

THE ESPLANADE CO. LTD
ANNUAL REPORT 2013 / 14



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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.

OUR VALUES

We recognise that our core business is in the arts.

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

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

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

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

Our processes will always be simple and seamless. They should not hinder

our work but help us achieve our results.

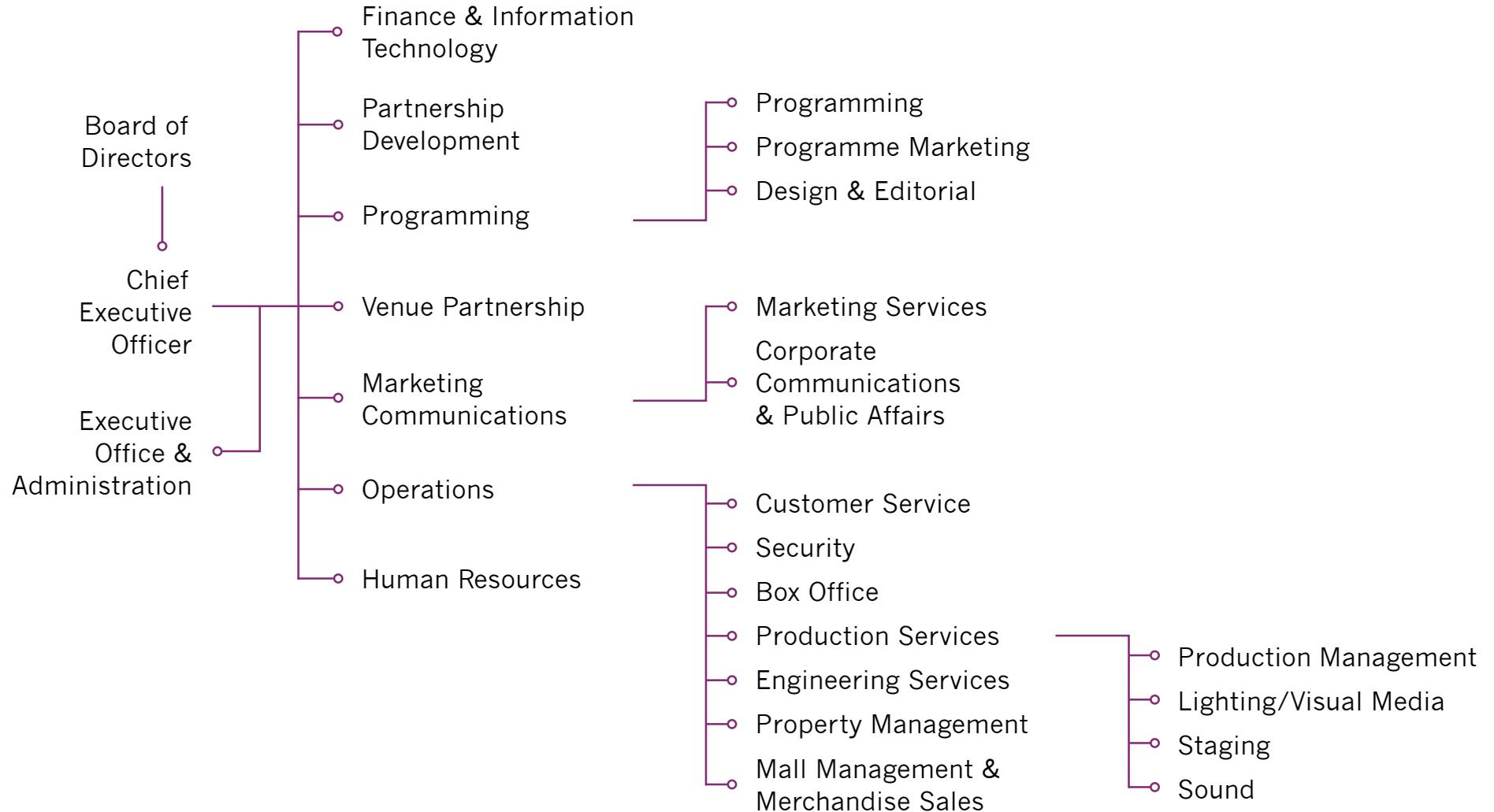
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

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

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

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

ORGANISATION CHART



CORPORATE INFORMATION

BOARD OF DIRECTORS

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Benson Puah Tuan Soon
(Chief Executive Officer)

Mr Patrick Ang Peng Koon

Dr Beh Swan Gin

Mrs Rosa Daniel

Mr Lee Tzu Yang

Mrs Clara Lim-Tan

Mrs Christine Ong

Mr Ramlee Bin Buang

Ms Saw Phaik Hwa

Mr Andreas Sohmen-Pao

Mrs Mildred Tan-Sim Beng Mei

Mr Yap Chee Meng
(from 24 November 2013)

NOMINATING COMMITTEE

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mrs Rosa Daniel

Mr Andreas Sohmen-Pao

AUDIT COMMITTEE

Ms Saw Phaik Hwa *(Chairman)*

Mrs Christine Ong

Mr Ramlee Bin Buang

Mr Yap Chee Meng
(from 24 November 2013)

REMUNERATION COMMITTEE

Mr Lee Tzu Yang *(Chairman)*

Mr Patrick Ang Peng Koon

Dr Beh Swan Gin

Mrs Mildred Tan-Sim Beng Mei

REGISTERED ADDRESS

1 Esplanade Drive
Singapore 038981

Tel: (65) 6828 8222

Fax: (65) 6337 3633

Email: corporate@esplanade.com

Website: www.esplanade.com

CHARITY STATUS

Charity Registration No: 199205206G

Charity Registration Date:
3 August 1995

Constitution:
Company limited by guarantee

Founded: 26 September 1992

UEN: 199205206G

IPC STATUS

Effective Period:
1 April 2014 to 31 March 2017

EXTERNAL AUDITORS

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

INTERNAL AUDITORS

Deloitte & Touche Enterprise Risk
Services Pte Ltd

HONORARY LEGAL ADVISOR

Rajah & Tann LLP

COMPANY SECRETARY

Mr See Tho Keng Leong
(from 1 March 2014)

PRINCIPAL BANKERS

Citibank Singapore Limited

DBS Bank Limited

Standard Chartered Bank

United Overseas Bank Limited

BOARD OF DIRECTORS

MRS THERESA FOO-YO MIE YOEN

Age 70. Appointed to the Board on 24 Nov 1997. *Date of last re-appointment:* 24 Nov 2013.

Awarded the Public Service Star in 2008. Chairman – Gardens by the Bay, Singapore Business Federation Foundation, 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 BENSON PUAH TUAN SOON

Age 57. Appointed to the Board on 27 Aug 2002. *Date of last re-appointment:* 24 Nov 2013.

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. 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, National Gallery, Singapore. 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 PATRICK ANG PENG KOON

Age 49. 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 46. 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.

MRS ROSA DANIEL

Age 50. 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 59. Appointed to the Board on 24 Nov 2003. *Date of last re-appointment:* 24 Nov 2013.

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

Principal – Yu Neng Primary School. 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 56. 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 RAMLEE BIN BUANG

Age 57. Appointed to the Board on 12 Dec 2011. *Date of last re-appointment:* 24 Nov 2013.

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, UK; Graduate Diploma in Marketing, Marketing Institute of Singapore; Advanced Management Program, Harvard Business School. Fellow – The Chartered Association of Certified Accountants, UK. 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 59. Appointed to the Board on 24 Nov 2007. *Date of last re-appointment:* 24 Nov 2012.

Group CEO – Auric Pacific Group Limited. Director – Auric Pacific Group Limited, The Hour Glass Limited, SMRT Corporation Ltd and TTSH Community Fund Ltd. President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice-President of Executive Committee – International Wu Style Tai Chi Chuan Federation. Governor – Wu's Tai Chi Chuan Academy. First Vice-Chairman – Singapore Wushu Dragon & Lion Dance Federation. Member of Board of Trustees – Singapore Management University and Tan Tock Seng Hospital Community Charity Fund. Board of Trustees – Youth Business Singapore. Board Member – Health Promotion Board. Member of Board of Directors – National Environment Agency. Member – Vision 2030 Steering Committee.

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

MR ANDREAS SOHMEN-PAO

Age 42. Appointed to the Board on 1 Mar 2010. *Date of last re-appointment:* 24 Nov 2011.

Chief Executive Officer – BW Maritime. Chairman – BW LPG Ltd. Non-Executive Director – The Hongkong & Shanghai Banking Corporation Ltd, BW Offshore Ltd, National Parks Board and Singapore Maritime Foundation. 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 55. Appointed to the Board on 24 Nov 2007. *Date of last re-appointment:* 24 Nov 2012.

Managing Director – Ernst & Young Advisory Pte Ltd. Partner – Ernst & Young Solutions LLP and Ernst & Young LLP. Justice of the Peace. Chairperson – PSD International Advisory Panel (Prime Minister’s Office). Board Member – Media Development Authority, Ministry of Education’s Lee Kuan Yew Fund for Bilingualism, Monetary Authority of Singapore’s Appeal Advisory Panels and The Community Foundation of Singapore. Member – Anglo Chinese School Board of Governors and Trinity Theological College. Council Member – Singapore Cancer Society. Committee Member – Ministry of Culture, Community and Youth’s Singapore50 Culture and Community Committee. Co-op Member – Centre for Non-profit Leadership (CNPL).

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.

MR YAP CHEE MENG

Age 58. Appointed to the Board on 24 Nov 2013 (1st Appointment).

Independent non-Executive Director – SATS Ltd, SMRT Corporation Ltd, Keppel Land Limited and AXA Insurance Singapore Pte Ltd. Board Member – Singapore National Research Foundation.

Qualifications & Professional Bodies:
Fellow of the Institute of Singapore Chartered Accountants and Fellow of the Institute of Chartered Accountants in England & Wales.

CHAIRMAN'S REVIEW



Every cultural institution performs a role unique to its city and heritage. Now in our 11th year, Esplanade continues to offer a diverse range of the arts to enrich lives and strengthen ties among Singaporeans. We play a catalytic role in the arts – developing and presenting artists and showcasing the best of Asian arts to engage and build audiences. Esplanade also supports creation of content and develops industry capabilities.

As we begin our second decade, we look to build on the foundations we have laid. While we remain steadfast in our mission – to entertain, engage, educate and inspire – we also recognise that our cultural and demographic landscape, along with audience taste and needs, is fast evolving. We have invested much thought and energy this year on how we can better anticipate and meet these changing needs by positioning Esplanade to respond more effectively in all areas of the organisation.

In FY2013/14, 1.8 million patrons enjoyed 2,920 performances at Esplanade. About 70% of our shows continue to be offered for free. Almost three-quarters of the audience that come for our festivals are Singaporeans or permanent residents, the majority of whom live in the heartlands. As a publicly funded arts

centre, Esplanade has always programmed with the aim to build bonds and enrich the lives of our communities while carefully investing in new performances by notable Singapore and Asian artists to grow artist capabilities and engage audiences. We continue to strike this balance to make the arts an integral part of our people's lives.

CATALYSING AUDIENCES

In this fast-changing cultural landscape, Esplanade constantly evolves its programming according to audience needs and responds to shifts in the landscape. With ensemble singing gaining popularity in Singapore, we added a new festival: *Voices – A Festival of Song* which brings together various genres of vocal styles. We celebrated the last edition of *Mosaic Music Festival* in March 2014 and began to evolve *Mosaic* to present it in a new format to better meet changing audience needs.

To broaden audiences' exposure to a wide range of dance companies and forms, we introduced several works by innovative choreographers new to Singapore. Esplanade's annual *da:ns festival* remains the only one in Singapore that brings together such a wide range of dance – from classical to the contemporary. In November 2013, as part of bringing audiences the best that international arts has to offer, we presented *Swan Lake* by the Bolshoi Ballet. In the same vein, the *3 Titans of Theatre*, a joint presentation with Singapore Repertory Theatre, brought Singapore audiences works by three of the greatest theatre directors in the world.





The young are an important audience for us and involving them in the arts at an early age is an important area of focus. This year, we grew *PLAYtime!*, Esplanade's interactive, educational theatre productions aimed at two- to four-year-olds, staging four productions over 74 shows compared to the previous 64. Our *Feed Your Imagination (F.Y.I)* series, aimed at school-age children, successfully grew new audiences. Half of the schools in attendance were first-time *F.Y.I* audiences. By incorporating incidental learning opportunities through the arts, we are able to help young audiences pick up new knowledge or a skill while they enjoy themselves.

To add to the mix of programmes at Esplanade, we also began partnering with commercial presenters to bring shows that are slightly more commercial or popular. We worked with Arte Compass to present two Bollywood acts: *Salim Sulaiman* and *Sunidhi Chauhan*, and partnered with Biz Trends Media to feature renowned Chinese vocalists in *4 Legendary Dowagers*.

BUILDING CAPABILITIES

At Esplanade, the young aren't merely part of an audience. They are also art makers and practitioners of tomorrow. With that in mind, our mentoring programmes aim to give the youth a deeper understanding of the inner workings of the arts sector. Our *Bright Young Things* programme identifies, nurtures and supports the next generation of jazz talent.

Similarly, *Baybeats* does the same for young indie bands. The *Baybeats* "Budding" programmes expands

mentoring to areas beyond music to give aspiring emcees, concert photographers and music journalists a head start. These programmes are designed to give our youths insights into the industry and move beyond mere consumption of the arts into active participation.

We continued to work with Singapore and regional artists to develop new works and skills via commissions, collaborations and mentorship programmes across our various festivals. As an example, *Huayi – Chinese Festival of Arts*, showcased five new works by Singapore artists. The *da:ns festival* supported Asian artists in developing new works and, for the first time, included a mentorship programme on lighting design and dramaturgy in dance. There are only a small number of dramaturgs, who help shape and focus the work of choreographers, in Singapore. The programme aims to impart skills and grow their numbers.

To help strengthen industry capabilities nationally, many of Esplanade's training programmes are aimed not only at our own staff, but also those working in other arts organisations. This year, courses included Esplanade's Stage Management Training Programme, Technical Theatre Foundation Course, and our Technical Theatre Training Programme. With these skills, graduates work within the arts and entertainment industries – both as full time employees and as freelancers.





ENGAGING COMMUNITIES IN THE ARTS

Unlike most other arts venues, Esplanade's mandate includes engaging the community in the arts. To do this, we work with VWOs in our arts outreach activities. Bringing inspiring performances to audiences is just as important as bringing the arts to our communities. We would not be able to do this without the people and organisations that support us financially. I'm pleased to welcome eight new sponsors and donors on board and grateful to our existing sponsors for their continued support.

We are also working more closely with other agencies as well as the social sector to serve the needs of their community through the arts. This year's initiatives included conducting workshops in which beneficiaries learned to make artwork such as tote bags and pop-up greeting cards. Programmes like *Footwork for Community* saw the elderly learning dance movements while children learned how to play the gamelan in our community workshops for *A Tapestry of Sacred Music*. To equip the staff and volunteers of VWOs to conduct arts engagement activities independently for their beneficiaries, we piloted our first Arts Facilitator workshop as part of *Moonfest*. By enabling the VWO representatives to conduct these activities on their own, we were able to bring the arts to more beneficiaries.

Via *Footwork for Community* dance project, we also worked with an occupational therapist to incorporate movements aimed at helping the elderly improve balance, flexibility, co-ordination, psycho-motor skills

as well as short-term memory. Held in conjunction with Esplanade's festivals, these activities bring a therapeutic element into our programmes.

Bringing our audiences the best that the performing arts has to offer, developing artists, and growing capabilities of the industry would not be possible without the extremely dedicated Esplanade staff who work tirelessly for the arts. Here, I would also like to thank my fellow Board of Directors whose commitment and counsel have helped shaped Esplanade's strategy. We would like to thank outgoing board member Mr Peter Chay for his contributions and also welcome Mr Yap Chee Meng onto the Esplanade Board.

As we move into Esplanade's second decade of service, we look forward to contributing even more to Singapore through the arts.



Theresa Foo-Yo Mie Yoen
Chairman



FROM THE CEO



Our national conversations this past year have gone beyond the usual economic, social and environmental concerns to the softer, yet binding aspects of society – our arts and culture.

Amidst the soul searching, there were growing voices affirming how the arts can play a meaningful role in bringing people together through shared experiences. It helps us explore our identities and fosters better cultural understanding – especially in light of the rapid changes and evolving demographics that are transforming the complex nature of our society. We have always believed that the arts matter and can play a crucial role in building the foundations for a more inclusive society.

Esplanade itself faces a vastly changed operating environment from a decade ago. Having catalysed the growth of a thriving and diverse arts scene, there are now more commercial promoters presenting a wide range of artists and productions in newly built commercial venues. A viable industry has emerged and with that Esplanade has achieved the first phase of its contribution to the arts.

While our successes have their accompanying challenges, we stay true to being an arts centre that is relevant and welcoming to all. Through our year-

long calendar of festivals and series, we ensure that our people are exposed to a variety of art forms at any one time. Here, we aim to influence the public's aesthetics and increase the level of their engagement in the arts. We will continue our endeavour to improve the quality and professionalism of local artists and art practitioners, giving them more opportunities to hone their craft. In many cases, we also expose them to arts groups and practitioners from abroad. We constantly explore ways to present art experiences, both at programme and service levels, to meet the needs of the 21st century audience.

In FY2013/14, 2,920 ticketed and non-ticketed performances were staged at Esplanade and attended by 1.8 million people. In addition, working with volunteer welfare organisations and other partners, we organised 554 outreach activities that brought meaningful arts experiences to more than 15,700 beneficiaries.

But the numbers tell only one part of the story on how far we have succeeded in catalysing artistic and audience development. Part of this development can be seen in the structural shifts in the arts landscape where there are more commercial acts being staged and in the newly built commercial venues. Together with Esplanade's increasing operating costs, these shifts have resulted in a full-year operating deficit for the first time. At the same time, the social and cultural needs of our nation spur us to widen and deepen our scope of arts engagement and development. The funding model that has motivated our growth in this past phase will





therefore have to change in consideration of the new responsibilities Esplanade will undertake in the next decade.

After 10 years of building a firm foundation, we are sharpening our focus in three key areas, reflecting national, community and international goals.

- **For our communities, we aim to be an agent for social transformation.** We will harness the power of the arts for change, cultivate a passion for lifelong arts engagement, especially with the young, and strengthen the sense of identity and community.
- **Nationally, we aim to catalyse arts excellence** and to be at the forefront of developing and presenting the arts in Singapore. This includes developing the capabilities of the industry as well as managing and providing state-of-the-art facilities.
- **Internationally, we aspire to be a leader in the performing arts.** Besides thought leadership in arts management, we will strengthen our relationships with arts practitioners and performing arts companies, including international partners, for artistic development and new works.

CHANGING LANDSCAPES, NEW MILESTONES

This year marked several important milestones at Esplanade, setting us on a new phase of development to meet these community, national and international goals.

Catalysing new developments in the arts scene

Our efforts in developing and presenting Singapore artists, showcasing the best of Asian arts and providing the platform for internationally renowned artists have catalysed a viable market for commercial organisations and newer venues such as The Star Performing Arts Centre as well as the Marina Bay Sands and Resorts World Sentosa integrated resorts. These commercial entities are now able to present even larger and more elaborate presentations as the genres we developed have become more mainstream or in-demand. The presence of more arts groups and sports and heritage institutions also gives more diverse choices to audiences and sponsors who support the softer aspects of life.

While many might see these developments as “competition”, we view this positively as a natural consequence of creating a vibrant arts sector – an important part of our mandate. We have also since moved forward to catalyse new developments in the arts scene. Nonetheless, we recognise that these trends have made an impact on our income model.

As a next step in developing our arts companies and audiences, we strengthened our *Esplanade Presents* programmes and increased its ticketing income by more than 30% compared to the previous year. More local arts, community and school groups are also hiring our venues with Esplanade’s support. As these bring lower revenues compared to the commercial musicals and entertainers that are now presented at the more commercial venues, venue hire income has fallen significantly with the changes in hirer profiles.





On another front, we extended our venue management support for the industry when we were also appointed venue managers for the newly renovated Victoria Theatre and Victoria Concert Hall starting FY2014/15.

Being relevant to the communities we serve

When Esplanade first opened, the idea of regular non-ticketed performances was novel. The eagerness with which our visitors attended these performances was evident by the exponential growth we experienced over the past 10 years. Recognising the value of such social interactions through arts activities, our Government started supporting arts for community engagement in earnest through the National Arts Council and People's Association. This was in 2010. Since then, there has been a tremendous growth in arts activities in community spaces throughout Singapore, signalling a new chapter for Esplanade in the role we play in bringing arts to the communities who visit us.

We will continue to build on our base of non-ticketed community programmes but will do this differently via these key avenues – developing programmes with a stronger Singapore and Asian content, improving further the quality of these programmes, expanding them with more customised activities for deeper participation and focusing more efforts to reach marginalised groups that have little exposure to the arts.

Reorganising and refreshing to serve better

In light of these realities, we spent much of the financial year reorganising to be more effective and agile in a changing landscape. After much thought, discussion and debate, we introduced a new organisational structure.

We are now clustered in groups that better reflect and integrate scopes of work. We have simplified job titles and removed hierarchies; each employee is more empowered to handle projects through greater flow of skills and information across divisions. This regeneration is to prepare us for the future so that we can serve our audiences and communities better. This new operational structure was implemented at the start of FY2014/15.

We are also starting on a process of physical renewal. Since our opening in 2002, our venues have presented more than 28,000 shows attended by 20 million art goers and have welcomed 80 million visitors. This intensity of use far exceeds even the most optimistic projections when Esplanade was first conceived. While we have maintained our venues well, the building is indeed well used and is beginning to show its age. Needs have also evolved with the dynamism of the arts scene. Hence, the Ministry of Culture, Community and Youth (MCCY) announced that it would provide capital funding to refresh parts of Esplanade to keep up with the times.

EXCITING AUDIENCES, DEVELOPING FUTURE CAPABILITIES

Programming remains at the heart of everything Esplanade does to galvanise and energise the various communities and stakeholders we serve. For the arts community and audiences, we continue to play a key role in lifting the standards of industry practices, plugging gaps and initiating new platforms that explore unfamiliar but engaging art forms.





Evolving our festivals

We celebrated the 10th and final edition of the *Mosaic Music Festival* – “graduating” a well established festival for the first time. Over the years, our *Mosaic Music Festival* and *Mosaic* series have helped grow audiences and cultivated interest in an eclectic variety of musical genres – among them jazz to indie to world music. It had made it possible for commercial presenters to thrive. Today, Singapore’s music scene offers music lovers a richness of choice. It was an opportune time to close one chapter of the *Mosaic Music Festival* and explore new ways that the *Mosaic* brand can continue to enrich and extend the experience of our music audiences.

We will continue to initiate new platforms and partnerships, explore unfamiliar but engaging art forms, seek gaps to develop and challenge our creative imagination to excite and inspire our artists and audiences. With ensemble singing becoming increasingly popular in Singapore, we launched a new festival, *Voices – A Festival of Song*. The only festival here that brings together various genres of ensemble singing in one platform, *Voices* encompasses a wide variety of vocal styles such as choral, a capella and folk singing spanning diverse cultures and traditions from around the world.

Partnering the local arts industry for new audience experiences

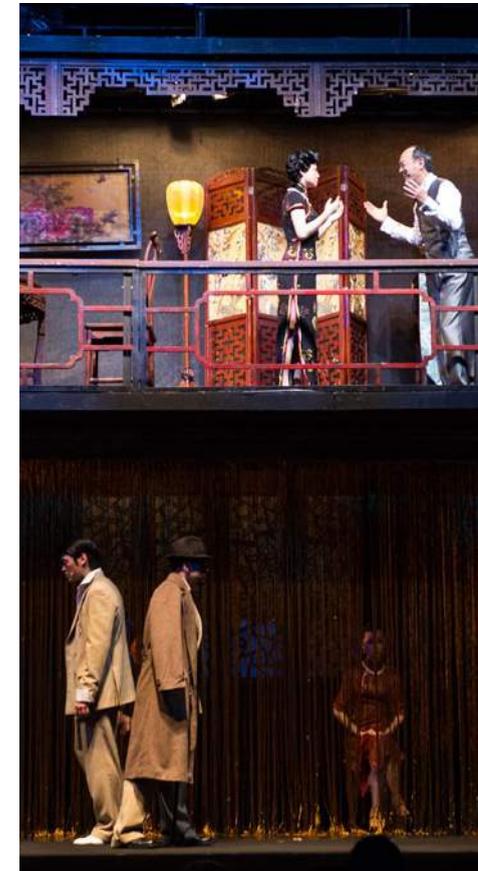
Filling a critical gap in the local theatre scene, we partnered with the Singapore Repertory Theatre (SRT) to present *3 Titans of Theatre* – bringing works by internationally renowned directors, Simon McBurney

(*Shun-kin*), Yukio Ninagawa (*Musashi*) and Peter Brook (*The Suit*) to the Singapore audience over a span of three months. The series which played to near sell-out houses met with standing ovations and overwhelmingly positive reviews.

