tan

- In Concert with See Ian Ike & Miyuki Washimiya - Summer Roses (Japan/Singapore)
- In Concert with Jed Huang Jia Jia & Miyuki Washimiya - Regrets & Resolutions (Japan/Singapore)

Greenhorn Productions Pte Ltd

Marketa Irglova - Live!
(Czech Republic)

Alicia Joyce De Silva

Chamber.Sounds In Concert II

Areva Group Pte Ltd

iPiAzzolla! Not Only Tango

SEPTEMBER 2012

Singapore Youth Choir Ltd

SYC Ensemble Singers
Present Due North

MS Works

La Vie en Rose - Jacqueline
Leung & Timothy Sun

Young Musicians' Society

afterEight Series Concert - Can't Sleep

OCTOBER 2012

Vocal Associates Ltd

Vocal Associates: A Recital 2012

**HIRERS'
PERFORMANCES**
April 2012 to March 2013

Toh Tze Chin

TLG Orchestra: wonderland

NOVEMBER 2012

Singapore Amoy Association

Music from the Red Classics
(China) Concert

Vocal Associates Ltd

Khor Ai Ming: My Childhood Memories

Harris Ang

The Commencement

**Sri Warisan / Som Said
Performing Arts Ltd**

Semarak Seni (Vibrant Arts)

DECEMBER 2012

re: mix

Twisters

Antoine Piano Lesson and Studio

Antoine Ueda Piano Recital 2012

Ding Yi Music Company

A Virtuoso's Encounter:
East meets West

Vocal Associates Ltd

Vocal Associates: Home
Is A Special Kind Of Feeling

Qing Arts

Wonderland of Love

Harmonica Aficionados Society

Qin Yuen Harmonica Concert

JANUARY 2013

You Yin Fen

Fen & Kent Piano Duo (Malaysia)

Shu-En Wee

Penny: The Singapore Tour (USA)

Ministrie of Bellz

MOB.VI - Evolution

Xpose Guitar Ensemble

Impressions of Japan
(Singapore/Japan)

Likes Communications

Ellen Loo Asian Tour Live in
Singapore (Hong Kong)

The Necessary Stage

- M1 Singapore Fringe Festival 2013:
Sonic Fringe - A Doublebill Featuring
Fluid Piano (Kyo Ichinose) | Piano
+ Laptop Live (Teruyuki Nobuchika)
(Japan)
- M1 Singapore Fringe Festival 2013:
Best of (Necessary Stage)

FEBRUARY 2013

Go Records LLP

Zoul - Belerang Merah

Engage: Consumer Interface Pte Ltd

Gurusmaran - A Tribute to the Guru
(by Ravindra Parchure) (India)

Toh Tze Chin

Tze n Looking Glass Orchestra:
In Time Love Comes

MARCH 2013

Singapore Youth Choir Ltd

SYC Ensemble Singers
Concert - Black & White

Lim Yan

Take 5: Piano Quintet Series Concert IX

THEATRE STUDIO

MAY 2012

National Arts Council

- Singapore Arts Festival 2012: A
Language of Their Own
- The Best Sex I've Ever Had
(Mammilian Driving Reflex)

JUNE 2012

Singapore Dance Theatre Ltd

Peter and Blue Go Around The World

JULY 2012

Jackaroo Records

Magazine Gap - Far East Tour 2012
(UK)

Singapore Indian Fine Arts Society

SIFAS Classical Concert:
ISAI SANGAMAM

Performance Listings

NOVEMBER 2012

Frontier Danceland Ltd

Doublebill: White, Blur

JANUARY 2013

The Necessary Stage

- M1 Singapore Fringe Festival 2013:
Going on the Way to Get Lost
(GOTANNADAN) (Japan)
- M1 Singapore Fringe Festival 2013:
The holycoaster s(HIT) circus (PENG!
| Palast | Machol Shalem Dance
House) (Switzerland/Germany/Israel)
- M1 Singapore Fringe Festival 2013:
Xtra Large (Compagnie Irene K.)
(Belgium)
- M1 Singapore Fringe Festival 2013:
Deproduction (Association
San-Hester | Perrine Valli)
(France/Switzerland)
- M1 Singapore Fringe Festival 2013:
Tao Te (Ferenc Feher) (Hungary)

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