For the first time, at *Kalaa Utsavam – Indian Festival of Arts*, two local Indian arts groups performed at Esplanade's large venues after having worked with us over the years in our smaller venues: Apsaras Arts debuted *Angkor: An Untold Story* at the Esplanade Theatre while Temple of Fine Arts performed musical travelogue *Taal Express* in the Esplanade Concert Hall. It was very gratifying to see these artists grow in capability and to be able to create works of this scale and quality that excited the audience. These works will serve as an inspiration to their communities.

As part of *Huayi – Chinese Festival of Arts*, we presented Stan Lai's eight-hour epic, *A Dream Like A Dream*, regarded by many as a modern classic of Chinese theatre. The enthusiastic reception and sold out performances were a testimony to *Huayi's* success over the years in building audiences for Chinese theatre. In conjunction with the festival, we also featured, *Rotations – The Art of Tim Yip*, an exhibition which showed photographic prints, raw sketches and interview footage of Yip's costume and set designs for film and stage. While here, Academy Award winner Yip also gave a talk to inspire the local design industry.

Collaboration with key partners remains one of our main strategies for developing the capability of the local arts industry and enlarging the programming diversity of





the local arts scene. There was a significant increase from 69 collaboration events the previous year to 117 this financial year. Apart from 3 *Titans of Theatre*, of particular note would be the inaugural *Chinese Chamber Music Festival* with Ding Yi Music Company. Other significant collaborations would be *Noise Singapore* with the National Arts Council, our annual collaboration with The Necessary Stage for the *M1 Fringe Festival* as well as the Singapore Indian Fine Arts Society for the *SIFAS Festival*.

In FY2013/14, 55 new works were created across a wide range of programmes. From the light-hearted *Fat Kids Are Harder To Kidnap: 3D* to the very experimental *In the Curve of the Wanton Sea* by The Seven-Headed Dragon collective, the new works saw spirited attempts by our young innovative artists working hard to break new ground in presenting their ideas. Apart from Apsaras Arts' *Angkor: An Untold Story* mentioned earlier, SCO's concert presentation of Ruan Lingyu's *The Goddess – A Silent Film Concert* was another major achievement that moved many in the audience. One other important highlight of the year was the international *Salute to Pao Kun* which brought several key international directors to present short works inspired by his writing.

Developing practitioners for the industry

Training remains a key focus area. Apart from training workers in technical theatre operations for Esplanade and the wider arts industry in Singapore, we continue to host and train arts practitioners from the region and at home. Among the 81 trainees we hosted, 11 were from overseas arts centres and companies. These

included Shenzhen Concert Hall, Royal Opera House Muscat, Australia's Patch Theatre and the Hong Kong Philharmonic Society. Esplanade also conducted an intensive three-day programme in which 20 theatre managers from Shanghai learned about various aspects of theatre – from operations and programming to human resource management and more.

AT THE FOREFRONT TO BUILD AND IMPACT LIVES

We continue to find new ways to expand and deepen our education, children and youth and community engagement efforts. Our gratitude goes to partners who share this mission for more lives to be touched, inspired and enriched through the arts.

Cultivating in youths a passion for lifelong arts

In November, Keppel Corporation partnered Esplanade to re-launch its Keppel Nights programme. This gift of the arts to the next generation provides students from heartland schools with access to shows presented by Esplanade such as performances by world renowned groups like the Bolshoi Ballet. We believe that the love of the arts should be cultivated from young, be sustained and continue through adulthood and are thankful to have found a kindred spirit in Keppel.

Bringing hope and joy to the larger community

We also believe in the transformative power of the arts and work closely with Voluntary Welfare Organisations (VWOs), grassroots organisations and schools to bring hope and joy to the underprivileged, the wider community and youths. This year, we piloted a two-session creative dance movement project aimed at



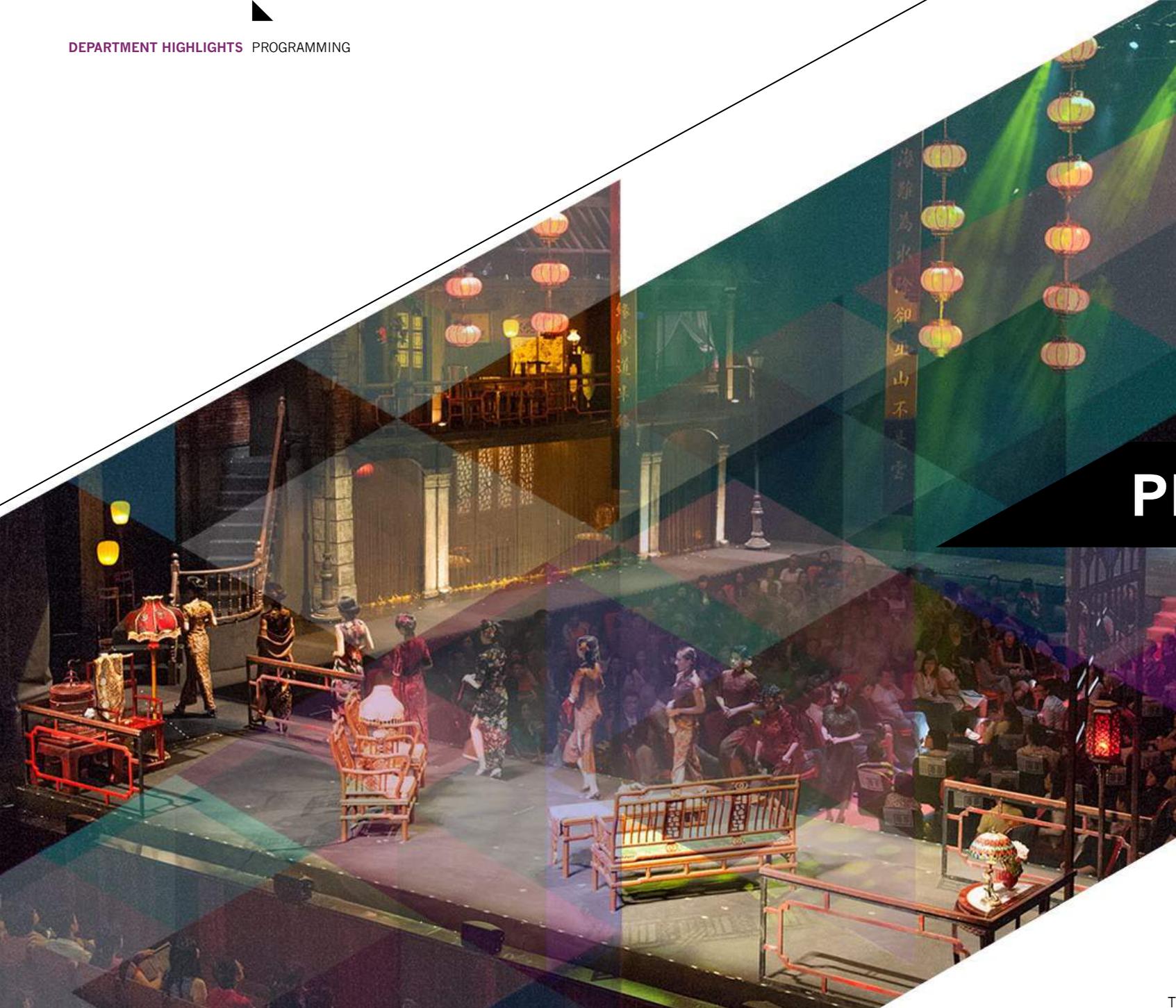


helping the elderly improve movement and short-term memory. The sessions helped more than 200 elderly folks from five VWOs and were conducted as part of our *Footwork for Community* dance project.

We are grateful for funds from like-minded supporters such as On Cheong Co. Pte Ltd and other individual donors which gave us the means to do more. With their help, we were able to invite the less privileged to ticketed performances during our festivals such as *A Date with Friends*, *Moonfest*, *Kalaa Utsavam*, *Huayi* and *Voices*.

In January, our Chairman, Theresa Foo and Board Member, Lee Tzu Yang received the inaugural “Friends of MCCY” award for their steadfast service to the arts. The Ministry of Culture, Community and Youth presents this award to persons who have significantly contributed for more than 10 years in the different areas of the arts, heritage, community, youth and sports in Singapore. I want to express my heartfelt thanks to our Chairman and Board of directors for their passion and dedication as well as our committed staff and all our partners for their invaluable contribution and support in making Esplanade what it is today, an arts centre for everyone.

Benson Puah Tuan Soon
Chief Executive Officer



PROGRAMMING

The arts play an essential role in every society, connecting us with one another, our histories and cultures. In so doing, the arts also hold up a mirror to our individual selves and to our contemporary society. When Esplanade opened in 2002, it was clear to us that our programming must provide a platform for both reflection and connection, fostering understanding and growing a sense of community.

In this regard, we have expanded the breadth of our presentations over the last 10 years to bring together

people of all ages, backgrounds and cultures via our festivals and genre series. In FY2013/14, we continued to strengthen these efforts, particularly through our cultural, outreach and education programmes. At the same time, having helped catalyse a thriving and diverse arts scene, we have also started to focus our programming efforts towards deepening artistic and audience development. As such, this year marked several milestones. We launched a new festival, *Voices – A Festival of Song* and bade farewell to *Mosaic Music Festival*. Our championing of Singapore artists and arts companies also went up a notch as we collaborated on many new works and presentations, and offered mentorship and workshop opportunities for young practitioners.

CELEBRATING OUR DIVERSITY

Esplanade's cultural programmes are at the heart of our year-long calendar, connecting us with our heritage and opening the minds of our audiences to the diverse cultures in and around Singapore. We continue to present four festivals anchored in Singapore's cultural celebrations, complemented by the *Raga* and *Pentas* series of Indian



Hello Ling, PLAYtime!, Huayi – Chinese Festival of Arts 2014

and Malay arts offerings throughout the year. In developing each of the festivals, we aimed to surprise and attract audiences with new works or perspectives, while bringing back familiar classics and arts personalities for each community.

This year's *Huayi – Chinese Festival of Arts* brought groundbreaking arts experiences to audiences from Stan Lai's immersive eight-hour modern Chinese classic *A Dream Like A Dream* to Zhejiang Xiaobaihua's *Good Soul of South Yangtze*. The former saw some of our patrons seated on stage in a "Lotus

Pond", surrounded by a two-storey set while the latter was a Yue Opera production infused and seen anew with modern theatrical and musical elements.

"A Dream Like A Dream is a special work that needs special attention to infinite detail. It is a reconfiguring and restructuring of theatrical norms, and I am pleased and honoured to have artistic companions like Esplanade to assist in painstakingly bringing the Dream to life!"

Stan Lai, Playwright & Director, *Huayi – Chinese Festival of Arts: A Dream Like A Dream*, 6 – 9 February 2014

Huayi also showcased five new works by Singapore artists and arts groups. *MovingHorizon: A Nanyin Journey* combined new arrangements of the ancient music form of *nanyin* with contemporary theatre techniques. Nelson Chia of Nine Years Theatre directed *ART*, a play exploring the complexities of friendship. It is also the final instalment of a series of three works commissioned for *Huayi*. *The Ordinary Man* by T.H.E Dance Company was a dance that drew inspiration from Chinese crosstalk. The Singapore Chinese Orchestra performed a new score, composed by Singaporean Law Wai Lun and Hong Konger Lincoln Lo, to a screening of a 1930s silent classic film, *The Goddess*. Our in-house production, *PLAYtime!'s Hello Ling* (for two- to four-year-olds), was rendered for the first time in Mandarin.

Providing a contrast to the contemporary offerings of *Huayi* was *Moonfest – A Mid Autumn Celebration*. It opened with a unique Marionette Lions performance at the Outdoor Theatre by the Zhejiang Wu Opera group. This form of puppetry was seen for the first time in Singapore and many were amazed by the performers' artistry. They also gave two spectacular Wu Opera productions in the Theatre. Other highlights included Chinese traditional classics and signature tunes by China's renowned virtuoso Yuan Sha and Shaanxi folk songs by rising star, Wang Er Ni. For our young audiences, they were treated to the magic of hand and shadow puppetry in *Tales of Filial Piety* by Singapore arts company, The Finger Players.

In response to the growing number of Malay arts offerings timed around Hari Raya Puasa, *Pesta Raya – Malay Festival of Arts* was shortened from a 10 to four-day festival to give room for more players to present the arts during this festive period. This allowed for a more intense festival experience that sought to introduce new works while featuring well-loved names in the community. *Pesta Raya* opened with the premiere of a play specially commissioned by

the festival, *Akulah... (I Am...)*. Helmed by renowned Malaysian director Erma Fatima, it featured a star-studded cast of top actresses Erra Fazira and Umie Aida. *Keroncong* icon and veteran singer Kartina Dahari's life and music were celebrated in a nostalgic and moving concert, *Sayang Di Sayang*, backed by a 42-piece orchestra. Indonesian rap crew Jogja Hip Hop Foundation brought younger audiences and a whole new dimension to hip-hop by rapping in Javanese and referencing Javanese poetry and literature. Aimed at children, we brought back popular theatre production *Danial dan Buku Ajaib (Danial and the Magic Book)*, the brainchild of local Malay television stalwarts Najip Ali and Rilla Melati. Along the waterfront, audiences were treated to a non-ticketed *wayang kulit* performance from Kelantan.

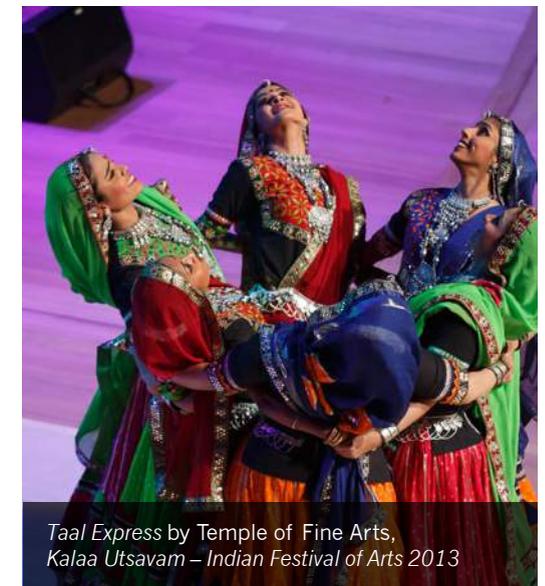
Kalaa Utsavam – Indian Festival of Arts saw a delightful confluence of audiences of different ethnicities immersing in the rich diversity of Indian culture over 10 days. The festival reached a milestone by opening with two large-scale works co-produced with Singapore arts companies. The first was a dance performance titled *Angkor: An Untold Story* with Apsaras Arts. The



Wu Opera Excerpts: *Heroes and Heroines* by Zhejiang Wu Opera Research Centre (China), *Moonfest – A Mid Autumn Celebration 2013*



Sayang Di Sayang – Kartina Dahari, *Pesta Raya – Malay Festival of Arts 2013*



Taal Express by Temple of Fine Arts, *Kalaa Utsavam – Indian Festival of Arts 2013*



Kathakali by Margi Theatre (India), Kala Utsavam – Indian Festival of Arts 2013

collaboration brought internationally acclaimed *bharatanatyam* soloist Priyadarsini Govind and an ensemble of dancers and musicians from India, Sri Lanka, Cambodia and Singapore. The second musical production was *Taal Express* with Temple of Fine Arts, featuring a 30-member orchestra with dancers from Singapore, Malaysia and India.

The festival also saw veteran Indian pop-fusion duo Colonial Cousins, back after 10 years and two monologues – Indo-German theatre collaboration

C Sharp C Blunt and *Flowers*. *Forest Fables: Animals of Mischief* was an enchanting piece for young audiences, jointly performed by storyteller Kamini Ramachandran and sand art virtuoso and artist Lawrence Koh. The literary arts has become an important component of the festival and this year we featured talks by two rising Indian authors, Chetan Bhagat and Amish Tripathi. Local dancers had the opportunity to engage with and learn from legendary *kathak* doyenne, Kumudini Lakhia, during



Relax and Joget with Black Dog Bone, A Date with Friends 2013

a five-day series of master classes. Non-ticketed events included talks on various aspects of Indian arts and culture, performances of classical dance-drama, *kathakali* and carnatic-progressive rock music from Bangalore-based band, Agam. *Bollywood Night* at Esplanade's Concourse also saw many dancing the night away.

ARTS FOR EVERYONE

Keeping the arts accessible to all is important to us. Our programmes in this respect have continued to increase

in their reach, growing audiences and establishing a loyal following for our much loved festivals and presentation series.

Our non-ticketed *Beautiful Sunday* series offering audiences an afternoon of free music in the Concert Hall has gained a faithful following over the years. Under the *Community Concerts* series, we also regularly present ticketed performances by community orchestras and bands, giving these amateur groups a platform to perform in our Concert Hall and to reach out to a wider audience. Our senior audiences continue to join us for the well-received *Coffee Morning & Afternoon Tea* once a month where Singapore artists perform evergreen hits by household names such as Teresa Teng and The Rolling Stones. This year, Singapore's Matthew and the Mandarins also made their return with a programme featuring the best loved country hits – a delight to many. Our annual *A Date with Friends* festival brought our senior audiences back in time over four nostalgic days. *Yesterday Once More II* featured local veteran bands of the sixties and seventies together in an English concert for the second year running

while Chinese audiences were treated to *Unforgettable Theme Songs* from memorable TV serials and film hits. At *Relax and Joget with Black Dog Bone*, it was a heart-warming sight to see people relaxing and dancing to this Malay rock band. For the first time, we also worked with The Necessary Stage to present a non-ticketed theatre production performed by seniors.

Keeping the arts fun also helps to make it accessible. The 10th edition of *Flipside* did just that. Festival highlights included the innovative shadow puppetry show *Sticks, Stones, Broken Bones* by Bunkpuppets as well as *Technodelic Visual Show* by Japanese collective SIRO-A. Roving acts *The Pigeons and Human Trees*, a jack-in-the-box puppetry show by the Yaraichou Broadway Boys of Japan along with the American circus-diabolo duo The Sharpe Brothers and Australia's The Kransky Sisters brought wacky moments to audiences. An interactive outdoor maze, *El Laberint* by Spanish company Itinerania entertained and challenged many. Our very own local talents also joined in the fun with *Fat Kids Are Harder To Kidnap: 3D* by young theatre company How Drama. Audiences were taken through an hour-



The Sharpe Brothers (USA), *Flipside* 2013

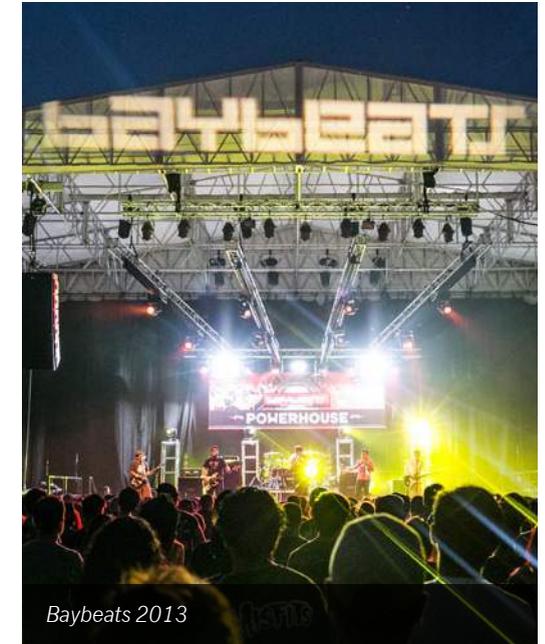
long collection of 31 original short plays with a humorous take on current affairs and everyday life in Singapore – performed in an order chosen by the audience.

The fourth edition of *A Tapestry of Sacred Music* invited audiences to discover faith-inspired musical traditions of different lands, cultures and centuries. The festival included a high energy performance of gospel music by the Harlem Gospel Choir, one of Iran's finest classical vocalists Hamid Reza Nourbakhsh



Uisig: *Spirit of Dance* by Park Kyung Rang and the Deuneum Ensemble (Korea), *A Tapestry of Sacred Music* 2013

and his quartet of Persian musicians, acclaimed Korean dancer Park Kyung Rang and the Deuneum Ensemble, and the Laihui Ensemble from the North-eastern Indian state of Manipur. The non-ticketed programmes showcased sacred music from many cultures, from western classical works influenced by Jewish liturgy and worship to sacred ceremonial music from Thailand. Others included Hindi sacred songs, Balinese masked dance and gamelan, Hindu *bhajans* and Islamic *sufianas*. At a decidedly higher decibel range,



Baybeats 2013

Baybeats, in its 12th year, electrified and rocked Marina Bay. Young music lovers enjoyed the non-ticketed alternative music festival that is fast gaining a reputation as one of the most anticipated events in the local and regional alternative music calendar. *Baybeats* featured 35 bands from nine countries and provided multiple platforms to encourage youth participation. Via our mentoring programmes, over 100 youths played the roles of emcees, arts writers and photographers for the festival.

In celebration of Singapore's 48th birthday, Esplanade's *National Day Celebrations* was themed *I Like Singapore*. The community was invited to share what they like about Singapore, via the festival's website and offline, by pasting notes on a message board at the centre. Audiences also enjoyed cultural performances, local musicians' showcases, talks, kampong games and workshops.

To mark the year's end, *Celebrate December* saw young and old from diverse backgrounds come together to enjoy uplifting music performances, participate in card-making workshops, pen wishes on traditional bell-charms and discuss topics fortuitously decided by a spinning wheel. *Celebrate December* built up towards New Year's celebrations as the community got together on New Year's Eve to usher in 2014 during

the *Marina Bay Singapore Countdown*, jointly presented by Esplanade and the Urban Redevelopment Authority (URA). The event's theme *A Beautiful Life* encouraged all to embrace the memories that make us who we are, an apt reminder in this age of constant change.

New Year's Day was an especially memorable occasion for the Malay community as we paid tribute to lyricist

Yusnor Ef for his contribution to the Malay music industry. Produced by the Malay musicians' society PERKAMUS, the concert featured 27 songs showing the breadth of his work. It was a rare experience for the audience, who were entertained by veteran artists including Sanisah Huri, Maria Bachok and J Mizan. In conjunction with the concert, the library@esplanade held a month-long exhibition on Yusnor Ef's cultural contributions.



National Day Celebrations 2013



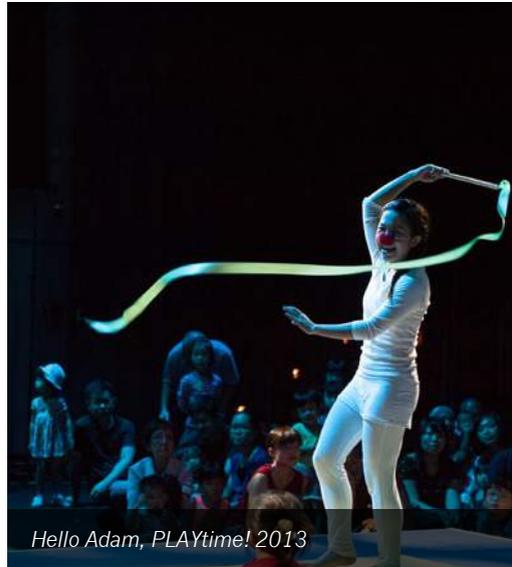
Photo Credit: Darren Soh
Marina Bay Singapore Countdown 2014

PROGRAMMES FOR OUR YOUNG

Believing in the positive impact the arts have on the development of our young, we expanded our programmes and in-house productions for children and youth this year through collaborations with Singapore artists and arts groups.

Produced in-house, the *PLAYtime!* series with its highly interactive theatre productions offers many incidental learning opportunities for two- to four-year-olds. We presented 74 shows, 10 more than last year, over four productions this year. The shows teach children context-specific language and develop their motor skills as they dance and move with the actors.

Octoburst!, held over the Children's Day weekend, presented a gamut of music, dance and theatre performances and workshops to delight and engage young audiences. Our continued efforts to find new ways to excite our young patrons led us to forge new partnerships with artists. We hosted Dave Brown, the Artistic Director of Adelaide's Patch Theatre Company for a residency as part of the Asialink Residency Programme that led to collaboration with our Singapore creative team for the sold-out production *mOOOn ballOOOn*.



Hello Adam, *PLAYtime!* 2013

Aimed at school-going children aged 7 to 17 years, *Feed Your Imagination (F.Y.I)* aims to make arts excursions an integral part of their student life. We work closely with local arts groups to create content aligned with the Ministry of Education's initiatives and curriculum. The series also provides pre- and post-show resource materials for both students and teachers to extend learning beyond the performance. This year, we presented seven different productions comprising a total of 56 performances and achieved an average of over 90% house. We attracted students and teachers from 86 schools, 48 of which attended for the first time.



Octoburst! 2013



SixTeen Dance Challenge, *Yfest* 2013

“My Primary 5 pupils thoroughly enjoyed the programme Metal Morphosis. It managed to engage my pupils and they could especially relate to the music with not a minute to be bored... Pupils being exposed to the gamelan instrument through such ‘cool’ music was the perfect way to go. The programme has well met my school’s objectives.”

Bridgette Teh, Teacher, Chongzheng Primary School, *F.Y.I: Metal Morphosis*, 5 – 7 August 2013.

Our partnership with schools this year extended from the *Singapore Youth Festival Celebrations* to the *Limelight* series. Since *Limelight*'s launch in 2007, some 39 school bands and

choirs have participated. Besides looking out for new groups, we also invited some to return for the second or third time over the last four years to



Dee Dee Bridgewater (USA),
Mosaic Music Festival 2014



John Pizzarelli Quartet (USA), Mosaic Music Festival 2014



Khöömii – Throat Singers of Mongolia
by Khusugtun (Mongolia),
Voices – A Festival of Song 2013

enable the schools and the conductors to build their capabilities. This year, 11 schools were invited to perform, among which four schools were participating for the first time.

Esplanade held our fourth annual celebration of urban youth culture *Yfest*, showcasing young talents in urban music, street dance and visual arts. Although affected by the haze, the three-day festival saw more than 21,000 young people enjoying the performances. These included the popular *SixTeen Dance Challenge* showcase where promising hip-hop dancers had

been selected via auditions to be mentored by internationally acclaimed choreographers.

EVOLVING AND GROWING OUR FESTIVALS

Since their inception, festivals such as the *Mosaic Music Festival* and *da:ns festival* have helped developed our audiences' taste and knowledge, exposing them to genres, artistic practices and presentations from around the world. As audiences and the market evolve, so too must our festivals.

FY2013/14 marked the tenth and final edition of *Mosaic Music Festival*. The 10-day festival, which began in 2005 when Singapore's music landscape was vastly different, was the first to present such a wide variety of musical genres and performers. Over the decade, the *Mosaic Music Festival* has grown audiences and deepened interest in a variety of musical genres – from jazz to world to indie music – as well as the market for such presentations.

With a range of music festivals and concerts now available to audiences, it was opportune to close this chapter of

the festival on a high. The final edition of *Mosaic Music Festival* was opened by jazz diva Dee Dee Bridgewater who mesmerised audiences with her vocal prowess. It featured a line-up which included international greats like fusion guitarist John McLaughlin, jazz innovator Robert Glasper and indie artist Lucy Rose. It was apt that Singaporean talent Charlie Lim closed the festival with two sold-out shows in the Mosaic Club at the Theatre Studio. The exhibition *10 Years of Mosaic Moments* at the Concourse invited audiences to contribute their favourite

Mosaic memories and celebrated these memorable moments.

We will move on to develop the *Mosaic* series as an exploration of new exciting projects with the world's leading musicians while deepening audience engagement and collaborations with Singapore musicians.

As we move away from one festival, we debut another. We launched *Voices – A Festival of Song*, showcasing and celebrating the joy of ensemble singing from diverse cultures. Grammy award-winning Estonian Philharmonic Chamber Choir opened the three-day festival with works by Bach, Brahms and Debussy as well as Estonian pieces by Arvo Part and Veljo Tormis. Khusugtun, a *khöömii* (throat singing) ensemble from Mongolia performed modern arrangements of Mongolian folk songs. We produced a show featuring four of Singapore's leading a cappella groups – Juz-B, Key Elements, MICappella and Vocaluptuous in the Concert Hall with *Colours – An Evening of A Cappella*. Workshops related to each of the ticketed performances gave audiences the opportunity to find out more about the various genres.



Gala Flamenca: Antonio Canales, Carlos Rodríguez, Karime Amaya, Jesús Carmona, *da:ns festival 2013*

The festival also included non-ticketed performances by a cappella groups, youth, school and community choirs, classical singers and a sing-along performance at the Outdoor Theatre.

As part of our strategy to expose Singapore audiences to a wider range of dance companies and dance forms, we introduced several innovative choreographers at the eighth edition of *da:ns festival*: Fabulous Beast Dance Theatre from Ireland and a flamenco gala featuring four celebrated stars



An Evening with Grupo Corpo (Brazil) A Double Bill: Sem Mim and Onqotô, *da:ns festival 2013*

spanning three generations, and Lisbeth Gruwez | Voetvolk (Belgium). We also brought back two companies that have connected well with audiences: Grupo Corpo from Brazil and Emmanuèle Phuon and Amrita Performing Arts (Cambodia).

da:ns also supported Asian dance artists to develop new works. Two works were commissioned this year – *Temporal Pattern* by Hiroaki Umeda, one of Japan's most exciting experimental artists and *The*

Infinitesimal Distance Between Two Bodies by artists-in-residence Ming Poon and Scarlet Yu. Lasalle College of the Arts' and Nanyang Academy of Fine Arts' faculties of dance were invited to perform in *Next Generation*, the festival's annual platform to nurture young dancers. For the first time, the festival also conducted a mentorship programme on dramaturgy and lighting design.

“For me, making a work is an energy consuming and fragile process. It is only with the help and input from many creative people that a work can be realised. Without the generous support and creative space provided by Esplanade’s da:ns festival 2013, none of this would have been possible.”

Ming Poon, Dance-maker, *da:ns festival: The Infinitesimal Distance Between Two Bodies*, 11 & 12 Oct 2013

PRESENTING THE WORLD'S FINEST

Outside of our festivals, Esplanade continued to bring the world's finest artists and performances to audiences. This year, we sought to strengthen connections with Singapore and regional artists through these presentations.

Widely recognised as one of the year's high points for theatre lovers in Singapore and the region, we jointly presented the *3 Titans of Theatre* season with Singapore Repertory Theatre (SRT)

as part of their 20th anniversary. Our close partnership allowed both parties to leverage each other's capabilities to bring three critically acclaimed works to our shores.

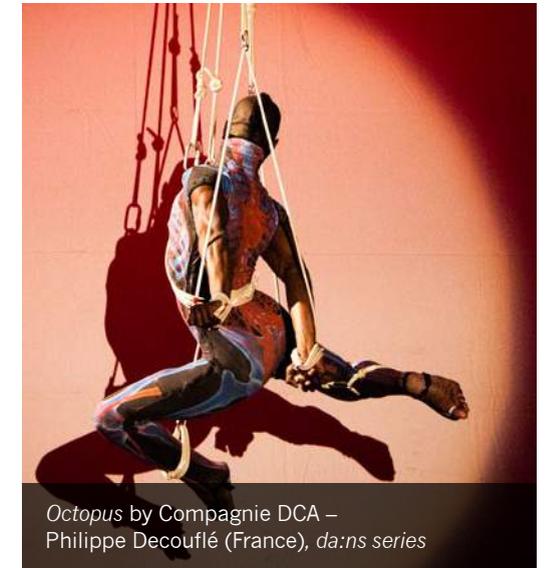
Shun-kin directed by Simon McBurney, *Musashi* by Yukio Ninagawa and Peter Brook's *The Suit* performed to near full houses and received standing ovations. It was a rare opportunity indeed to be able to see the works of these theatre visionaries in such close succession. Just as important were



Musashi by Ninagawa Company (Japan), directed by Yukio Ninagawa, *3 Titans of Theatre*



Photo Credit: Johan Persson
The Suit by Theatres des Bouffes Du Nord (France), directed by Peter Brook, *3 Titans of Theatre*



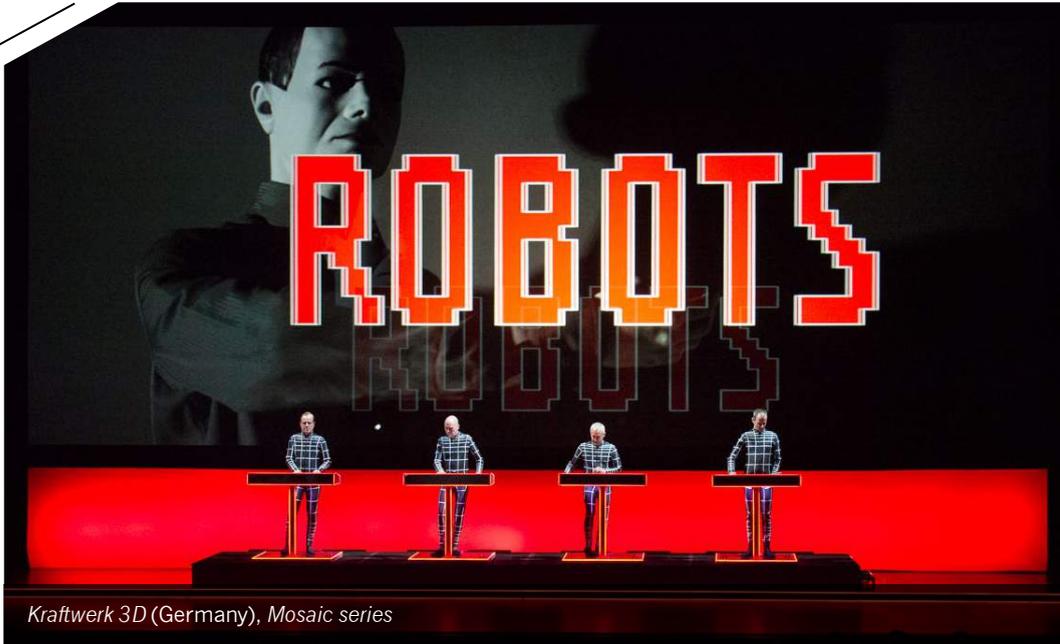
Octopus by Compagnie DCA – Philippe Decouflé (France), *da:ns series*

the opportunities where McBurney shared his experiences with 300 industry practitioners and members

of Complicite gave a talk to 140 Lasalle arts management and theatre students.

“... from the first moment, we feel sheltered, welcomed and, well, truly invited into someone else’s ‘site’... We have been made to feel utterly ‘at home’ in a way that is rare. And, even more importantly, allows, indeed provides the support that allows, us to once again look at ‘Shun-kin’ and develop it further. Go deeper. Widen our vision of this piece. And that is the greatest gift of all. You have given nourishment to us nomads.”

Simon McBurney, Co-founder & Artistic Director of Complicite, *3 Titans of Theatre* season: *Shun-Kin*, 30 & 31 August 2013



Kraftwerk 3D (Germany), Mosaic series

Closer to home, we presented *Salute to Pao Kun* featuring Asia's promising directors and their responses to Singapore's late theatre visionary Kuo Pao Kun's popular work *Lao Jiu*. The directors were Danny Yung (Hong Kong), Lawrence Lei (Macau), Li Liuyi (China) and Li-Bao Chun (Taiwan).

The *da:ns* series showcased three stylistically different productions this year to widen the exposure of our dance audiences. Philippe Decoufle's *Octopus*, a potent mix of dance, film, music and circus, was

an arresting production that also had strong appeal to first-timers to contemporary dance. The Nederlands Dans Theater II performed four works that explored a diverse range of styles, delighting audiences with their strong technique and boundless energy. We had previously presented the main company NDT I successfully and this was the first time we presented their company of younger dancers. The series ended the year with the world-renowned Bolshoi Ballet giving six sold-out performances of *Swan Lake*, accompanied by the Singapore Lyric



Steve Gadd Band (USA), Mosaic series

Opera Orchestra. All three companies also conducted master classes for local dance artists.

Under our *Classics* series, Grammy Award-winning all-male a cappella group Chanticleer mesmerised audiences with choral pieces from the Renaissance to the Romantic period in *The Siren's Call*. Chanticleer also conducted a public choral workshop at the Recital Studio – a first for Esplanade in which members of the public were invited to come together and sing.

The Choir of King's College Cambridge, under the direction of Stephen Cleobury, returned to Esplanade to perform a repertoire of Baroque, Classical and Romantic works. The choir collaborated with Singapore musicians including soprano Anna Koor who performed the *Benedictus* from Haydn's *Kleine Orgelmesse* and Vivaldi's *Gloria*.

Electronic music pioneers from Germany, Kraftwerk, returned to Esplanade under the *Mosaic* series. The highly anticipated event was Singapore's first 3D Live Concert. *Mosaic* series fans were also treated to critically-acclaimed contemporary drummer Steve Gadd and his band. They performed to an appreciative crowd comprising teenagers, working adults, and many local musicians too.

CHAMPIONING OUR ARTISTS AND ARTS COMPANIES

We remain committed to supporting local artists and companies in their artistic development, particularly as they seek to embark on bold, artistic initiatives.

Late Nite this year featured our much loved music veterans Louis Soliano

and Zul Tania, as well as promising young artists such as Nathan Hartono and Kailin Yong. As part of *Spectrum*, we collaborated with Tze and the Looking Glass Ensemble to present his works. Under the *Pentas* series, *Berkaca Dalam Diri* brought together the choreographies of Singaporean Osman Abdul Hamid and Indonesian Bimo Wiwohatmo. *The Studios* has built a strong reputation for its bold and innovative works where local artists relish the opportunity to create new works as well as revisit past ones. These included full stagings by Cake Theatrical Productions, *Spell #7*,

Panggung Arts, The Finger Players in association with Teatri Sbagliati, the Seven-Headed Dragon, Orangedot Productions, Rasa Productions featuring Rani Moorthy, as well as work-in-progress showings by Index and Tara Tan.

Also of significance was our collaboration with the Philharmonic Orchestra and the Arts Fission Company in *The Rite of Spring: A People's Stravinsky* to celebrate the centennial year of Stravinsky's iconic work. This community arts

project not only received critical acclaim for the groups' bold interdisciplinary and multi-generational endeavour, it also gathered close to 200 people to participate – the elderly, children, dance students, volunteer photographers and seamstresses with professional dancers and musicians.

Many of our collaborations are nurtured and sustained through the years. We see this as our role in supporting local companies to build up their capabilities, develop the art forms and grow the audience base.

With *The Necessary Stage*, we continued our collaboration for *The M1 Fringe Festival 2014*. The festival celebrated its 10th anniversary this year and it has been heartening to witness its steady growth through the years.

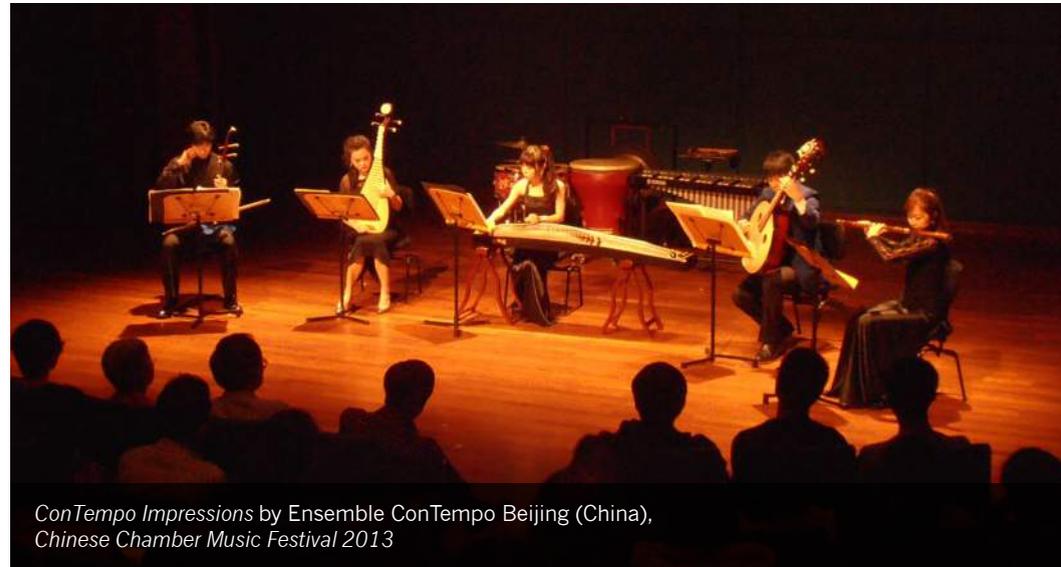
We are happy to be part of Ding Yi Music Company's development. This year, our collaboration reached a new milestone when we launched with Ding Yi the inaugural *Chinese Chamber Music Festival*. The festival featured three visiting chamber ensembles – Ensemble ConTempo Beijing, The Little Giant Chinese Chamber Orchestra from

“The love and passion for the arts go beyond a beautiful building. It is the smile of the cleaner, the handwritten ‘thank you’ from the executives. It is the human touch and the spirit that makes for that elusive connective tissue that keeps artists going and keeps the audience returning.”

Rani Moorthy, Writer & Performer, *The Studios: Curry Tales*, 13 – 16 June 2013



One Day In This Place by Cake Theatrical Productions, *The Studios* 2013



ConTempo Impressions by Ensemble ConTempo Beijing (China), *Chinese Chamber Music Festival* 2013

Taiwan and Macau Chinese Orchestra's Traditional Quintet. The festival was a valuable platform for exchange between overseas and local musicians, and was another step forward for Ding Yi's artistic growth. We also collaborated with Ding Yi to develop our audience appreciation for the Chinese chamber music genre on two other occasions: *Virtuosos of Chinese Music* which featured top instrumentalists – Yu Hong Mei on *erhu*, Wang Zhong Shan on *gu zheng* and Wang Ci Heng on *dizi*, as well as *Modern Voices – Class of '78*, conducted by Lim Yau. The spotlight was on the music of influential Chinese composers of the late 20th century.

We supported the City Chinese Orchestra as they explored the music of the Min Nan Chinese and its diaspora in *A Southern Breeze – Music of the Min Nan Chinese*. Led by Cultural Medallion winner Dr Tay Teow Kiat, the performance featured *dizi* soloist Zhan Yong Ming, vocalists Professor Koh Meng Kee and Seah Geok Lan, as well as musicians from *nanyin* ensemble, Siong Leng Musical Association. Similarly, we supported the Singapore Chinese Orchestra to broaden their audiences through concerts that



Merry Bebop! A Jazzy Christmas with Jeremy Monteiro & Friends

cross musical genres, as seen in their presentation *Mostly Gershwin*.

We continued our partnership with The T'ang Quartet, challenging patrons and fans *To Take A Bet on T'ang*. It was only at the concert that the repertoire was revealed and this ranged from waltzes by Beethoven to the all-time favourite tangos of Piazzolla and Leonard Cohen's *Hallelujah*. Our

third collaboration with the People's Association saw us presenting Orkestra Melayu Singapore in *Gema Sahara*. The concert, revolving around music with a decidedly Middle-Eastern flavour, was well-received and attracted new audiences especially from the Arab community.

We had two successful collaborations with Jeremy Monteiro. *The Jazz Organ*

Summit featuring three jazz organists Alberto Marsico (Italy), Tony Monaco (USA) and Jeremy himself. *Jazzy Christmas 2013: Merry Bebop!* charmed the audience with Christmas tunes in the vein of the early bebop innovators.

For dance, this year saw the fourth edition of *Contact Contemporary Dance Festival 2013* organised in collaboration with T.H.E Dance Company. The 10-day festival provided a platform for contemporary dance practitioners in Singapore and Asia to engage in artistic exchange and learning, with a strong focus on developing young Asian choreographers and dancers. The festival opened with a new work created by Korean choreographer Kim Jae Duk which *The Straits Times* praised for its "stunning sections" and "unforgettable images". The festival's closing performance *DiverCity* featured four local dance companies in one evening – Frontier Danceland's surreal *Fat Room*, Maya Dance Theatre's *Quicksilver V2*, Re: Dance Theatre's *Bed* (choreographed by Albert Tiong) and T.H.E's *Collisions* (by Spanish choreographer Dimo Kirilov).

Dance India was presented with Apsaras Arts and Milapfest UK for

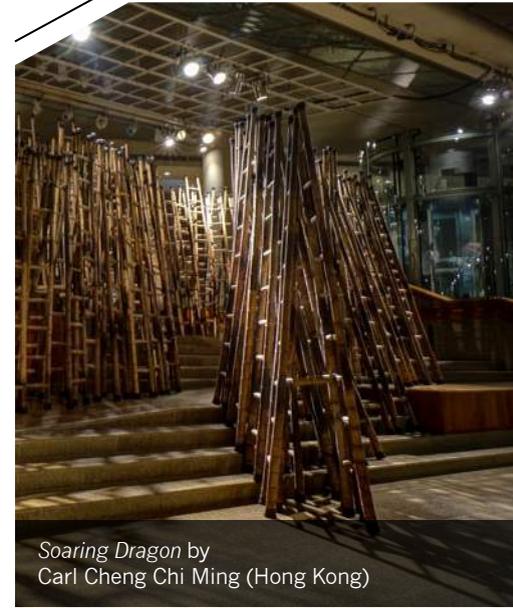


Muara – Singapore Malay Dance Festival 2013

the second time. It was a rare chance for dancers and dance enthusiasts to see and learn from some of the most eminent dancers and dance teachers through the three-day intensive dance training programme, performance showcases and dialogue sessions. Similarly, we continued to support the ongoing efforts of Singapore Dance Theatre in *Dance Appreciation Series* to build appreciation of ballet amongst the young.

Over 600 dancers performed in the third edition of the Malay dance festival *Muara*. Produced by local

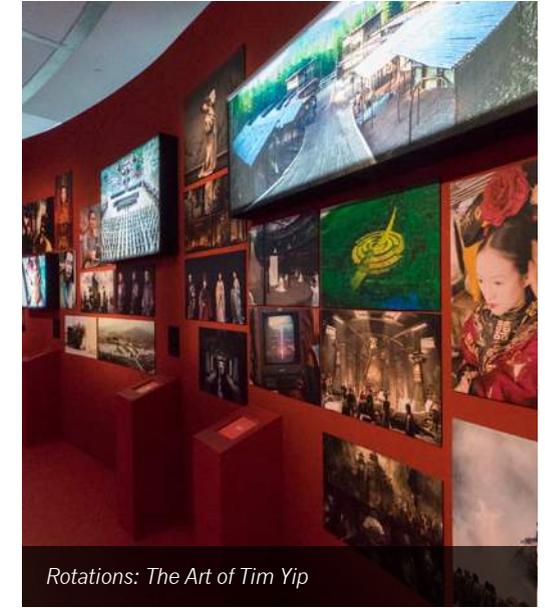
dance company Era Dance Theatre Ltd, together with the National Arts Council and Esplanade, the festival featured dancers from 22 schools and several local and regional dance groups. In addition, Esplanade embarked on new collaborations with three local groups this year: Take 5 Piano Quintet playing Spanish and Argentinean works; Teng Ensemble in *八 – Eight* with new works by Singaporean Lim Yi Benjamin; and SYC Ensemble Singers in *Pagdiriwang*, helmed by veteran Filipino choral conductor Jonathan Velasco.



Soaring Dragon by Carl Cheng Chi Ming (Hong Kong)

A VISUAL EXPERIENCE

Visual arts exhibitions took place throughout the year in the centre's different public spaces. Many were curated and held in tandem with our festivals, especially alongside Esplanade's cultural festivals. For example, for *Pesta Raya*, *Bridge: Dari Utara ke Selatan* by Mohd. Al Kuzairie bin Ali and Mohamed Riduan bin Mohamad Ali is a collaborative effort between a local artist and a Malaysian artist, discussing migrations and new settlements. During *Kalaa Utsavam*,



Rotations: The Art of Tim Yip

a photography exhibition at the Esplanade Tunnel gave glimpses of the relationships between South India's most prominent dance gurus and their disciples as they impart their craft. For *Huayi*, Hong Kong artist Carl Cheng Chi Ming's *Soaring Dragon*, an installation piece made up of 200 bamboo ladders was displayed at the Concourse. *Rotations: The Art of Tim Yip* paid tribute to the groundbreaking multidisciplinary artist's practice through an exhibition of his photographic prints and a collage of videos. The exhibition in *Jendela (Visual Arts Space)* was held in

conjunction with *Huayi's* headliner *A Dream Like A Dream*, for which Yip was the costume-designer.

Fostering ties with local artists and showcasing their works remains essential in the Visual Arts Programme. From solo exhibitions of established artists such as Cultural Medallion recipient Lim Tze Peng (*The Journey*), Susie Wong (*My Beautiful Indies*) and Oh Chai Hoo (*Tropical Zen Garden*) to the younger generation such as the collective Vertical Submarine (*Hokkien Rhymes*) and a group solo exhibition of 15 local artists across different generations (*Some Things That Matter*), the showcase of local art remains at the core of our visual arts programming.

We also presented outstanding artists from neighbouring countries to reflect the rich heritage of our region. *Re-Connect: Contemporary Photography in Myanmar* featured seven Myanmar artists across generations who approach the medium of photography in different ways, from the political to the personal. *Circle of Hope* by Indonesian artist Octo Cornelius was

a charming exhibition about the story of deforestation. From the wider region, Korea's Bahk Seon Ghi created a sublime hanging installation made from charcoal pieces at the Concourse.

We continued our partnership with various schools such as Nanyang Polytechnic, Temasek Polytechnic, Singapore Polytechnic and Nanyang Technological University to feature short films created by their students at the centre's basement throughout the year. At the Esplanade Tunnel, we put together an exhibition of 427 pieces of art works created by students from 35 schools as part of our schools outreach project for our 10th Anniversary in 2012.

TO THE NEXT DECADE

We are gratified and encouraged by the diversity of people who come together and connect through the arts at Esplanade's programmes. We are committed to nurture these bonds further, delving deeper into how the arts can transform our society, inspire our communities, and develop our young.

The milestones this year with regards to our festival programming and collaborations give an indication of the even bolder steps we will take into the next decade. The relationships that we have forged with artists in Singapore, the region and beyond are a foundation on which we will expand our collaborations for new artistic works and programmes.

PROGRAMMING

For the Financial Year ended 31 March 2014

OVERALL ACTIVITIES

2,582

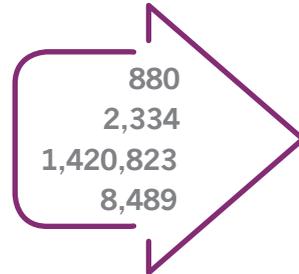
OVERALL ATTENDANCE

1,545,245

ESPLANADE PRESENTS

OVERALL

Productions 880
 Activities 2,334
 Attendance 1,420,823
 Opportunities for Artists/Crew 8,489



TICKETED

Activities 410
 Attendance 111,606

NON-TICKETED

Activities 1,924
 Attendance 1,309,217

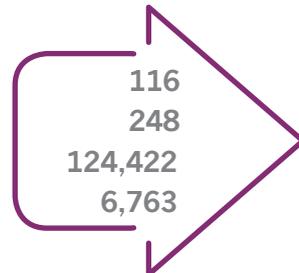
EXPLORATIONS

Talks/Workshops/Others 478
 Attendance 28,175

COLLABORATION EVENTS

OVERALL

Productions 116
 Activities 248
 Attendance 124,422
 Artists 6,763



TICKETED

Activities 169
 Attendance 69,204

NON-TICKETED

Activities 79
 Attendance 55,218

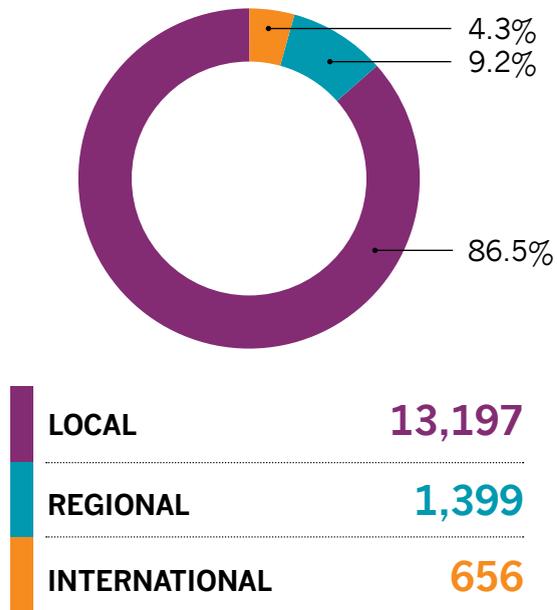
EXPLORATIONS

Talks/Workshops/Others 18
 Attendance 2503

PROGRAMMING

For the Financial Year ended 31 March 2014

ARTISTS/CREW PROFILE



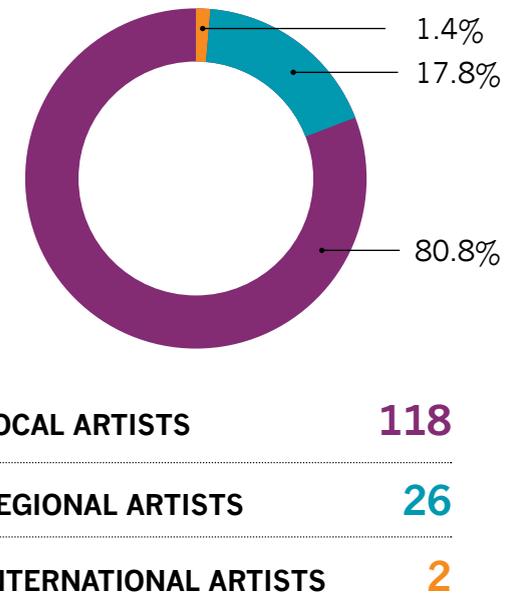
VISUAL ARTS PRESENTATIONS

EXHIBITIONS

53

NO. OF DAYS

3,085





VENUE PARTNERSHIP

Esplanade is more than just a venue for the performing arts. As a cultural institution, we develop the arts and ensure that our programmes cater to diverse communities and age groups. This is a key consideration for our Venue Partnership team. We work with hirers of our various venues and enable them to present quality shows that complement our calendar of *Esplanade Presents* programmes. This also helps to ensure the optimal use of our venues.

The relationships that we build with our hirers assure them of the standards and quality that we strive to consistently deliver. Our aim is to ensure that all productions at Esplanade are of the highest possible quality.

In 2013, the department changed its name from ‘Venues and Events’ to ‘Venue Partnership’ to better reflect the way we work with our hirers. New initiatives were implemented along with this change: a more competitive venue hire rate was introduced for the Theatre and we began partnering commercial presenters to help them manage their risks to realise shows that may otherwise not be presented. These diverse presentations add to the interesting mix of quality programmes that one expects at Esplanade.

**PARTNERSHIPS:
THE NEXT FRONTIER**

FY2013/14 saw new collaborations with key commercial partners, providing the support they need to enable successful presentations at Esplanade.

Arte Compass, which presented *Shradha* at Esplanade in 2003,

partnered Esplanade to jointly present two Bollywood acts, *Salim Sulaiman* and *Sunidhi Chauhan* in September 2013 and March 2014 respectively.

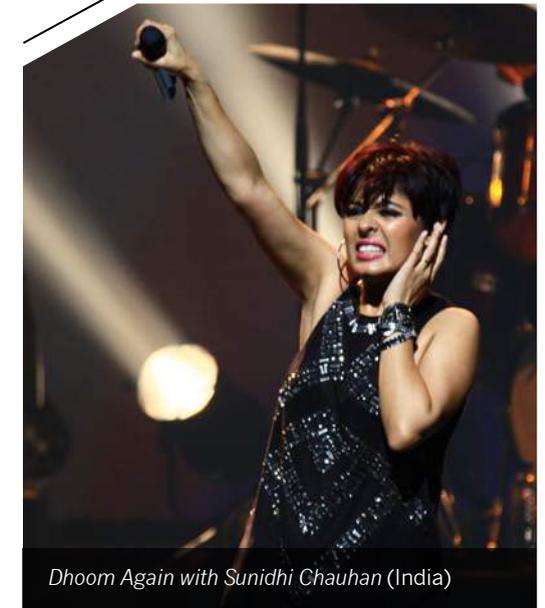
For Akila Iyengar, Director of Arte Compass, a partnership with Esplanade represented a “great value” to their brand in that it reflected well on the “credibility and quality” of its productions.

“Arte Compass and Esplanade share similar beliefs and we have built a strong working relationship over the years. We work towards mutual benefit while promoting the common goal of providing quality arts and entertainment for our culturally diverse society.”

Ms Akila Iyengar, Director, Arte Compass



Salim Sulaiman Live in Concert (India)



Dhoom Again with Sunidhi Chauhan (India)



4 Legendary Dowagers in Concert (Hong Kong, Taiwan, Singapore)

We also partnered Biz Trends Media for *4 Legendary Dowagers*, a celebration of four renowned vocalists (Jing Ting, Liu Yun, Mei Dai and S.K. Poon) of the golden era of Chinese popular music. It was a concert of evergreen classics and famous movie theme songs.

**ENRICHING THE OFFERINGS:
ATTRACTING NEW AUDIENCES**

In line with cultivating lifelong arts engagement, we proactively develop new audiences by bringing in special programmes that appeal to different communities. This also helps us to boost the centre’s financial stability and venue utilisation.

An Evening with Sheila Majid and Harvey Malaihollo featured a rare collaboration between the famed Malaysian singer Sheila and Indonesian star Harvey. Both are no strangers to Esplanade. Harvey had been the first Indonesian singer to perform here in 2003. Eleven years on, Harvey still warms Singapore audiences.

Another concert which attracted new audiences was *Martin Nievera Live! 3D*. Popular Filipino-American pop singer and actor Martin Nievera celebrated his three decades of musical



Martin Nievera Live! 3D, 3 Decades Concert
(Philippines)

achievements. It was an occasion for the Filipino community in Singapore to come together and enjoy Nievera’s charismatic presence on stage.

**EXPANDING HORIZONS:
NEW ENERGIES,
NEW VENTURES**

Over the year in review, we worked with new and existing hirers to bring a fresh perspective and new energy to Esplanade.

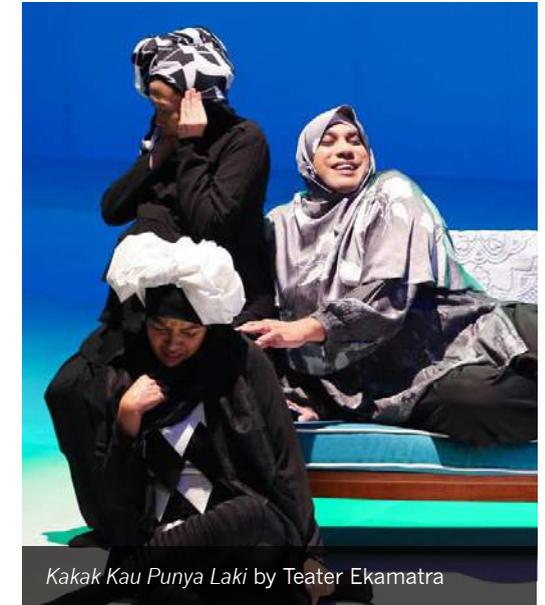
In December 2013, Teater Ekamatra, one of Singapore’s longest established



An Evening with Sheila Majid and Harvey Malaihollo (Malaysia, Indonesia)

theatre companies, gave six sold-out performances of *Kakak Kau Punya Laki* at the Theatre Studio. The production, which starred award-winning Singapore actor Najib Soiman in a cross-dressing role, addressed issues related to social outcasts and sociopaths.

We also played host to a new hirer, Pangdemonium Productions, led by Artistic Directors Adrian Pang and Tracie Pang. Just about four years old, Pangdemonium has already established itself in the scene with its sterling productions and was the biggest winner at the 14th annual Life!



Kakak Kau Punya Laki by Teater Ekamatra

Theatre Awards. Their production, *Grotesque Playground Injuries*, was well received during its two-week run at the Theatre Studio.

In the music scene, independent Malaysian promoter, The Wonderland + presented multi-talented Malaysian singer, Penny Tai. Fresh from her victory at the Global Chinese Music Awards 2014 where she received the “Best Female Vocals”, “Top 5 Most Popular Female Artists” and “Golden Hit” awards, Penny brought her unique style of music making to Singapore.



Photo Credit: Crispian Chan
Gruesome Playground Injuries by Pangdemonium Productions



Penny Tai in Concert (Malaysia)

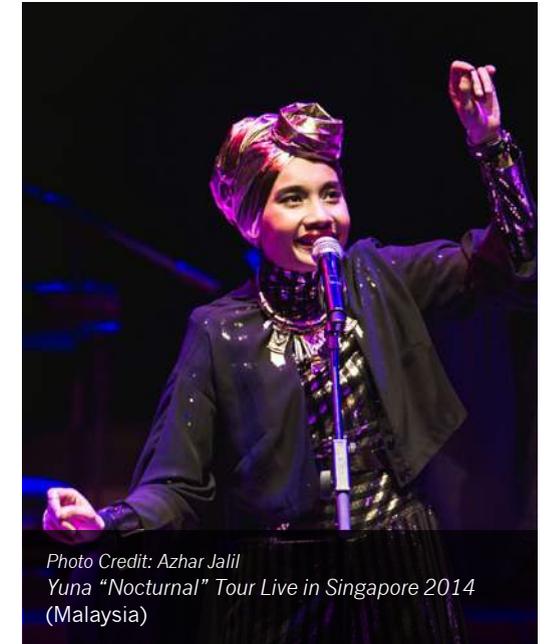


Photo Credit: Azhar Jalil
Yuna "Nocturnal" Tour Live in Singapore 2014 (Malaysia)

A recent development in Singapore which Esplanade is proud to be a part of is that of recording companies playing an active role in presenting their artists. Two well-known companies, Universal Music Singapore and Warner Music Singapore produced and staged two warmly received concerts at the Concert Hall. Warner's concert by well-loved Singaporean singer-songwriter Corrinne May elicited heartfelt and overwhelming response from the audience while Universal Music presented Yuna, the up-and-coming Malaysian singer songwriter, delighted her fans.

“[There is] simply no place like Esplanade...the moment you step into the Concert Hall, you’ll feel a distinct air of sophistication.”

Mr Simon Nasser, General Manager, Warner Music Singapore

Universal’s Marketing Director, Lim Teck Kheng, was grateful to Esplanade’s team for “supporting the needs of the promoter which in turn translates into the best live experience within the great venue spaces of Esplanade for the audience to enjoy”.

MILESTONES IN THE ARTS: ANNIVERSARIES AND PREMIERES

Esplanade continues to be the venue of choice for key events presented by Singapore arts groups such as the celebration of an anniversary or the premiere of a new work.

One of Singapore’s flagship arts companies, Singapore Dance Theatre (SDT), chose to mark its 25th anniversary with a gala at the Theatre. This was significant as SDT performed Boi Sakti’s *Reminiscing The Moon* at the opening festival of Esplanade in 2002. Again for its silver anniversary, SDT chose us to stage memorable works from its repertoire and new works such as the world premiere of *Opus 25* by upcoming American choreographer Edwaard Liang.

“Esplanade’s Theatre remains an important venue for the company’s growth. The size of the Theatre is a test for the dancers’ ability to project in large spaces and its facilities allow choreographers to be innovative and produce work that is daring and visually dazzling.”

Mr Janek Schergen, Artistic Director, Singapore Dance Theatre

Another arts group to celebrate a milestone at Esplanade was The Necessary Stage (TNS). Its *M1 Singapore Fringe Festival* celebrated the 10th anniversary in January 2014. Since its inception in 2005, the annual festival has been one of Singapore’s major arts events with Esplanade as its main venue. The 10th edition enjoyed record-breaking attendances with 31 ticketed performances attracting a 93% attendance and another 19 enjoyed sold-out performances.



Photo Credit: Nicole Then Photography
Singapore Dance Theatre Gala – *Opus 25* by Edwaard Liang

Says Melissa Lim, Manager of TNS: “The Festival began in 2005 with Esplanade as one of our main venues and we are very heartened by Esplanade’s robust and unwavering support through the years. This support has been pivotal for the Festival’s success and we look forward to many years of collaboration to platform cutting-edge, contemporary works at the venue.”

Esplanade remains an important platform for artists and arts groups that strive for greater artistic heights

when new works are developed. In May 2013, Toy Factory premiered its musical *Glass Anatomy*, adapted from the 1983 Golden Horse Award-winning film, *Papa Can You Hear Me Sing*. The musical, which starred Asia’s chart-topping Mandopop Queen Della Ding Dang, attracted audiences from as far as Canada, Afghanistan and Turkey.

Says Goh Boon Teck, Chief Artistic Director of the group, “During the musical recreation of this well-loved classic film, we were inspired by the space of Esplanade’s theatre



Photo Credit: Shawn Byron Danker
Three Fingers Below the Knee by Mundo Perfeito (Portugal)
M1 Singapore Fringe Festival

stage. Deeper nuances and hidden dimensions of the script were discovered through performing in this space.” The production has since been staged at The Shanghai Culture Square in March 2014 as part of its Original Mandarin Musical Festival.

Other organisations which also marked major anniversaries at Esplanade include Nanyang Academy of Fine Arts (NAFA). It had opened its 75th anniversary celebrations with a rousing concert that featured performances by the NAFA Chinese Orchestra

conducted by Quek Ling Kiong and the NAFA Orchestra and Choir under the direction of Lim Yau. Yong Siew Toh Conservatory also celebrated its 10th anniversary with a concert which featured well-known American conductor Robert Spano with the conservatory orchestra. In addition, Singapore Symphony Orchestra

celebrated its 25th anniversary with a concert conducted by its founding music director Choo Hoey.

**LOOKING AHEAD:
ENHANCED FACILITIES FOR
THE ARTS**

The re-opening of Victoria Theatre and Victoria Concert Hall in 2014 will add

greater diversity to the arts scene in Singapore. The enhanced theatre and concert hall will surely inspire artists and arts groups and Esplanade is proud to be appointed to manage the venue spaces.

Another significant effort which will come to fruition in the coming year is the upgrading of the Theatre's

automated fly system with more user-friendly technology. This will better serve the increasingly sophisticated technical requirements of today's productions.

Such developments will add to the colour and richness of the rapidly developing arts scene in Singapore.



Photo Credit: Shawn Byron Danker
Working on a Special Day by Por Piedad Teatro and The Play Company (Mexico, USA)
M1 Singapore Fringe Festival

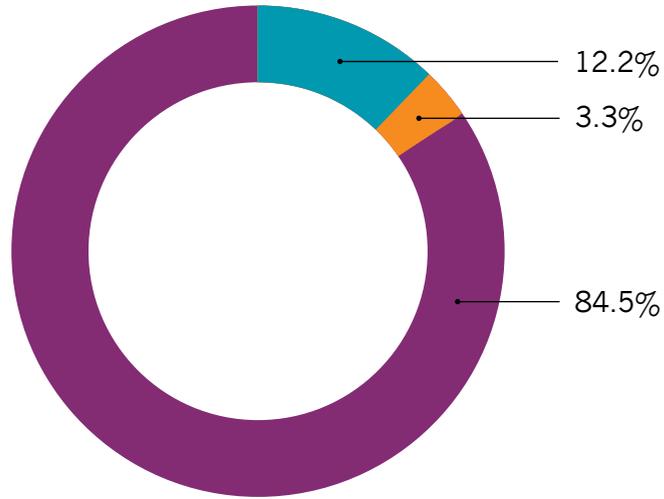


Glass Anatomy by Toy Factory

VENUE PARTNERSHIP

For the Financial Year ended 31 March 2014

HIRERS' EVENTS (ALL VENUES*)



ARTS GENERAL	332
SCHOOLS & COMMUNITY	48
PRIVATE	13
TOTAL NUMBER OF EVENTS	393

HIRERS

No. of Hirers	134
No. of Productions	237

CATERING

No. of Events	66
No. of Guests	5,133

*Includes collaborations with hirers

VENUE UTILISATION# – CONCERT HALL AND THEATRE

CONCERT HALL

Utilisation **81%**

Ticketed & non-ticketed performances	173
Attendance	192,896

THEATRE

Utilisation **69%**

Ticketed & non-ticketed performances	137
Attendance	144,597

#Includes *Esplanade Presents*, collaborations and hirers' events



PARTNERSHIP DEVELOPMENT

Much of what we do at Esplanade would not be possible without the support of organisations and individuals who share our belief in the ability of the arts to transform and develop lives. In this financial year, our new (8) and existing (41) sponsors and donors contributed a total of \$4,394,100. We give our heartfelt thanks for their strong support in believing in the communicative power of the arts to enrich and build special ties among Singaporeans.

Dee Dee Bridgewater signing autographs after her performance at our final *Mosaic Music Festival* in March 2014.

Esplanade's funders have a suite of opportunities to support both ticketed and non-ticketed programmes. To bring the arts to more people, non-ticketed concerts comprise about 70% of all programmes at the centre.

LONG-STANDING PARTNERS SUPPORTING INTERNATIONAL WORKS

Since 2003, we have enjoyed a strong relationship with luxury watch brand, Patek Philippe. Support from the company has made it possible for us to stage many prominent productions, adding to the diverse arts experience that we offer. In recognition of their longstanding support, Patek Philippe was conferred the title of Arts Benefactor.

To mark its 10th year of support, Patek Philippe sponsored *Swan Lake* by the Bolshoi Ballet which was staged in November 2013 and saw sold-out performances. Demonstrating its belief in nurturing the arts for the next generation, Patek Philippe also sponsored a Bolshoi-conducted master class for dance students at School of the Arts (SOTA).



Mr. Dirk Paulsen, Director of C. Melchers GmbH & Co., presenting a bouquet of flowers to Bolshoi Ballet's Principal Dancer Ms. Ekaterina Shipulina.



“Patek Philippe is proud to support the Bolshoi Ballet’s first performance of Swan Lake at Esplanade to mark our long-standing relationship with the centre. We believe in Esplanade’s commitment to inspire the next generation in the love of the arts.”

Ms Deepa Chatrath, General Manager, Patek Philippe Singapore

Since 2008, Barclays has been the Principal Sponsor of *da:ns festival*. The British bank shares our vision of making the arts more accessible and this financial year, they extended their support to our *da:ns* series by also sponsoring the Bolshoi Ballet's *Swan Lake*.

NURTURING THE LOVE FOR THE ARTS AMONG THE YOUNG

To cultivate a lifelong passion for the arts among the young, we facilitated Keppel Corporation's re-launch of Keppel Nights, an outreach programme to nurture appreciation of the arts among students from

“The art of dance combines respect for the craft, integrity of form, excellence in execution, discipline and passion – hallmarks that we admire and identify with.”

Mr Didier von Daeniken, Head of Wealth Management Asia Pacific, Middle East and Africa, Barclays



heartland schools. Many were given the opportunity to see *Esplanade Presents* ticketed performances. Some 50 students from three schools – Bedok Green Secondary, Riverside Secondary and Bukit Panjang Primary – watched the Bolshoi Ballet's *Swan Lake* presented under our *da:ns* series. This was the first time they experienced a world-class ballet act.

Youths were also given the chance to enjoy other Esplanade festivals. These included *Voices – A Festival of Song*, *Huayi – Chinese Festival of Arts* and the *Mosaic Music Festival*. Students from Bedok Green Secondary School watched the Kurt Rosenwinkel New

Quartet during our *Mosaic Music Festival*. Mr Huang Zihao, their teacher, commented “Our students really enjoyed it. It was the first jazz performance for most of them.”

“In making available a wide and diverse range of arts and cultural events to students, we hope to inspire them and catalyse a life-long engagement with the arts.”

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



As part of United Parcel Service's (UPS) Global Volunteer Month in October, UPS staff brought the joy of the arts to 80 children from less privileged backgrounds during Esplanade's children's festival *Octoburst!*. The children creatively portrayed their view of the world through the craft of dioramas and their art pieces were pieced together to form a colourful visual arts exhibit in our public spaces.

MAKING THE ARTS AVAILABLE TO ALL

Our communities have also benefitted from the generosity of Kwan Im Thong Hood Cho Temple, known for their long history of philanthropy. In 2013, they were recognised as Distinguished Patron of the Arts by the National Arts Council. The temple believes in the social value of the arts and sponsored our cultural festivals, *Huayi – Chinese Festival of Arts and Moonfest – A Mid*



Autumn Celebration and also donated generously to support Esplanade's free programmes in FY2013/14.

To share the joy of music with the community, Singapore Press Holdings' (SPH) Gift of Music series has cultivated and entertained Singapore audiences with home-grown talents. With SPH's support, we presented a capella group Budak Pantai, YouTube sensation Ling Kai and percussion band, Sambiesta, among others

at the Esplanade Outdoor Theatre. It also supported *Kalaa Utsavam – Indian Festival of Arts* for the first time, bringing the richness of Indian music and culture to our audiences.

LOCAL BRANDS CHAMPIONING THE ARTS

Complementing arts enjoyment with great coffee drinking, Viz Branz firmed up its support as a Lifestyle Sponsor for an additional two years (till September 2015). In FY2013/14, the company supported *Huayi – Chinese Festival of Arts*, *Mosaic Music Festival*, *da:ns festival* and *Moonfest – A Mid Autumn Celebration*. Viz Branz's instant coffee brands: Café 21, GoldRoast and Capparoma were creatively promoted at Esplanade's spaces during various festivals. During *Mosaic*, the performance area at Esplanade's Upper Concourse was transformed into a Café 21 Living Room, creating a lifestyle space where patrons could enjoy coffee with live music.

To build lasting relationships with their customers, On Cheong Co. Pte Ltd as Programme Supporter, offered their clients special discounts to the Yue opera, *Good Soul of South Yangtze*, presented at *Huayi 2014*. The show's contemporary take on the opera such as the use of modern theatrical and music elements appealed to the premier jeweller and was apt for their target customers.



Capitol Optical has supported our *da:ns festival* since 2010 as they see sponsorship of the arts as a means

to differentiate themselves from their competitors. It is also an extension of the company's creative expression.

“Capitol Optical supports the best in creativity and world-class performances – key principles of our business philosophy. We are supportive of Esplanade as we see this reflected in its presentations.”

Mr Francis Wong, Managing Director, Capitol Optical



WITH MUCH GRATITUDE

As an Institution of a Public Character and a registered charity, sponsorship forms a major source of funds for Esplanade. The challenges faced by Esplanade in fundraising will only grow as other worthy causes compete for the same. Our corporate sponsors and donors play an essential role in fulfilling Esplanade's mission. We are indeed thankful for the years of continued partnership with our existing sponsors and look forward to identify and build relationships with new like-minded sponsors. With their support, we are able to present more quality programmes, widen exposure to the arts and help artists realise their dreams.

PARTNERSHIP DEVELOPMENT

For the Financial Year ended 31 March 2014

TOTAL NUMBER OF SPONSORS AND DONORS

NUMBER OF REPEAT SPONSORS AND DONORS	41
NUMBER OF NEW SPONSORS AND DONORS	8
TOTAL:	49

TOTAL AMOUNT OF SPONSORSHIPS AND DONATIONS

PROGRAMME RELATED	\$4,309,725
Sponsorships	\$3,833,940
Cash Donations	\$392,500
In-Kind Sponsorships	\$83,285
VIP BOX SPONSORSHIP	\$84,375
TOTAL:	\$4,394,100



OPERATIONS

We enter our next phase as an arts centre with a renewed purpose to provide our patrons and visitors with the best possible Esplanade experience – through the services we offer and in ensuring safe and comfortable spaces for everyone.

In FY2013/14, we focused on improving our processes and skills across our Operations departments and commenced on our plans to renovate our centre. Through the year, new training programmes for Customer Services, Security and Production

Services staff were established to develop and reinforce their knowledge, skill sets and attitude. Upgrading and improvement works for various elements of infrastructure of the building continued, notably in the finalisation of plans for the renovation of the Theatre. The fly system will be replaced for improved and quicker scenery and lighting changes for the Theatre.

Appointed Managing Agent for the Victoria Theatre and Victoria Concert Hall, we started work to prime the Halls for the venue's "pre-opening" scheduled for mid 2014.

CUSTOMER SERVICES TO PERSONIFY EXPERIENCES

Our efforts are guided by a service philosophy that places the visitor at the heart of everything we do. We value our patrons and want to ensure that their needs are satisfied. In order to achieve that, we are constantly looking for ways to improve our services, advance the skills of our staff and deliver a warm and genuine service that is simple and seamless, making positive impressions with whoever we come in contact with. We call it The Esplanade Experience.



We try to ensure that those who come to enjoy an arts event or patronise the mall are served with the highest standards possible.

In making sure that we perform our best and manifest our core values, we continually reinforce the importance of good service standards and upkeep our proficiency in health and safety standards. We train to equip staff with the latest tools, skills and knowledge to deliver services that meet, if not exceed, customer expectations.

As part of that commitment, the department conducted four rounds of in-house service clinics to train our full-time staff and pool of ushers in basic

Health & Safety and The Esplanade Experience. Our in-house service programme includes components such as Service Psychology and Customer Role Playing. Full-time employees were also trained to be effective trainers and leaders via several modules in the Advance Certificate in Training and Assessment (ACTA) certified by the Singapore Workforce Skills Qualifications.

With the visitor's holistic experience in mind, we introduced new and improved tours in 2013. Both Front of House and Backstage tours allow visitors to explore areas that are closed to the public. Our Customer Services Officers



enliven the tours by relating their personal experiences, passion and connection with these spaces. Between April 2013 and March 2014, over 10,600 people joined the 574 tours conducted by the team.

"I'm writing to thank your guides Paolo and Marvin for the great tour that our group really enjoyed! It was extremely well-coordinated, informative and definitely entertaining!"

Rosalie Kwok, Esplanade Tour attendee

TICKETING IMPROVEMENTS AT THE BOX OFFICE

As one of the top performing counters within the SISTIC network, we vigilantly review our work flows and operational procedures to improve efficiency and service standards that can enhance our patrons' ticket buying experience.

Working closely with our partner SISTIC over the past decade, we initiated, tested and commissioned new features in the ticketing system, all with the aim of enhancing user experiences. Our collaborative efforts extend to improvements on existing features like mobile and electronic tickets, which have been gaining traction with our patrons. We worked with SISTIC to improve the performance of their ticket-scanning systems and the process of sending e-mail confirmations to online buyers who did not print or download their e-tickets after a completed transaction.

We also conceptualised new services and initiatives, including a pilot programme via the SISTIC ticketing platform, which allows patrons to customise their pre- and post-show experience – from buying tickets to



choosing meals, drinks at the bar and merchandise. This was implemented for shows such as *A Dream Like A Dream* and Esplanade's *Coffee Morning & Afternoon Tea* series.

SECURITY AND SAFETY FOR ALL

The security and safety of our patrons and colleagues have been paramount since Esplanade opened its doors. Operating all year round, our Security team works closely with the Singapore Police Force and the Safety & Security Watch Group, integrating detailed



security planning and operational expertise to provide round-the-clock security and maintain vigilance over possible external threats in the vicinity.

Technology has kept us efficient and effective over the years for optimal threat deterrence and detection, incident response protocols and investigations. A key project was to identify and procure a new CCTV system that operates on a digital platform. Works to install and commission the system are ongoing and will be ready in August 2014.

The department also formalised a mandatory quarterly training programme for all security staff, both full-time and outsourced, that focuses on strengthening their customer service skills and enhancing their safety during night patrols.

The highlight of the financial year was the successful crowd and traffic control operations at *Marina Bay Singapore Countdown*. Close coordination with government agencies and public transport operators enabled some 300,000 people to enjoy the

spectacular fireworks display at the Marina Bay area, before returning safely to their homes.

ESPLANADE MALL BENEFITTING OUR CUSTOMERS

The Mall remains a critical component in the overall visitor experience at Esplanade. Through the year, we worked closely with our tenants to offer various promotions that ran in conjunction with some of Esplanade's festivals and programmes.

A key initiative that was rolled out in collaboration with the Box Office team was to offer ticket buyers the option to purchase pre- or post-show dining packages from a variety of tenants.

We also had a new tenant, Supply & Demand, a bistro concept serving Italian and Peruvian cuisine to cater to the palette of our diverse customers.

MERCHANDISING FOR OUR PATRONS

With the closure of The Esplanade Shop in March 2013, our merchandise team re-focused on other avenues to meet our patrons' wishes. Analysing responses from previous years, we



decided to focus on selling artist-related merchandise at performances instead of operating a shop.

Through the year, we worked with performing artists to sell merchandise, most notably collaborating with artists such as Kraftwerk, local singer-songwriter Corrinne May and with the Ninagawa Company for Japanese theatre production, *Musashi*.



Baybeats saw the inaugural collaboration with street-wear brand Macbeth with whom we launched a festival tee-shirt. It enjoyed great success and popularity and significantly boosted the *Baybeats* brand.

The year closed on a very successful note with the creation of a pop-up store for the final edition of *Mosaic Music Festival*. Merchandise created exclusively for the festival generated significant hype and was largely sold out.

BUILDING MAINTENANCE & ENGINEERING

A key component in delivering The Esplanade Experience is ensuring that our building, facilities and surroundings remain well-maintained. They continue to receive our daily attention in the areas of cleaning, landscaping, minor repair works and auditorium seat maintenance.

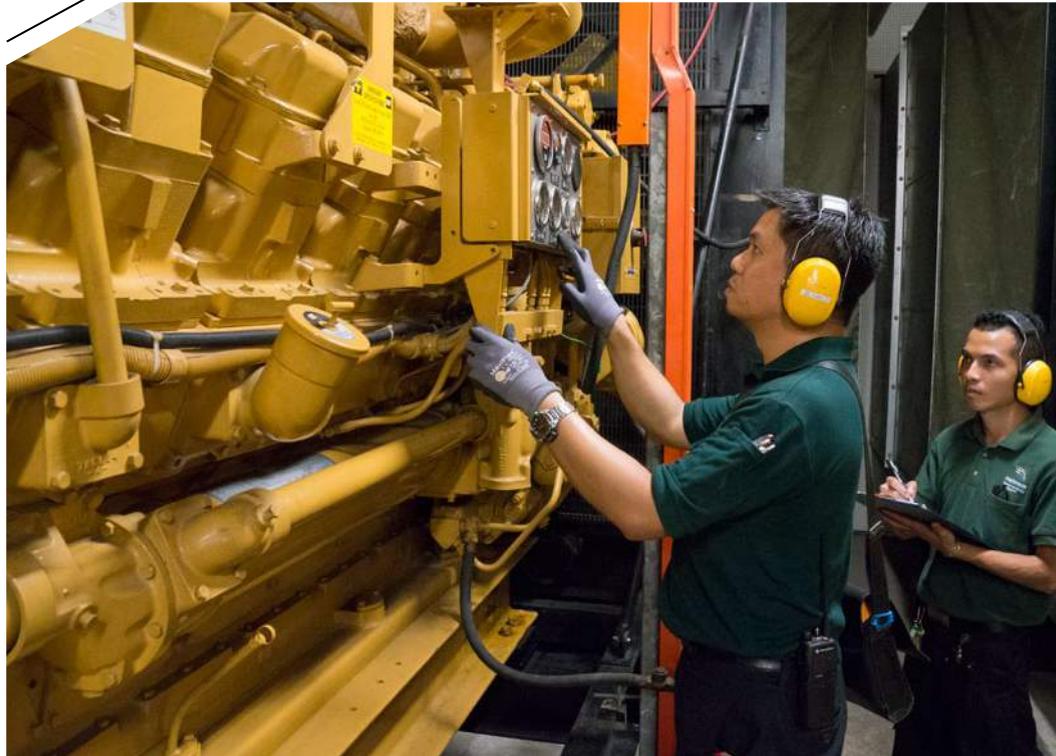
As part of our continuing efforts to keep the building at optimum

performance levels, major capital projects were carried out, which included the upgrading of our building management system, the replacement of air and vacuum circuit breakers, and the replacement of heavy duty vinyl flooring in all backstage as well as selected work areas. To better serve our patrons, we also fully refurbished 85 toilets in all our venues.

PRODUCTION SERVICES

Throughout the year, we improved production services for the Drama Centre and further upgraded our facilities. Key capital projects at Esplanade included a new sound system for the Upper Concourse and a large, curved, screen projection system for the Concert Hall. Preparations also began for the complete replacement of the automated fly system and dimmer system in the Theatre.

As venue managers of the newly refurbished Victoria Theatre and Victoria Concert Hall to provide technical production support, we made preparations to take over the systems and equipment.



One of our key objectives in FY2013/14 was to continue developing capabilities to meet industry needs. We launched a new theatrical rigging course in addition to our basic training for theatre technicians and production coordinators while greater emphasis was also placed on furthering the skills of senior technicians.

Together with the Human Resources Department, we expanded and put in place training initiatives that are more hands-on in approach – all core training and mentoring takes place during performances or in simulations during workshops.

As the local performing arts industry continues to grow, our goal is to

develop more specialists qualified to meet the increasing requirements. By setting new benchmarks in technical service, we hope to raise the production value of our shows, which in turn will support and enable artists to reach new levels of performance.

POSITIONING OURSELVES FOR CHANGE

In the process of reorganising and realigning ourselves to better serve our stakeholders, it became clear that more dedicated support was required and that greater efficiencies in manpower utilisation and decision-making were necessary if we were to exceed their expectations. With these considerations in mind, the Operations Department was restructured into three areas of key focus:

Hospitality & Services – Responsible for the overall visitor experience at Esplanade, the sole focus is on service standards and delivery, ensuring the provision of critical frontline services such as ticketing, the operation of Esplanade’s carpark facilities, as well as areas such as artist hospitality and catering services for our venues.

Engineering & Building Management –

With increasing demands presented by an ageing building as well as the scale and scope of projects in the pipeline, Engineering & Building Management is responsible for the various mechanical and electrical systems within the building as well as the maintenance of key systems that are critical to our operation.

Technical Production –

Technical support on Esplanade’s six stages continues to be provided by our Technical Production team, comprising dedicated teams for Staging, Sound and Lighting.

“We had a lot of fantastic feedback from the audience and I just wish to express our heartfelt thanks for the great technical support and professionalism. It must not have been easy on your team because of the late changes and the short timeline on concert day but you guys coped really well - a great testimony to the level of experience and expertise you have in your teams. It has been a privilege to work with you guys!”

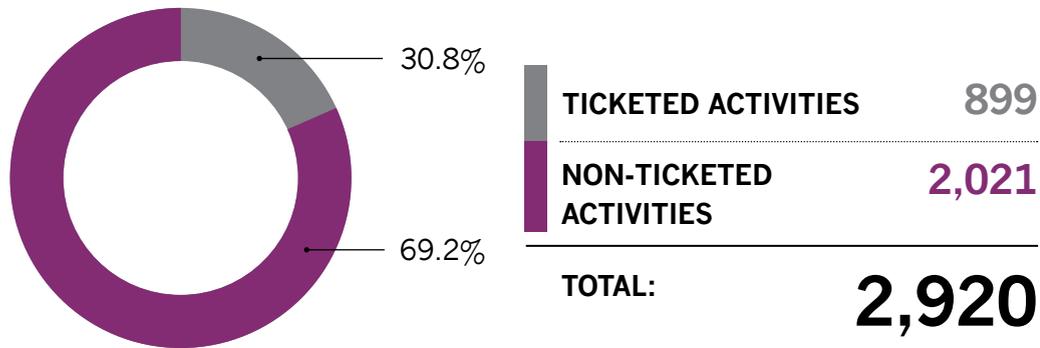
Dr SM Yuen, Producer, *My Singapore 2013*, 6 August 2013



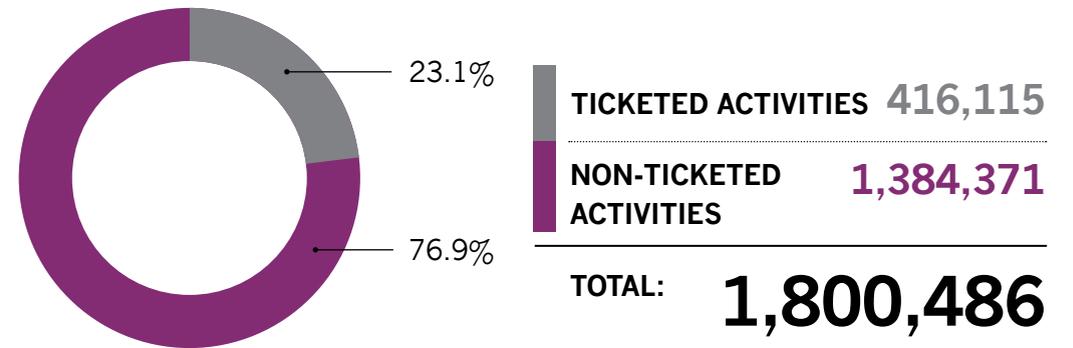
OPERATIONS

For the Financial Year ended 31 March 2014

ACTIVITIES

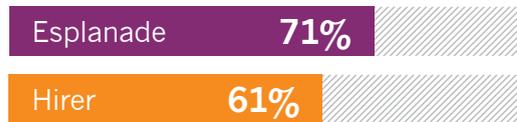


ATTENDANCE



BOX OFFICE (Percentage of seats sold)

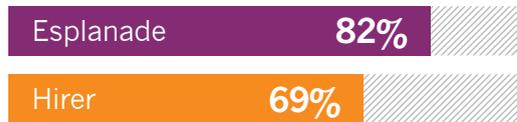
CONCERT HALL



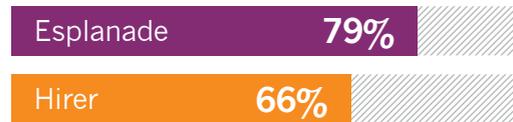
THEATRE



RECITAL STUDIO



THEATRE STUDIO



GUIDED TOURS



NO. OF TOURS
574

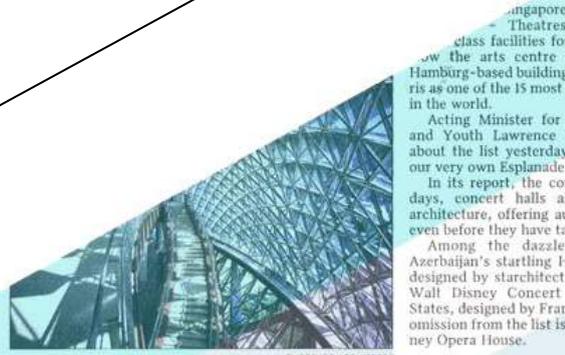


PHOTO: DP ARCHITECTS

Singapore Theatres class facilities for how the arts centre Hamburg-based building ris as one of the 15 most in the world. Acting Minister for and Youth Lawrence about the list yesterday our very own Esplanade. In its report, the cor days, concert halls al architecture, offering au even before they have t Among the dazzle! Azerbaijan's startling H designed by starchitect Wall Disney Concert States, designed by Fran omission from the list is ney Opera House.



and the Mosaic madness

Fancy footwork

The Esplanade's dance festival returns with headline acts like Brazil's Grupo Corpo, whose brand of contemporary dance is influenced by their roots. LISABEL TING reports on the highlights. **C2&3**

The double bill by Grupo Corpo includes the vibrant Mosaic Madness, which features the group's signature style.

DANCE LIFT-OFF

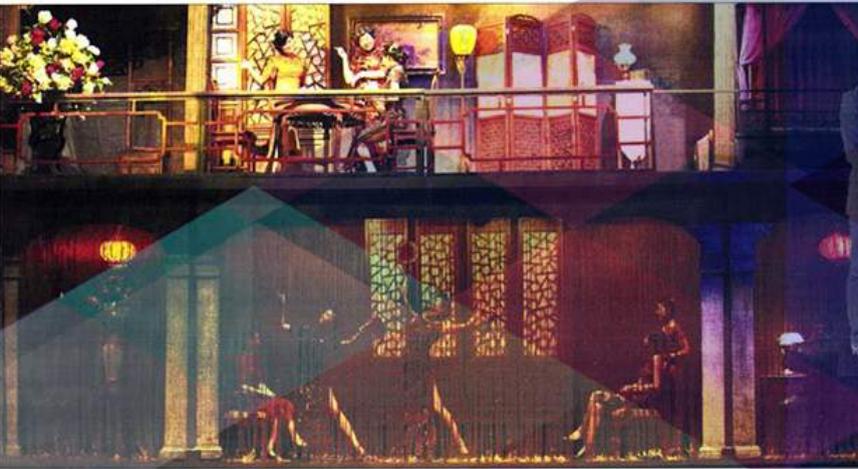
Three international acts headline the eighth dance festival.

Lisabel Ting

When it comes to dance, Singapore has a rich history of international dance acts. A double bill by Brazilian company Grupo Corpo, from the Irish troupe Rime, from the UK's Theatre of the Invisible, and the Singaporean troupe Mosaic Madness, will be performed at the Esplanade - Theatres on the Bay.

For the festival, the festival's associate producer, Tan Teo Han, has selected three international dance acts to headline the festival. The first of these is the Brazilian company Grupo Corpo, who will perform their double bill of Mosaic Madness and Mosaic Madness. The second act is the Irish troupe Rime, who will perform their double bill of Mosaic Madness and Mosaic Madness. The third act is the Singaporean troupe Mosaic Madness, who will perform their double bill of Mosaic Madness and Mosaic Madness.

The festival is a celebration of dance and a chance for the audience to experience the best of international dance. The festival is a celebration of dance and a chance for the audience to experience the best of international dance.



Watch out for *A Dream Like a Dream* (left) by Stan Lai, which runs for eight hours during which 29 performers take on more than 100 roles. Also to be staged is a translated version of Yasmina Reza's *Art*, starring actors (above from left) Oliver Chong, Liu Xiaoyi and Peter Sau. PHOTOS: ESPLANADE - THEATRES ON THE BAY

MARKETING COMMUNICATIONS

Esplanade is committed to sharing the transformative power of the arts with our community at large. The Marketing Communications department ensures that the Esplanade brand is appropriately represented across all avenues, whether in the media, in our collateral or in how we communicate the benefits of the arts with our various publics. The team also works closely with partners in Voluntary Welfare Organisations (VWOs) as well as the

Eight-hour Dream headlines Huayi

grassroots and education sectors to engage the less privileged groups, youths, students and the public in the richness of the arts.

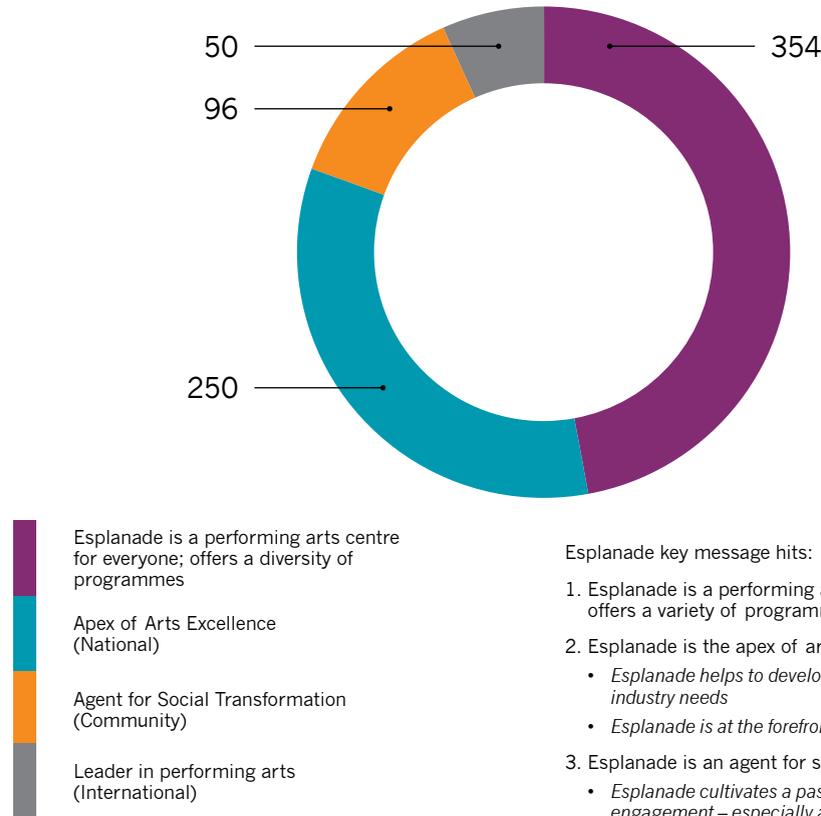
ENGAGING THE MEDIA

Support from the media entices the public to visit us, engage with the arts and better understand our vision and mission. In FY2013/14, we conducted 585 media activities and garnered a total of 6,560 media articles, with coverage equal to \$22.4 million in advertising value. More importantly, the reports show that the media are gradually demonstrating a deeper understanding of Esplanade’s role as a cultural institution – that it has gone beyond just being a venue to one that helps develop capabilities to meet industry needs and sustain a passion for lifelong engagement in the arts, especially among the young.

“Look at the Esplanade...There was a fear that it would stifle the multitude of voices, vacuum up resources and ticket sales, and wipe out smaller players. It has done none of those things. With the right management, you can create a major arts centre that fosters diversity and raises cultural literacy.”

Janice Koh, Nominated Member of Parliament (as quoted in *The Straits Times*, 27 March 2014)

FY13/14 Media Analysis by InsightMatrix Asia Pacific



Esplanade key message hits:

1. Esplanade is a performing arts centre for everyone; offers a variety of programmes
2. Esplanade is the apex of arts excellence
 - *Esplanade helps to develop capabilities to meet industry needs*
 - *Esplanade is at the forefront of arts innovation*
3. Esplanade is an agent for social transformation
 - *Esplanade cultivates a passion for lifelong arts engagement – especially among the young*

In comparison to the past financial year (FY2012/13), we had a 13 and 12 percent decrease in media activities and press articles respectively. Esplanade’s 10th Anniversary in 2012 had garnered exponential media interest and heightened our press coverage. However, we maintained the total advertising value for coverage due to more extensive print stories and substantial broadcast coverage.



“Simply titled Esplanade – Theatres on the Bay Singapore, it is replete with pictures and voices of the people behind the centre’s success – from the ministers who pushed for its creation...to the artists who make it come alive...”

Helmi Yusoff, *The Business Times*, 8 July 2013

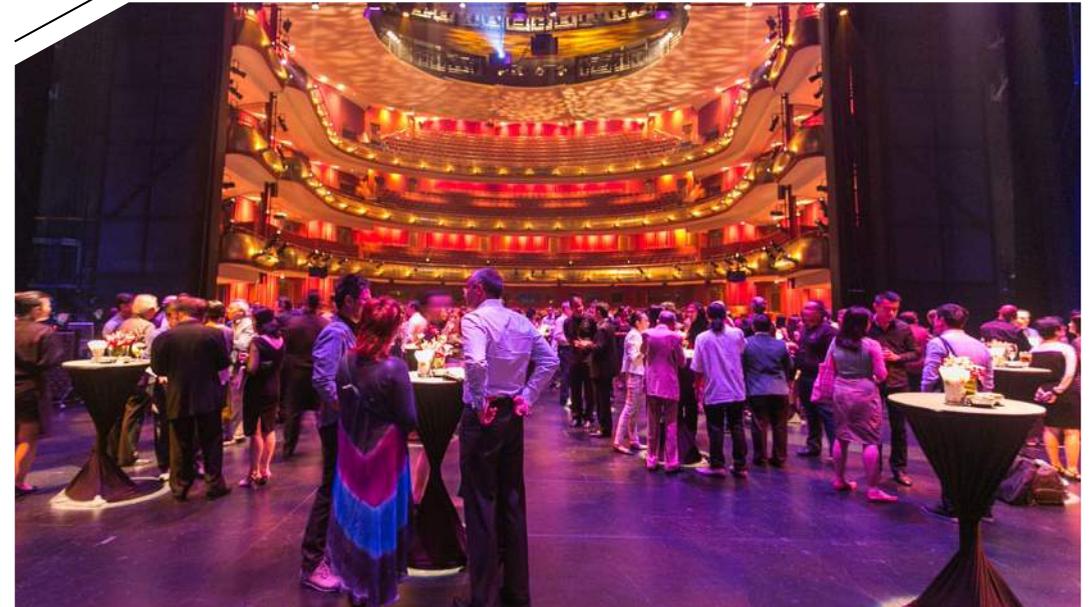
**ENLARGING OUR FOOTPRINT
IN ARTS INNOVATION**

In July 2013, Esplanade hosted *A Salute to Partnership in the Arts*, an event to specially thank our artists, audiences, sponsors and media and to pay tribute to partners who drive the arts industry. We also launched our commemorative book, *Esplanade – Theatres on the Bay Singapore*. It includes a comprehensive snapshot of the history of early performing arts venues in Singapore and depicts the evolution of Singapore’s performing arts scene, as well as how Esplanade came about and where it is today. The event was warmly received by all who attended, including members of the local press.

In March 2014, Esplanade’s Concert Hall was listed as one of the “world’s 15 most beautiful concert halls”

by Hamburg-based building data company Emporis. News about this was also carried by the international media such as America’s *Cable News Network (CNN)*. Nominated Member of Parliament and actress Janice Koh praised Esplanade for being more than just the country’s “iconic architectural landmark” and said that the centre has also “played a significant role in energising the performing arts scene in Singapore”.

Strong regional coverage in July was driven by the *3 Titans of Theatre* season (Esplanade and the Singapore Repertory Theatre’s joint presentation). The three productions under the series – *Shun-kin*, *Musashi* and *The Suit* – were eagerly anticipated and very positively reviewed by the media. Esplanade was also depicted in the new five cent coin which garnered general news coverage in the same month.



“Together, the triple bill works a little like a wonderful three-course meal: a stunning entrée, a lavish main course and a beguilingly bittersweet dessert. And all one can do is cross one’s knife and fork across the plate, take a breath and go – bravo.”

Corrie Tan, *The Straits Times*,
25 November 2013
(on *3 Titans of Theatre* season)



Our announcement that this year's *Mosaic Music Festival* would be the last one in its current format was lamented by the media but the festival was praised for its role in developing the Singapore music scene and audiences. Many took the opportunity to publish retrospective stories of what the festival has achieved over the last 10 years.

Beyond these activities, Esplanade's festivals and series gained much positive coverage in the local and regional media throughout the year, peaking during the *Marina Bay Singapore Countdown* in December 2013. We treasure the support from our media partners and look forward to building even stronger ties with them.



Singapore Repertory Theatre and Esplanade collaborate to bring the theatre legends to the island republic.

There are only a handful of... Singapore Repertory Theatre and Esplanade collaborate to bring the theatre legends to the island republic.



“In its 10 years, the home-grown Mosaic Music Festival has helped to invigorate the live music scene in Singapore and many are sad to see it end.”

Seow Bei Yi, *The Straits Times*, 20 March 2014 (on *Mosaic Music Festival*)

BRINGING THE SOCIAL BENEFITS OF THE ARTS TO MORE

To enable more people to benefit from engaging with the arts and to inspire lifelong arts engagement, the Marketing Communications department organises an annual calendar of outreach activities.

Working with Voluntary Welfare Organisations

The arts benefits communities in myriad ways. It educates, entertains,

and provides therapy. We work with partners in Voluntary Welfare Organisations (VWOs) to bring the arts to the less privileged, deploying various art forms to help their beneficiaries alongside their usual forms of assistance and care.

In FY2013/14, we engaged a total of 74 VWOs to bring children, youths and the elderly to Esplanade to watch performances or participate in hands-on arts activities. We hosted

2,049 beneficiaries of VWOs to free programmes during Esplanade's festivals as well as to our monthly *Beautiful Sunday* performances in the Concert Hall. Beneficiaries included Geylang East Home for the Aged, Gracehaven, Kheng Chiu Loke Tin Kee Home for the Aged and Jamiyah Home for the Aged.

Support from corporate sponsors such as City Gas Pte Ltd (as Trustee) and individual donors enabled us to host 1,126 beneficiaries of VWOs to ticketed shows by Esplanade. They were invited to watch programmes such as *A Date with Friends*, *Flipside*, *Pesta Raya – Malay Festival of Arts* and *Octoburst!*.



“It was a wonderful evening of great entertainment. It was a new experience in a grand concert setting for the elderly... From the warm reception, the great seats and great service in attending to our every need with patience from beginning to end, the evening was simply perfect.”

Mohd Salleh, Staff, Pertapis Senior Citizen Home, January 2014

Through pre-festival workshops that were organised in conjunction with Esplanade’s festivals, 2,178 children, youths and elderly beneficiaries of VWOs were able to participate in hands-on arts activities. In the workshops, the beneficiaries learnt how to create artworks such as lanterns (during *Moonfest – A Mid Autumn Celebration*), tote bags (during *A Date with Friends*) and pop-up greeting cards (with *Celebrate December*). In some instances, the beneficiaries experienced a performing art form such as the elderly learning dance movements in our *Footwork for Community* dance project and children learning how to play the gamelan in our community workshops for *A Tapestry of Sacred Music*. To further realise the therapeutic benefits of the arts, we

worked with an occupational therapist for the *Footwork for Community* dance movement workshops to incorporate movements aimed at helping the elderly beneficiaries improve balance, flexibility, co-ordination, psycho-motor skills as well as short-term memory. Pre-festival activities such as these allow us to bring enrichment to the lives of the less privileged in our community through the arts.

“Besides gaining exposure to another culture and its instruments, our children also learnt to coordinate in rhythm. Yet, the most beautiful part is when they each play their part and come in together harmoniously to make a melodious tune. It shows our children the power and beauty of teamwork.”

Chan Soon Jun, Acting Assistant Supervisor, Care Corner Student Care Centre – Toa Payoh, March 2014



To equip the staff and volunteers of VWOs to conduct arts engagement activities independently for their beneficiaries, we piloted our first Arts Facilitator workshop as part of *Moonfest*. At the workshop, staff and volunteers from 20 VWOs were taken through the steps of conducting a lantern-making workshop and also given a kit to help them facilitate such an activity.

Sharing with Grassroots Organisations

Staff and grassroots leaders from People's Association were kept updated on the wide range of arts programmes at Esplanade for their residents to enjoy. On Mother's Day, 881 residents joined us at our annual Mother's Day non-ticketed concerts where they were treated to performances of evergreen Mandarin and Malay songs.

In support of the People's Association's efforts to do more in terms of arts

for the community, we conducted a *Learning and Sharing Journey* for 14 of their staff who promote community arts at their community centres. During the session, we delivered a presentation on programme marketing strategies and front-of-house operations.

Cultivating a passion for the arts in youths

To cultivate a lifelong passion for the arts among the young, we organise youth and educator engagement

activities through the year. Our efforts range from standalone activities geared to provide an introduction to the arts and Esplanade, to activities such as mentoring programmes for tertiary-level youths that span several months.

Through the *Esplanade Trail* – a free self-guided activity for students to explore the public spaces of the centre – 2,774 primary and secondary students were introduced to the centre and the history of the arts in

Singapore. Additionally, 825 educators and tertiary students were taken on *Learning Journeys*, a guided activity which introduces participants to key features of our performance venues, as well as the vision and mission of Esplanade.

“Many of my colleagues reflected that they found the visit useful and enlightening and appreciated the informative, sincere and candid dialogue...On behalf of MOE, I must convey my appreciation for the good work you and your team does in reaching out to our young through schools and other initiatives.”

Wong Hoong Wei, CCE Officer, Character & Citizenship Education Branch, Student Development Curriculum, Ministry of Education, *Learning Journey*, 11 October 2013



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. Under the programme, youths can sign up for voluntary activities where they help in Esplanade's efforts to bring the benefits of the arts to more in the community, or mentoring programmes where they are able to gain an introduction to various skills related to the arts.

This year, 252 youths volunteered in activities such as arts workshops conducted for the beneficiaries of VWOs, and in festivals such as *Octoburst!*, *da:ns festival* and *National Day Celebrations*.

Youths were also mentored by industry practitioners and Esplanade staff on arts-related skills via programmes such as the *Esplanade Youths Emcee*



Mentoring Programme, the *Esplanade Youths – Baybeats Music Journalist Mentoring Programme* and the *Esplanade Youths Artist Liaison Officer* internship programme. Such activities tend to be more intensive and are organised to give youths with deeper interest in the arts greater knowledge

“I would like to take the opportunity to thank you and Esplanade for the experience. I think you guys are doing a great job engaging the community. And I look forward to volunteering with Esplanade again.”

Karyen Chai, *Esplanade Youths* volunteer, *Beautiful Sunday*, September 2013



and practical experience in various arts-related areas.

STRENGTHENING INTEGRATION WITHIN MARKETING COMMUNICATIONS

Esplanade's Marketing Communications team is focused on working to more effectively engage our diverse publics via multiple channels. To that end, we began integrating our Web, Editorial, and Design teams within Marketing Communications, combining those functions with Marketing Services and Communications to deliver a

stronger customer experience across all marketing channels. This will take effect in the new financial year. With a more tightly integrated team, we are confident we will be able to respond better and more quickly to meet audience needs, strengthen public engagement, and deepen the public's understanding of what Esplanade sets out to achieve.

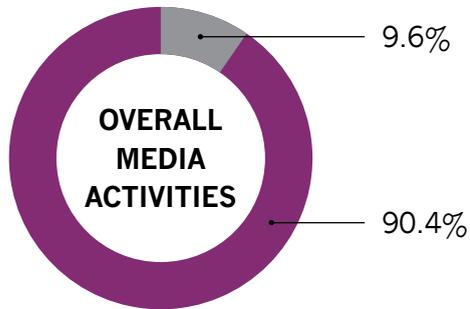
MARKETING COMMUNICATIONS

For the Financial Year ended 31 March 2014

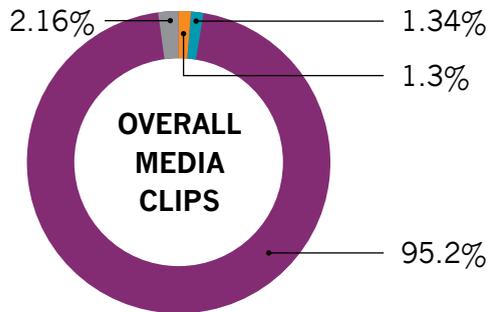
MEDIA ACTIVITIES

MEDIA ADVERTISING VALUE

\$22.37 million



INTERNATIONAL	56 (93 MEDIA)
LOCAL	529 (735 MEDIA)
TOTAL:	585 (828 MEDIA)



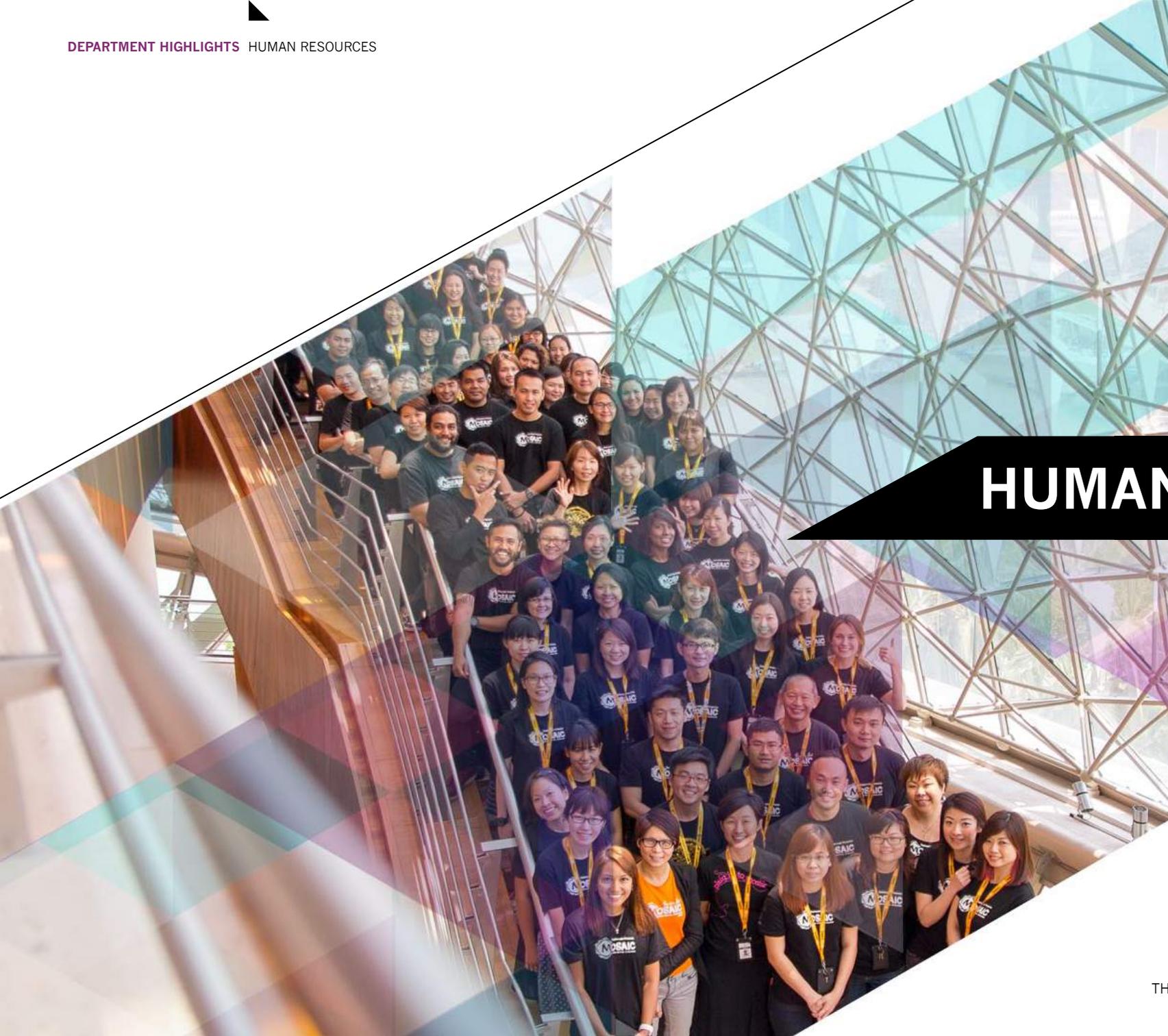
PRINT & ONLINE (INTERNATIONAL)	142
PRINT & ONLINE (LOCAL)	6,245
RADIO	88
TV	85
TOTAL:	6,560

OUTREACH ACTIVITIES

YOUTH RELATED ACTIVITIES	244 (7,813 PEOPLE)
GRASSROOTS AND VWO RELATED ACTIVITIES	310 (7,929 PEOPLE)
TOTAL:	554 (15,742 PEOPLE)

OTHER ACTIVITIES

VISTS – VIP AND OTHER ARTS AGENCIES	15 (158 PEOPLE)
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HUMAN RESOURCES

As Esplanade enters its second decade, a key priority for the Human Resources department is to ensure that our organisation is structured to support the agility and flexibility required for us to achieve our community, national and international goals amid a changing external environment. With this in mind, much time and thought was spent laying the groundwork for organisational changes that would take full effect in the new financial year.

Training and development of our staff and for the industry also remained a

priority as we strive towards achieving even higher levels of excellence. We kept our focus on upgrading both the soft and technical skills of our staff whilst continuing our efforts to build capability for the local arts industry. Through the year, we hosted numerous visitors and trainees from overseas arts organisations, giving us an opportunity to exchange knowledge with our foreign counterparts as well as to build new ties and reaffirm existing relationships.

ORGANISATIONAL CHANGES

The arts industry grows more vibrant each year and while we remain steadfast in our goals, we need to constantly adapt to meet the changing needs of those we serve. As such, structures which served us well in our first decade may have outgrown their effectiveness in the current environment. In response to this, we embarked on a process to simplify our structure and better organise ourselves.

After much deliberation and discussion, we restructured ourselves into groups which serve Esplanade's four main functions. Our organisational structure will move fully from a hierarchical structure to a matrix framework in



FY2014/15 which would allow us to more effectively form cross-functional teams to support programming which is the heart of what Esplanade does. The four main functions are:

- The Programming Group comprising five clusters: Children & Youth, Community, Music, Theatre & Dance and Visual Arts;
- The Business Group: Venue Partnership, Development, Mall and

Venue Management;

- The Services Group: Hospitality & Services, Technical & Production, Marketing Communications, Engineering & Building Management;
- The Administrative Group: Finance, Information Technology, Human Resources and General Administration.

To sharpen each department's focus, support speedier decision-making

and tap synergies, several existing departments were restructured. Job titles were also simplified across the organisation to flatten our structure and to encourage greater ownership among staff as well as to empower each person in their area of responsibility. These changes also position us well to harness the different expectations of Generation Y who will form the core of our future team.

Prior to the full implementation of these changes in the new financial year, we spent much of FY2013/14 engaging our staff to ensure that the need for these changes was well-communicated and that any concerns were addressed.

Within the Programming group, we formed a community engagement unit that will deepen our outreach to the underprivileged, grassroots and youth. We also strengthened our Children & Youth cluster to better serve the needs of young audiences. These are two key areas of focus for us as we continue in our efforts to serve our communities through the arts and cultivate a passion for lifelong arts engagement among the young.

Finally, a succession plan was put in place to bring on board two Assistant Chief Executive Officers. One will lead the creative and social nature of our mission, the other will focus on the pragmatic execution of business and operational strategies to achieve our institutional goals.

TRAINING AND DEVELOPMENT FOR ESPLANADE STAFF

Regular training and development for our staff equips them with both the soft and hard skills necessary in day-to-day tasks and ensures that organisationally, Esplanade is constantly at the forefront of arts excellence.

As a centre for everyone, our staff members are responsible not only for their own safety but also that of the many members of the public who pass through our doors. Under its Workplace Safety and Health (Risk Management) Regulations, the Ministry of Manpower (MOM) requires all employers to conduct risk assessments so as to identify potential safety problems at the workplace. To help us to implement our risk management plan, we

organised a series of Risk Management Training sessions for our staff. Sixty-one staff attended this programme and were trained in the necessary competencies for risk management including identifying hazards and putting risk control measures in the work place.

Twenty-seven staff members were trained in Standard First Aid with Automatic External Defibrillator (AED) and Cardiopulmonary Resuscitation (CPR) and 98 completed Occupational First Aid courses with AED and CPR. Some were trained for the first time while others took refresher courses. These courses are part of our ongoing efforts to equip our staff with the ability to respond to various emergency situations in the course of their work and to ensure that they remain current in this skill.

By equipping staff with the ability to conduct training and assessment for others, we not only develop capabilities for Esplanade but fulfil our mandate of training for the industry. We continuously equip our staff with skills and knowledge to deliver training and assessments using the Singapore

Workforce Skills Qualification (WSQ) framework. This competency-based programme also provides learners with the knowledge to develop courseware for training programmes. A total of 22 staff completed all six modules of the training and received the Advanced Certificate in Training and Assessment.

Four staff members also attended a course on business writing to help them convey ideas and concepts effectively in emails and provide clearer and concise instructions for specific projects.

Additionally, about 19 new supervisors attended a supervisory skill programme to enable them to be more effective supervisors at the work place.

The Personal Data Protection Act (PDPA) with effect from July 2014 will have an impact on our operations as we collect the personal data of the public for marketing, programming and other uses. In preparation for this, 103 staff members attended a half-day training programme to understand the impact of the PDPA on our work and to learn about how personal data should be collected, used, maintained and destroyed.

“The programme is useful to me as I have to engage external parties to arrange group tours for the company. From this training, I realised that business writing is very important as people form impressions based on what is written.”

Gerald Tay, Customer Services Officer,
The Esplanade Co. Ltd.

To maintain high service standards, hirers, performing groups and artists, as well as casuals recruited must attend our in-house certification programme before they begin work. Last year, we trained 97 Ushers, 21 Technical Crew, 15 Artist Liaison Officers, one Box Office casual, 6 Stage Managers, 10 Area Security Managers and two schedulers. They join our trained pool of 682 casual staff whom we tap on for our operational needs as they arise.

As part of our efforts to enhance the skills of our specialised arts

practitioners, Esplanade has sponsored two staff members for further studies. They are Faith Tan from Programming for a Master of Arts (Arts & Cultural Management) and Gina Koh from Marketing Communications for a Master of Science in Communication Management. Both staff members will serve a bond with Esplanade upon the completion of their programmes.

Regular training and upgrading of our technical crew keeps them abreast of industry developments and equips them with the specialised skills needed in their line of work. This year, we conducted another Basic Theatrical Rigging Programme for 10 technical crew (five full-time and five casuals). All were awarded Statements of Attainment (SOA) from the Workforce Development Agency (WDA) for completing three modules of the training programme. We have also started the specialised Intermediate Theatrical Rigging Programme and five full-time staff members were selected to undergo the first run. All five received their SOA upon completing the two modules of the programme successfully.



Two of our Staging Technicians participated in the rigging assessment under the National Certification Programme for Riggers in the United Kingdom in February 2014. The certification will give them greater credibility as trainers and assessors in our Theatrical Rigging Programmes which we plan to roll out extensively in the new financial year.

The Signalman and Rigging Programme equips our staff with basic and technical knowledge when performing rigging operations as well

as adherence to safety guidelines. This course is accredited with the Ministry of Manpower and 15 technical crew attended it.

Finally, 47 staff members were trained in AutoCAD Drawing.

TRAINING ATTACHMENTS AT ESPLANADE

In line with our commitment to develop capabilities for industry needs, Esplanade hosted a total of 81 (70 local and 11 foreign) trainees from both local and international institutions. As



part of their attachment, our trainees are given opportunities to work in various departments, learning about day-to-day operations in customer service and running the various festivals and events at Esplanade. Besides our customised programmes for trainees, we also hosted guests from overseas arts centres and companies.

Ten years ago, in 2003, we played host to some of our counterparts from Shenzhen Concert Hall. In FY2013/14, we were glad to have the opportunity to re-affirm our ties with them when Guo Xiaolan, its newly appointed

General Manager, sent five of her staff to Esplanade on a two-week attachment to learn from Esplanade in the areas of operations, development, programming, customer service and human resources.

In late August, Obadiah Al Shida, a senior accountant with the Finance department at the Royal Opera House Muscat of Oman, learned the functions and practices of our Finance department through a five-day attachment. Dave Brown, the Artistic Director of Australia's Patch Theatre Company was attached to the Education unit in Programming for one and a half months under the Asialink Arts Residency Program.

We participated in the Singapore-China Young Business Ambassadors Programme 2013, organised by the Singapore International Foundation. As part of the programme, Faye Ke, a Programme Executive from Shanghai Cultural Square, was attached to Esplanade's Programming department for approximately two months. In exchange, Desmond Chew, an Esplanade programmer, went to Shanghai Cultural Square for a three-

“Esplanade is a special place to me. I really wanted to learn and experience what it is like to work on an Esplanade festival and being a trainee here has really allowed me to do so because the people here do not hold back on anything and treat trainees like full-time staff.”

Yeo Min Hui, Bachelor of Arts, Nanyang Technological University

“The most heartwarming experience was when I got to attend the community workshops as I got to interact with different groups of people. I also got to draft press releases which gave direct relevance to my career objective and studies. It was pretty awesome and I can't ask for anything more.”

Yogeswari Kunusegaran, Bachelor of Arts and Social Sciences, National University of Singapore

month long exposure and networking attachment.

Myra Tam, who is a Development Manager with the Hong Kong Philharmonic Society in charge of corporate and individual sponsorship, was sent by the Hong Kong Arts Administrators Association for a three-month long attachment with

Esplanade. Besides exchanging ideas with Esplanade's Partnership Development department, she was also attached to Front of House, Box Office and Venue Partnership to learn about their policies and practices.

In March 2014, we conducted an intensive three-day theatre training programme for 20 theatre managers from Shanghai. The delegation –

which was led by the Chairman of the Shanghai Performance Arts Association, Madam Wei Zhi – comprised senior managers from Shanghai Yifu Theatre, Shanghai City Theatre, Shanghai Yanping Peking Opera Troupe, Shanghai Farce Troupe, Shanghai Wanping Theatre, Shanghai Circus World, Theatre of Shanghai Theatre Academy, Shanghai Culture Square, Shanghai Think-Dance Troupe and Shanghai Wenhui Huju Opera Troupe. The programme allowed the managers to gain an understanding of various areas including operations, programming and production management.

TRAINING FOR THE INDUSTRY

As the national performing arts centre, Esplanade helps develop capabilities to professionalise the industry through courses that we create and conduct. Our third batch of trainees for the Stage Management Training Programme (SMTP) completed their 12-month course at the end of August 2013. To date, 18 trainees have graduated from the programme and all are actively working in the arts industry.

Currently, we have twelve trainees who make up the fourth batch of Esplanade's Technical Theatre Training Programme who will graduate in April 2014. Thirty-five trainees have undergone this programme to date and some have found full-time technical crew positions in various venues around Singapore, while the majority

are active freelancers in the arts and entertainment industry.

To build the skill sets of entry-level technicians, 39 technical crew and trainees were trained to work safely at height on an elevated work platform. These programmes are accredited by WDA and participants receive a Statement of Attainment (SOA) upon successful completion of the training.

Additionally, to prepare for the Ministry of Manpower's new regulations regarding working at height and on elevated work platforms, four staff members attended training on working on mobile elevated work platforms in March 2014. This training is offered by the International Powered Access Federation for the safe and effective use of powered access, and is accredited by the Ministry of Manpower.

In FY2013/14, 82 participants attended programmes under the Technical Theatre Foundation Course, which included Introduction to Technical Theatre, and Fundamentals of Stage Management, Stage

Lighting and Performance Sound. This programme continues to attract individuals who want to know more about technical theatre and what goes on backstage.

Every year, two groups of 10 first-year students from Ngee Ann Polytechnic's Audio Visual Technology Programme are attached to Esplanade's Technical Production department. From this attachment programme, we select up to five students to return in their third year of study for a longer five-month attachment. Last year, four students were selected for the long-term attachment.

ENGAGEMENT WITH EDUCATIONAL INSTITUTIONS

The Human Resources department also engages students at selected platforms to give the younger generation an insight to the arts industry and the career pathways available to them. As an introduction to the industry, a centre tour was conducted for 50 first-year students from Ngee Ann Polytechnic's Diploma course in Audio Visual Technology.

We were also invited by Anderson Secondary School to share about the arts industry with their graduating students. Three of our staff members visited the school and gave an insight into a day in the life of a technical crew member and a customer service officer, as well as possible career opportunities in the arts industry.

PREPARATIONS FOR VICTORIA THEATRE AND VICTORIA CONCERT HALL

Finally, as venue operators for the newly restored Victoria Theatre and Victoria Concert Hall, our team has been working very hard in getting the venues and staff operationally ready for its first performance in the new financial year.



Mdm Wei Zhi, chairman of Shanghai Performing Arts Association, presenting a token of appreciation to CEO Benson Puah.

HUMAN RESOURCES

For the Financial Year ended 31 March 2014

STAFF

FULL TIME PERMANENT STAFF	239
The Esplanade Co. Ltd	211
Drama Centre	10
Victoria Theatre and Victoria Concert Hall	18
<hr/>	
CONTRACT STAFF	35
<hr/>	
TOTAL:	274

TRAINEES

LOCALS	70
<hr/>	
FOREIGN	11
<hr/>	
TOTAL:	81

**AVERAGE NUMBER OF TRAINING
HOURS PER FULL TIME STAFF**

39

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 FY13/14, with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and

will submit the online Governance Evaluation checklist together with the audited accounts for the year. The annual submissions are available for viewing in the Charity Portal at www.charities.gov.sg.

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 as at the end of the financial year, one of whom is an executive director and one of whom is a representative from MCCY. The Board reviews the size of the Board on an annual basis, and considers the present Board size as appropriate for the current scope and nature of Esplanade’s operations. Objectivity is assured given that the

majority of the Board are independent. The independent directors help to ensure that strategies proposed by Management are constructively challenged, fully discussed and examined, and also take into account the mission and long term objectives of Esplanade. The directors do not receive any remuneration for their services.

Esplanade's memorandum and articles 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 8 to 11 of this Annual Report.

1.2 BOARD COMMITTEES

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

Nominating Committee (NC)

The NC was established in November 2002 and currently comprises 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 as follows:

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

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:

Name	Designation	Date
Ms Saw Phaik Hwa	Chairman	From 21 December 2011
Mrs Christine Ong	Member	From 24 November 2010
Mr Ramlee Bin Buang	Member	From 21 December 2011
Mr Yap Chee Meng	Member	From 24 November 2013
Mr Peter Chay	Member	Till 23 November 2013

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.

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 2014, 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 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 2008 with the assistance of a professional services firm. The framework comprises:

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

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 was effective.

Remuneration Committee (RC)

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

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

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

Matters Requiring Board Approval (Nominated Board Members)

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

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 2013	4	4	1	1	-	-	-	-
Mr Patrick Ang Peng Koon	24 Nov 2009	24 Nov 2011	4	1	-	-	-	-	1	1
Dr Beh Swan Gin	24 Nov 2010	24 Nov 2012	4	2	-	-	-	-	1	1
Mr Peter Chay Fook Yuen ⁽¹⁾	1 Feb 2006	24 Nov 2010	2	1	-	-	3	3	-	-
Mrs Rosa Daniel	24 Nov 2012	24 Nov 2012	4	3	1	1	-	-	-	-
Mr Lee Tzu Yang	24 Nov 2003	24 Nov 2013	4	4	-	-	-	-	1	1
Mrs Clara Lim-Tan	24 Nov 2009	24 Nov 2011	4	1	-	-	-	-	-	-
Mrs Christine Ong	24 Nov 2010	24 Nov 2012	4	2	-	-	4	4	-	-
Mr Benson Puah Tuan Soon	27 Aug 2002	24 Nov 2013	4	4	-	-	-	-	-	-
Mr Ramlee Bin Buang	12 Dec 2011	24 Nov 2013	4	1	-	-	4	2	-	-
Ms Saw Phaik Hwa	24 Nov 2007	24 Nov 2012	4	2	-	-	4	3	-	-
Mr Andreas Sohmen-Pao	1 Mar 2010	24 Nov 2011	4	3	1	1	-	-	-	-
Mrs Mildred Tan	24 Nov 2007	24 Nov 2012	4	4	-	-	-	-	1	1
Mr Yap Chee Meng ⁽²⁾	24 Nov 2013	24 Nov 2013	2	2	-	-	1	1	-	-

⁽¹⁾ Term Ended on 23 Nov 13

⁽²⁾ Appointed on 24 Nov 13

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.

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% 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. Director 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 till 31 July 2013. 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 took place between Esplanade and NAC until 31 July 2013, 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 abstained from participating in decisions involving NAC up till the time he relinquished his appointment as CEO 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. Further extending the partnership, the Board has also approved Esplanade's appointment as venue manager for Victoria Theatre and Victoria Concert Hall (VTVCH) with effect from 31 October 2013.

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.

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 resource 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 74 to 80 of the Annual Report.

In addition to the average 274 full time staff for FY13/14 (including DC), Esplanade has a pool of 682 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.

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 53 to 58 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 till 31 July 2013, 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 and PDA tour. 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 2014

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 behavior, 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.

No. of Activities	
Ticketed	899
Non-Ticketed	2,021
Total No. of Activities – Ticketed & Non-ticketed	2,920
Attendance	
Ticketed	416,115
Non-Ticketed	1,384,371
Total Attendance – Ticketed & Non-ticketed	1,800,486
Outreach	
No. of Activities	554
No. of Participants	15,742

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 social bonding 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.

Sponsors And Donors	
No. of New Sponsors	8
No. of Repeat Sponsors	41
Job Opportunities	
Artists & Team	30,892
Casual Pool	46,148
Collaborations	
No. of Collaboration Events	117
No. of Collaboration Performances	248
New Works	
No. of New Works Presented	55
No. of Performances	210

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 46,148 job opportunities was created for our certified casual pool of 682 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 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.

Interruptions to Performance	
No. of Interruptions	0
Customer Satisfaction Ratings	
Patrons	
– Ushers & Box Office Officers (Overall average) ¹	8.71

There was no 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, on a scale of 1 to 10 (10 being highest satisfaction level), we have scored much better than the normal benchmark score of 7.5.

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.

¹ Rated on friendliness, helpfulness, grooming, competence and ease of ticket purchase

Key Financial Indicators	
Income	\$26,404,181
Expenditure	\$72,297,276
Cost Recovery Rate	47.8%
Corporate Support	
Sponsorship	\$4,394,100
Number of Sponsors	49
Productivity	
Event to staff ratio	13.5
Income to staff ratio	\$103,173
Staff Development	
Training (% of annual basic salaries)	2.4%
Staff Turnover (monthly average)	1.5%
(National average)	2.0%

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 and sponsorship 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.

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

Sponsorship is an important source of revenue as it leverages on the activities already at Esplanade and supplements the income generated. However, this is an income stream that is also highly dependent on the economic situation. We will continue to refine our value proposition and customise campaigns to suit the individual needs of each sponsor.

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 2014

	FY13/14 \$'000	FY12/13 \$'000
Total Income	28,333	28,978
Total Operating Expenditure	(75,051)	(75,888)
Deficit Before Grants	(46,718)	(46,910)
Share Of Profits Of Associated Company	626	990
Results After Share Of Profits Of Associated Company	(46,092)	(45,920)
Grants For The Year	28,300	30,598
Government Subvention – Rental Of Property	15,459	15,459
Results For The Year	(2,333)	137
Cost Recovery Rate	49%	50%
Capital Expenditure	1,108	618
TOTAL ASSETS	60,832	57,478

INCOME

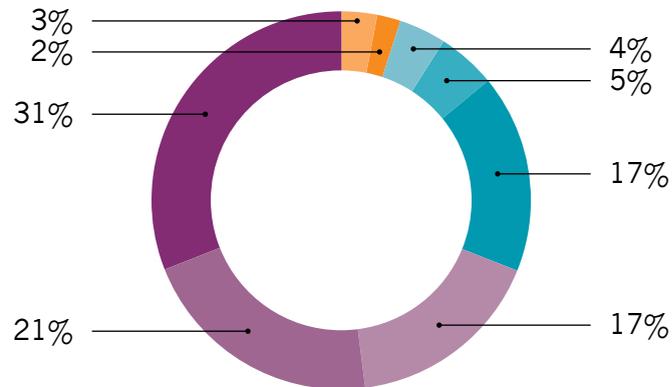
for the financial year ended 31 March 2014



	FY13/14		FY12/13	
	\$'000	%	\$'000	%
Mall and other rentals	7,684	27	7,550	26
Venue hire and event services	6,241	22	7,427	26
Ticketing	6,064	21	4,349	15
Sponsorships and donations	4,394	16	6,037	21
Car parking	1,534	5	1,581	5
Other Income	2,416	9	2,034	7
TOTAL	28,333	100	28,978	100

EXPENDITURE

for the financial year ended 31 March 2014



	FY13/14		FY12/13	
	\$'000	%	\$'000	%
Employee compensation	22,927	31	21,955	29
Rental of property	15,459	21	15,459	20
Property maintenance and utilities	13,101	17	13,452	18
Programming costs	12,905	17	12,765	17
Presentation services and relations	3,331	5	3,483	5
Marketing and communications	3,153	4	3,421	4
Depreciation and amortisation	1,649	2	2,206	3
Others	2,526	3	3,147	4
TOTAL	75,051	100	75,888	100

OPERATING & FINANCIAL REVIEW

For the Financial Year ended 31 March 2014

STRATEGIC PARTNERSHIP WITH NAC

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

Under the management of Esplanade, DC's income and expenditure are included in Esplanade's financial statements. Any operating deficit for DC's operations are funded separately by NAC via an operating grant. As part of the agreement in 2010, 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 \$579,041 for the year as shown in Note 21 of the Financial Statements. Capital expenditure for DC continues to be owned and funded by NAC.

In May 2013, the Ministry of Culture, Community and Youth further directed NAC to extend its partnership with Esplanade to also manage Victoria Theatre and Victoria Concert Hall (VTVCH). An addendum to the Strategic Partnership Agreement was signed with NAC in October 2013. The integrated venue is undergoing a 4-year refurbishment and is scheduled to re-open in July 2014. Esplanade started managing the pre-opening phase from November 2013. Esplanade formed a dedicated team to manage both VTVCH and DC under the helm of a General Manager. Similar to DC, any operating deficit for VTVCH's operations will be funded separately by NAC via an operating grant. VTVCH's income and expenditure will also be included in Esplanade's financial statements.

With the addition of VTVCH under Esplanade's management, an agreement was also reached with NAC for Esplanade to share all balances after grant in equal proportion for both DC and VTVCH's operations with effect from the next financial year.

OPERATING REVIEW

Esplanade entered its second decade of operation after the centre opened in October 2002. Esplanade continued to make significant contributions to the performing arts industry in presenting quality productions accessible to the community as well as helping to nurture fellow industry practitioners in various collaborative partnerships. We have developed a pool of professionals in producing, technical theatre and management to support the growth of the industry that is more vibrant than ever. The industry has also become more diversified and competitive with more new venues opening.

Esplanade has reached a steady state of operations and revenue was near optimal with both performing venues and the mall well utilised. With increasing competition from new venues, our profile of hirers have changed with more local productions being staged that have shorter runs, smaller inventory, lower ticket prices and sales. These factors contribute to the lower venue income earned at Esplanade. Venue income at DC was however better than last year as more productions were presented there as compared to the previous 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

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

the year, we presented 6 sold-out performances of the world acclaimed Bolshoi Ballet, and collaborated with Singapore Repertory Theatre to present the *3 Titans of Theatre* that featured three remarkable theatre plays. We presented *Mosaic Music Festival's* tenth and final edition after successfully growing and nurturing a market for the different music genres that have become commercially viable for impresarios. Having created a commercial market, Esplanade will chart a new direction to develop niches in the music scene not currently served by commercial interests.

On top of our year long calendar of programmes, we continue to seek high profile, high quality programmes to present. These events are well received by audiences and more appealing to corporate sponsors. It cements Esplanade's position as a national arts centre and 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 broaden and raise the quality of our presentations to continue to entertain, engage, educate and inspire. At the national level, we will continue to work closely with local artists to raise professional standards and to develop more original content. Going forward, Esplanade will embark on its journey to cultivate more producers and artistic directors for the local arts scene, to help our artistic community find its own unique voice.

Among the new tenants complementing the existing tenant mix are Maestro Guitars, a previous tenant who has returned, and Nambé, an American brand that produces fine designer household ware. This is their first retail shop in Singapore. My Humble House and Space @ My Humble House has rebranded themselves as Grand Pavilion, targeting a different market with its more accessible food prices. Over at Colours by the Bay, Supply and Demand, a Peruvian-Italian restaurant added to the already diverse food & beverage choices. Efforts to improve tenant mix and sales are ongoing.

The area of sponsorship continues to face stiff challenges with the tightening of expenditure by corporations and competition from other charitable causes and new venues. Sponsorship income was lower than FY12/13 which had the benefit of the 10th anniversary celebrations that year. It was also difficult to secure sponsors for the final edition of *Mosaic Music Festival*. We will continue to strengthen our relationships 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 philanthropic giving 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, in line with the increased costs of the capability development programmes for technical theatre, venue management and production management. The company also received wage credits of \$0.2m from the government to co-fund wage increases for workers earning monthly gross wages of less than \$4,000.

Our earned income alone will never be sufficient to sustain the breadth and depth of our programming and the substantial cost of maintaining and operating the centre. We are grateful to our funders for their continued support, without which we would not be able to fulfill our national, social and artistic objectives. Singapore Totalisator Board's funding to Esplanade has made possible the presentation of more than 2,000 free programmes for the community, and helped to keep ticket prices accessible for the community to attend ticketed programmes. The Government of Singapore, through our parent ministry MCCY, provided funding for the net overhead cost in operating the centre and cost of developmental programmes. Esplanade continues to build on our foundation of disciplined cost management and accountability. This has helped us manage and control costs in the inflationary climate. Employee compensation forms the largest component of Esplanade's expenditure. 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 was marginally higher than last year with the presentation of Bolshoi Ballet, in place of expenditure incurred on programmes presented to commemorate our 10th Anniversary.

In the area of property maintenance, even 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 large jump in costs upon renewal. Cyclical works also increased as the centre ages.

Other Expenditure was lower than last year that included \$0.8m incurred for the 10th anniversary marketing campaign, and lower depreciation expense as more assets reached the end of their depreciation cycles.

Despite a resilient financial performance, the challenging environment has resulted in Esplanade posting a deficit of \$3.2m. The deficit was partially offset by Drama Centre's positive balance after grant of \$0.3m, while our associate company SISTIC continued to be profitable, contributing \$0.6m. This brought Esplanade's overall net deficit to \$2.3m for FY13/14 with a Cost Recovery Rate of 47.8%.

FINANCIAL REVIEW

Esplanade's reserve policy is explained in the Governance Report. Our accumulated funds to date stand at \$36.3m or \$29.6m 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 \$72.3m for FY13/14, excluding Drama Centre.

Besides our commercial income, the principal funding source of Esplanade are grants received from the Government of Singapore and the Singapore Totalisator Board, as well as the National Arts Council for the operation of Drama Centre.

Esplanade is a company limited by guarantee and large IPC with a significant investment in an associated company. As a result, we will comply with the Singapore Financial Reporting Standards instead of the Charities Accounting Standards (CAS).

GOING FORWARD

After 11 years, Esplanade has reached a steady phase of 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 and schools which bring lower income. Income in the next financial year will also be affected by a 5-month closure of the Theatre when the fly system is being replaced. The mall has maximised gross floor area and reached full occupancy with limited rental upside. Sponsorship income will continue to face challenges with intense competition from new venues and other new sectors of interest. 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 2014

The directors presented their report to the members together with the audited financial statements for the financial year ended 31 March 2014.

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
 Rosa Daniel
 Jennifer Lee (appointed on 1 June 2014)
 Lee Tzu Yang
 Clara Lim-Tan
 Christine Ong
 Ramlee Bin Buang
 Saw Phaik Hwa
 Andreas Sohmen-Pao
 Mildred Tan-Sim Beng Mei
 Yap Chee Meng (Appointed on 24 November 2013)

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.

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

17 July 2014



BENSON PUAH TUAN SOON

Director

STATEMENT BY DIRECTORS

For the Financial Year ended 31 March 2014

In the opinion of the directors,

- (a) the financial statements as set out on pages 105 to 126 are drawn up so as to give a true and fair view of the state of affairs of the Company as at 31 March 2014 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

17 July 2014



BENSON PUAH TUAN SOON

Director

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 105 to 126, which comprise the balance sheet as at 31 March 2014, 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 2014, 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, 17 July 2014

STATEMENT OF COMPREHENSIVE INCOME

For the Financial Year ended 31 March 2014

	Note	2014 \$	2013 \$
Income	3	28,333,135	28,977,868
Expenditure	5	(75,051,161)	(75,888,438)
Deficit before grants		(46,718,026)	(46,910,570)
Share of profits of associated company	17	625,722	989,875
Results after share of profits of associated company		(46,092,304)	(45,920,695)
Release of grants			
– Operating grants	14	26,688,536	28,443,197
– Deferred capital grants	23	1,611,679	2,155,012
		28,300,215	30,598,209
Government subvention – rental of property	7	15,459,360	15,459,360
Total comprehensive (loss)/income		(2,332,729)	136,874
Retained in:			
The Company		(2,958,451)	(853,001)
The Associated Company		625,722	989,875
		(2,332,729)	136,874

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

BALANCE SHEET

As at 31 March 2014

	Note	2014 \$	2013 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	38,326,956	36,193,819
Trade receivables	13	1,370,904	1,386,708
Grants receivable	14	5,207,976	5,726,753
Merchandise	15	–	–
Other current assets	16	6,784,689	3,363,024
		51,690,525	46,670,304
Non-current assets			
Investment in associated company	17	5,123,746	6,248,024
Property, plant and equipment	18	4,018,057	4,559,764
		9,141,803	10,807,788
Total assets		60,832,328	57,478,092
LIABILITIES			
Current liabilities			
Trade and other payables	19	17,911,028	11,720,205
Specific funds – programmes	20	117,908	117,908
		18,028,936	11,838,113
Net assets		42,803,392	45,639,979
Accumulated funds	21	36,320,423	38,653,152
Deferred grants			
Investment grants	22	2,505,007	2,505,007
Deferred capital grants	23	3,977,962	4,481,820
		6,482,969	6,986,827
		42,803,392	45,639,979

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

STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the Financial Year ended 31 March 2014

2014	\$
Beginning of financial year	38,653,152
Total comprehensive loss	(2,332,729)
End of financial year	36,320,423
2013	\$
Beginning of financial year	38,516,278
Total comprehensive income	136,874
End of financial year	38,653,152

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

STATEMENT OF CASH FLOWS

For the Financial Year ended
31 March 2014

	Note	2014 \$	2013 \$
Cash flows from operating activities			
Cash receipts from customers		28,402,587	29,824,410
Cash paid to suppliers and employees		(56,853,891)	(60,262,234)
Net cash used for operating activities		(28,451,304)	(30,437,824)
Cash flows from investing activities			
Purchase of property, plant and equipment		(1,014,063)	(679,523)
Proceeds from disposal of property, plant and equipment		13,086	15,684
Interest received		288,405	224,160
Dividend received from associated company		1,750,000	–
Net cash provided by/(used for) investing activities		1,037,428	(439,679)
Cash flows from financing activities			
Grants received from Government		28,484,262	30,635,977
Grants received from National Arts Council		1,062,751	446,000
Cash held in trust		(54,888)	(48,041)
Net cash provided by financing activities		29,492,125	31,033,936
Net increase in cash and cash equivalents		2,078,249	156,433
Cash and cash equivalents at beginning of financial year		35,967,933	35,811,500
Cash and cash equivalents at end of financial year	12	38,046,182	35,967,933

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

NOTES TO THE FINANCIAL STATEMENTS

For the Financial Year ended 31 March 2014

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 2013

On 1 April 2013, 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.

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:

2.2 INCOME RECOGNITION (continued)

(a) Venue hire and event services

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

(b) Mall and other rentals

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

(c) Ticketing

Income from ticket sales 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”)), 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.
- (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.

2.3 GRANTS (continued)

(h) Start-up grants from NAC are also received by the Company to manage pre-opening activities for Victoria Theatre and Victoria Concert Hall. Grants utilised during the year are recorded as grant income to compensate for expenditure incurred for such activities. Balance of the start-up grants are recorded as payables.

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.

2.4 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% and above but not exceeding 50%. 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.

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 (excluding rent free periods).

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.

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

	Note	2014 \$	2013 \$
Mall and other rentals		7,684,365	7,550,181
Venue hire and event services		6,240,687	7,426,904
Ticketing		6,063,398	4,349,366
Sponsorships and donations	4	4,394,100	6,036,705
Car parking		1,534,337	1,580,935
Other income:			
Capability Development Grant		920,400	618,600
Interest income on fixed deposits		301,699	235,465
WDA Grant		290,715	339,823
Wage Credit Scheme		243,374	–
Tenant services		146,927	171,324
Merchandise sales		65,448	239,245
Royalties income		45,298	47,150
Income from guided tours		24,891	16,099
Gain on disposal of assets		12,063	8,347
Miscellaneous		365,433	357,724
		2,416,248	2,033,777
		28,333,135	28,977,868

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.

3. INCOME (continued)

Wage Credit Scheme is part of a 3-Year Transition Support Package introduced by the Government in 2013 to help businesses cope with rising wage costs. The Government co-fund 40% of wage increases given to Singaporean employees earning a gross monthly wage of \$4,000 and below.

4. SPONSORSHIPS AND DONATIONS

	2014 \$	2013 \$
Non-tax deductible sponsorships and donations:		
– Cash	1,492,381	2,095,623
– In-kind	83,285	138,676
Tax deductible sponsorships and donations	2,818,434	3,802,406
	4,394,100	6,036,705

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 2014 did not exceed 30% of the total relevant sponsorship income for the same year.

5. EXPENDITURE

	Note	2014 \$	2013 \$
Employee compensation	6	22,926,966	21,955,071
Rental of property	7	15,459,360	15,459,360
Property maintenance and utilities	8	13,100,882	13,452,373
Programming costs		12,905,074	12,765,015
Presentation services and relations	9	3,331,011	3,482,780
Marketing and communications	10	3,152,821	3,420,907
Other expenditure	11	4,175,047	5,352,932
		75,051,161	75,888,438

6. EMPLOYEE COMPENSATION

	2014 \$	2013 \$
Wages and salaries	18,946,652	17,886,021
Employer's contribution to Central Provident Fund	2,398,051	2,211,745
Other benefits	1,582,263	1,857,305
	22,926,966	21,955,071

6. EMPLOYEE COMPENSATION (continued)

Average number of persons employed during the financial year:

	2014	2013
Permanent staff	239	228
Contract staff	35	41
Full-time employees	274	269

7. RENTAL OF PROPERTY

The Government of Singapore has charged the Company rental of \$15,459,360 (2013: \$15,459,360) 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

	2014 \$	2013 \$
Building and facilities maintenance	9,490,740	9,353,446
Utilities	3,507,399	3,996,560
Insurance	102,743	102,367
	13,100,882	13,452,373

9. PRESENTATION SERVICES AND RELATIONS

	2014 \$	2013 \$
Production services	2,549,656	2,704,543
Ticketing and event services	781,355	778,237
	3,331,011	3,482,780

10. MARKETING AND COMMUNICATIONS

	2014 \$	2013 \$
Advertising and promotion	2,618,583	2,840,234
Public relations	329,462	393,109
Sponsor services and development	151,870	105,693
Publications costs	52,906	81,871
	3,152,821	3,420,907

11. OTHER EXPENDITURE

	Note	2014 \$	2013 \$
Depreciation of property, plant and equipment	18	1,648,505	2,205,688
GST expense		869,358	780,743
Professional and IT support charges		441,497	392,065
Office supplies, postage and communication		392,717	377,081
Travelling and transport		187,669	156,268
Bank charges		162,244	117,118
Anniversary Celebration expenditure		77,289	762,079
Minor assets expensed		52,304	96,758
Governance costs			
– External auditors' remuneration		67,919	72,700
– Legal and secretarial fees		47,450	53,359
– Internal auditors' remuneration		34,400	33,934
Merchandise			
– Cost of merchandise sold		11,468	115,338
– Allowance for diminution in value		264	23,954
Allowance made/(write-back) for impairment of trade receivables		3,241	(8,131)
Foreign exchange (gains)/losses		(62)	32
Miscellaneous expenses		178,784	173,946
		4,175,047	5,352,932

12. CASH AND CASH EQUIVALENTS

	2014 \$	2013 \$
Cash at bank and on hand	7,326,956	7,193,819
Fixed deposits	31,000,000	29,000,000
	38,326,956	36,193,819
Cash held in trust	(280,774)	(225,886)
Cash and cash equivalents per statement of cash flows	38,046,182	35,967,933

Cash at bank and on hand includes amount of \$660,938 (2013: \$214,940) 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 10 months (2013: varying dates within 22 months) from the financial year end. Interest rates on these deposits are variable and the weighted average effective interest rate as at 31 March 2014 was 1.11% (2013: 0.92%) 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\$223,813 (2013: US\$182,559) is held in trust by the Company for that association.

13. TRADE RECEIVABLES

	2014 \$	2013 \$
Trade receivables from:		
– Associated company	1,645	1,993
– Non-related parties	1,428,176	1,440,391
	1,429,821	1,442,384
Less: Allowance for impairment of receivables	(58,917)	(55,676)
Trade receivables – net	1,370,904	1,386,708

14. GRANTS RECEIVABLE

	2014 \$	2013 \$
Balance at beginning of year	5,726,753	7,747,477
Grants received from Government	(27,252,383)	(30,635,977)
Grants received from National Arts Council	(1,062,751)	(446,000)
Transferred to deferred capital grants	1,107,821	618,056
Released to profit or loss	26,688,536	28,443,197
Balance at end of year	5,207,976	5,726,753

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.

Grants for cyclical improvement works and replacement of assets owned by MCCY received and receivable in the year ended 31 March 2014 amounted to \$10,640,169 and \$5,496,717 respectively (2013: \$1,400,268 and \$2,358,387).

Grants from National Arts Council to be used solely for the operation of Drama Centre amounted to \$485,000. The Company also received \$577,751 from National Arts Council being start-up grant for managing the pre-opening activities of the Victoria Theatre and Victoria Concert Hall. 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 2014 amounted to \$698,278 and \$239,894 respectively (2013: \$617,502 and \$305,921).

15. MERCHANDISE

	2014 \$	2013 \$
At cost	27,167	28,973
Less: Allowance for impairment	(27,167)	(28,973)
At net realisable value	–	–

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

16. OTHER CURRENT ASSETS

	2014 \$	2013 \$
Recoverable expenditure and receivables	6,186,049	2,897,932
Recoverable from the associated company	18,814	39,051
Prepayments	562,456	403,221
Deposits	17,370	22,820
	6,784,689	3,363,024

17. INVESTMENT IN ASSOCIATED COMPANY

	2014 \$	2013 \$
Beginning of financial year	6,248,024	5,258,149
Share of profit	625,722	989,875
Dividends received	(1,750,000)	–
End of financial year	5,123,746	6,248,024

The associated company paid dividends of \$5,000,000 to its shareholders during the financial year. The Company received its share of the dividends based on 35% shareholding which amounted to \$1,750,000.

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

	2014 \$	2013 \$
Assets	26,261,000	34,151,000
Liabilities	15,217,000	19,895,000
Revenues	13,617,000	14,967,000
Net profits	1,788,000	2,828,000

Investment in the associated company includes goodwill of \$1,358,735 (2013: \$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	
			2014 %	2013 %	2014 \$	2013 \$
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, Sport Singapore (formerly known as 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
2014	\$	\$	\$	\$	\$	\$	\$	\$
Cost								
Beginning 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
Additions	–	93,340	129,760	–	612,653	261,418	10,650	1,107,821
Disposals	–	–	(2,652)	–	(573,206)	(578,670)	–	(1,154,528)
Transfers from capital projects in progress	–	–	209,822	–	–	–	(209,822)	–
End of financial year	3,058,705	5,015,632	12,160,618	417,616	7,545,042	1,681,932	10,650	29,890,195
Accumulated depreciation								
Beginning of financial year	2,523,267	3,643,854	10,117,436	366,616	6,752,952	1,973,013	–	25,377,138
Depreciation	145,813	264,410	750,558	12,000	422,985	52,739	–	1,648,505
Disposals	–	–	(2,077)	–	(572,758)	(578,670)	–	(1,153,505)
End of financial year	2,669,080	3,908,264	10,865,917	378,616	6,603,179	1,447,082	–	25,872,138
Net book value								
End of financial year	389,625	1,107,368	1,294,701	39,000	941,863	234,850	10,650	4,018,057

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
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

19. TRADE AND OTHER PAYABLES

	2014 \$	2013 \$
Trade payables to:		
Non-related parties	5,746,553	2,503,972
Associated company	2,235	360
	5,748,788	2,504,332
Accrued operating expenses	5,475,536	5,925,369
Deposits received	2,193,967	2,157,024
NAC venues start-up grant	1,794,932	–
Government grant received in advance	1,231,879	–
Deferred income	1,108,512	778,045
Sundry payables	357,414	355,435
	17,911,028	11,720,205

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.

	2014 \$	2013 \$
Balance at beginning and end of year	117,908	117,908

21. ACCUMULATED FUNDS

	2014 \$	2013 \$
Balance at beginning of year	38,653,152	38,516,278
Contributed by operations	(2,958,451)	(853,001)
Share of profits of associated company	625,722	989,875
Balance at end of year	36,320,423	38,653,152

Accumulated funds contributed by operations includes amount of \$250,822 (2013: \$107,071) which is contributed by the operations of Drama Centre. This results in an accumulated funds attributable to Drama Centre of \$579,041 (2013: \$328,219) as at the end of the financial year.

22. INVESTMENT GRANTS

	2014 \$	2013 \$
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

	Note	2014 \$	2013 \$
Balance at beginning of year		4,481,820	6,018,776
Transferred from operating grants	14	1,107,821	618,056
Released to profit or loss		(1,611,679)	(2,155,012)
Balance at end of year		3,977,962	4,481,820

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

	2014 \$	2013 \$
Commission income received from associated company	12,815	16,102
Handling fees received from associated company	7,162	16,799
Director's fees received from associated company	3,200	2,700
Sales commission expense paid to associated company	98,178	72,311
Ticketing agency fees paid to associated company	213,574	171,888
Software maintenance fees paid to associated company	150,000	150,000
Other services paid to associated company	50,660	64,115
Legal and other fees paid to other related party	35,744	44,170

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:

	2014 \$	2013 \$
Salaries and other short term benefits	2,489,307	2,504,384
Employer's contribution to Central Provident Fund	105,083	99,667
	2,594,390	2,604,051

Number of key management in remuneration bands is as follows:

	2014	2013
\$600,000 to below \$700,000	1	–
\$500,000 to below \$600,000	–	1
\$400,000 to below \$500,000	–	1
\$300,000 to below \$400,000	1	1
\$200,000 to below \$300,000	5	5
\$100,000 to below \$200,000	2	1
Below \$100,000	–	–
	9	9

Although CEO of the Company is also CEO of NAC (till 31 July 2013), the remuneration disclosed includes only his remuneration 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 2014.

26. COMMITMENTS

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

	2014 \$	2013 \$
Leasehold improvements and equipment	114,294	110,859
Works and services	170,668	163,874
	284,962	274,733

(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:

	2014 \$	2013 \$
Not later than one year	26,520	26,520
Later than one year but not later than five years	59,420	85,940
	85,940	112,460

(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:

	2014 \$	2013 \$
Not later than one year	5,515,293	6,597,712
Later than one year but not later than five years	3,608,367	6,284,574
	9,123,660	12,882,286

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:

	2014 \$	2013 \$
Financial assets		
Cash and cash equivalents	280,774	225,886
Currency exposure	280,774	225,886

At 31 March 2014, if the USD had strengthened/weakened by 1% (2013: 1%) 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 \$2,808 (2013: \$2,259) 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:

	2014 \$	2013 \$
Past due < 3 months	373,267	400,686
Past due 3 to 6 months	28,745	53,356
Past due over 6 months	60,403	13,151
	462,415	467,193

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

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

	Note	2014 \$	2013 \$
Gross amount		58,917	55,676
Less: Allowance for impairment		(58,917)	(55,676)
		-	-
Beginning of financial year		55,676	69,147
Allowance made		3,241	1,374
Allowance written off		-	(5,340)
Allowance written back		-	(9,505)
End of financial year	13	58,917	55,676

(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.

	2014 \$	2013 \$
Net debt	(20,135,154)	(24,247,728)
Accumulated funds	36,320,423	38,653,152
Total capital	16,185,269	14,405,424

The Company is not subject to any externally imposed capital requirements for financial years ended 31 March 2014 and 2013.

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 2014 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 17 July 2014.

PARTNER, SPONSORS & DONORS

ESPLANADE PARTNER

Visa Worldwide Pte Limited

LIFESTYLE SPONSORS

BMW Asia Pte Ltd

Gold Roast Food Industry Pte Ltd
(Viz Branz Pte. Ltd.)

PROGRAMME SPONSORS

Airbnb Singapore Private Limited

Asia Square Tower 2 Pte. Ltd.
(The Westin Singapore)

Amnesty Pte Ltd (Fred Perry)

Aviva Asia Pte Ltd

Barclays Bank PLC

Bowen Enterprises Pte Ltd

Capitol Optical Company (Private)
Limited

Colours F & B Pte Ltd

Daikin Airconditioning (Singapore)
Pte Ltd

DBS Bank Ltd

EFG Bank AG

Extra Space Singapore Holdings Pte Ltd

Faculty of the Victorian College of Arts
and the Melbourne Conservatorium of
Music, The University of Melbourne

Field Catering & Supplies Pte Ltd
(Polar Water)

FoodXervices Inc Pte Ltd (GroXers)

Giant

Goethe-Institute Singapur

Hong Leong Foundation

JCCI Singapore Foundation Limited
(Japanese Chamber of Commerce &
Industry, Singapore)

Keppel Corporation Limited

Keppel Land International Limited

Keppel REIT Management Limited

KPMG Services Pte Ltd

Kwan Im Thong Hood Cho Temple

LianBee-Jeco Pte Ltd (Braun Büffel)

Marina Bay Sands Pte Ltd

Mitsubishi Corporation

On Cheong Co. Pte Ltd

Patek Philippe

Precious Treasure Pte Ltd
(The Fullerton Heritage)

Raffles Quay Asset Management
Pte Ltd

Ricoh Asia Pacific Pte Ltd

Rio Tinto Singapore Holdings Pte Ltd

Singapore Press Holdings Limited

SMRT Corporation Ltd

Supply & Demand Pte Ltd (Macbeth)

T.K.H Lighting & Electrical Trading
Pte Ltd

United Parcel Service Singapore Pte Ltd

Urban Redevelopment Authority

VICOM Ltd

William Grant & Sons (Singapore)
Pte. Ltd.

CORPORATE PATRON

L.C.H. (S) Pte Ltd

DONORS

Bengawan Solo Pte Ltd

City Gas Pte Ltd (as Trustee)

K.V.Aiyappan (Mr)

Lee Foundation Singapore

Liao Tian Sze, David (Mr)

Toshihiko Takahashi (Mr)

Wing Khong Renovation Contractors

IN-KIND SPONSORS

Lotto Carpets Gallery

Sharp-Roxy Sales (Singapore) Pte Ltd

ESPLANADE PRESENTS PERFORMANCES

April 2013 to March 2014 *Unless otherwise stated, all performances are from Singapore*

Esplanade's year-long calendar features a rich and diverse range of music, theatre, dance and visual arts programmes that cater to all audiences. These free and ticketed programmes are presented in different festivals and series annually.

ESPLANADE FESTIVALS

A Date with Friends

(7 – 10 November 2013)

A Tapestry of Sacred Music

(19 – 21 April 2013)

Baybeats

(28 – 30 June 2013)

Celebrate December

(20 – 31 December 2013)

da:ns festival

(11 – 20 December 2013)

Flipside

(17 – 26 May 2013)

Huayi – Chinese Festival of Arts

(6 – 16 February 2014)

Kalaa Utsavam – Indian Festival of Arts

(15 – 24 November 2013)

Moonfest – A Mid Autumn Celebration

(13 – 15 September 2013)

Mosaic Music Festival

(7 – 16 March 2014)

National Day Celebrations

(7 – 11 August 2013)

Octoburst!

(4 – 6 October 2013)

Pesta Raya – Malay Festival of Arts

(29 August – 1 September 2013)

Voices – A Festival of Song

(13 – 15 September 2013)

Yfest

(21 – 23 June)

ESPLANADE SERIES

Beautiful Sunday

Bitesize

Chinese Chamber Music

Coffee Morning & Afternoon Tea

Classics

Community Concerts

da:ns Series

Feed Your Imagination

Late Nite

Limelight

Mosaic

Pentas

PLAYtime!

Raga

Spectrum

The Studios

At the Concourse

On the Waterfront

Visual Arts

ESPLANADE FESTIVALS

A DATE WITH FRIENDS

7 – 10 November

CONCERT HALL

Unforgettable Theme Songs

Cheng Kam Cheong, Lisa Wong, Felinda Wong, Wu Kun Jie, Sun Bao Ling, Jack Ye & Qiu Shen Yang (Singapore, Malaysia)

Yesterday Once More II – A Variety Special

Henry Suriya, Matthew & the Mandarins, Hillary Francis, Jimmy Chan, Mel & Joe, Gina Vadham and Frank & Robyn

RECITAL STUDIO

Joget dan Santai bersama (Relax and Joget with) Black Dog Bone

Black Dog Bone

CONCOURSE

Grandma Mary & Friends

Grandma Mary

Grey Matters

Theatre for Seniors

Piano Man

Adi Ahmad

Rasa Sayang

Peranakan Voices

Recollection

THE E.T.C

Sweet Memories

Lily Anna Nuris & Hillary Francis

OUTDOOR THEATRE

Back to the 60's III

William David

Everybody Line Dance!

Line Dance Society Singapore

Getai Retro Night

Lee Peifen, Lin Ruping, Qi Xian, Li Bao En, Yuan Jin, Baobei Sisters, Chloe Lim, Zhong Jin Ling, Yang Jun Ting, Sam Loo, Xie Wen & Chen Kai Qing

WORKSHOPS

Tote-Bag Making Community Workshops

Facilitated by Justin Lee

A TAPESTRY OF SACRED MUSIC

19 – 21 April

CONCERT HALL

Harlem Gospel Choir (USA)

Of Divine Love:

An Evening of Persian Music

Hamid Reza Nourbakhsh (Iran)

Pipes in Harmony: Music for Pentecost

Dr Evelyn Lim, Schola Cantorum Sancti Gregorii Magni and the Choir of St. James' (Singapore, Australia)

RECITAL STUDIO

Glimpses of Faith: Judaism in Music

The Yiddishe Camerata (Singapore, USA, Israel)

Uisig: Spirit of Dance

Park Kyung Rang and the Deuneum Ensemble (Korea)

THEATRE STUDIO

Phou-oibi, the Rice Goddess

Laihui Ensemble (India)

STIRRINGS (CONCOURSE)

Ceremonial Sounds of Thailand

Wong Khrueang Sai Pi Chawa, Chulalongkorn University (Thailand)

On Wings of Polyphony

Choir of St James', Sydney (Australia)

Poems of Devotion

Al Khidmah Qasidah Ensemble

Sacred Sounds of India

Temple of Fine Arts

The Divine Feminine

Singapore Dakshina Bharatha Brahmana Sabha

SACRED RHYTHMS (OUTDOOR THEATRE)

Ceremonial Sounds of Thailand

Wong Khrueang Sai Pi Chawa, Chulalongkorn University (Thailand)

Songs of Ecstasy

Mir Mukhitiyar Ali (India)

The Soul's Oasis

Desert Rose (South Africa)

WATERFRONT LAWN

African Rhythms Exposed!

Fanka Fellas

Topeng Tales: Masked Dance of Bali

Gamelan Pinda Sari featuring I Wayan Budiarsa (Indonesia)

library@esplanade

Music in Javanese Court Rituals

Suryakenchana Omar

**Sacred Indian Architecture:
Continuity and Reinterpretation**

Priya Maholay Jaradi

Sufi Mysticism Beyond Rumi

Imran Ahmed

WORKSHOPS

African Drumming Workshop

Djembe Singapore Club

African Thumb Piano Workshop

Ty Constant

Arabic Calligraphy Workshop

Faizal Somadi

Dream-catcher Community Workshops

Facilitated by Kabul and Mintio

**Introduction to Balinese Music &
Dance Workshop**

Gamelan Pinda Sari (Indonesia)

Introduction to Thai Musical

Instruments Workshop

Wong Khrueng Sai Pi Chawa,
Chulalongkorn University (Thailand)

Tea-Zen & Music

Venerable Guojun featuring Ueno
Koshuzan (Singapore, Japan)

BAYBEATS

28 – 30 June

THE CHILLOUT STAGE (CONCOURSE)

Esther Lowless

Froya (Malaysia)

L'Alphalpha (Indonesia)

Modulogeek (Phillippines)

Pastelpower

Tall Mountains

The Pinholes

These Brittle Bones

ARENA (OUTDOOR THEATRE)

7nightsatsea

Asian Chairshot (Korea)

Electrico

Frida (Australia)

Hightime Rebellion (Indonesia)

Mannequins

Nothing To Declare (Japan)

Sloppy Joe (Japan)

sub:shaman

The Psalms

The Sets Band

Windmill (Taiwan)

withyouathome (Thailand)

POWERHOUSE (THE EDGE)

A Vacant Affair

Busco (Malaysia)

Dropbeat Heartbeat

Dyeth

Enesya

Flawed Element

Force Vomit

Incarnation (Malaysia)

Monsters in Living Flesh

Overthrown

Priceless Stupid Box (Malaysia)

Save Me Hollywood (Philippines)

Wormrot

YouthWreck

**OBSERVATION DECK
(library@esplanade)**

A Vacant Affair

Electrico

Esther Lowless

Flawed Element

Frida (Australia)

L'Alphalpha (Indonesia)

Nothing To Declare (Japan)

Pastelpower

These Brittle Bones

Windmill (Taiwan)

CELEBRATE DECEMBER

20 – 31 December

CONCOURSE

Anglo-Chinese Junior College Choir

Clarence & Jiamin

Coming Home for the Holidays

Doves & Ravens

ExtraOrdinary Horizons

Jaime & Vanessa

Jingle Belles Rock!

Elaine Lam, Jessica Irawan

Latino Dance Fiesta

Los Cucurrus

**The Singing Chef & Friends
(Culinary Adventures)**

The Vocal Consort

Victoria Chorale

OUTDOOR THEATRE

Hillary Francis

Jefferson Pop Orchestra

Keluarga Paduan Angklung
Institut Teknologi Bandung (Indonesia)

New Year Countdown
Cat Ong, Sheila De Niro, The Singapore
Char Siew Baos. Hosted by Vivien Tan

Odilon

**Sand Artist Lawrence Koh with Tze n
Looking Glass Orchestra**

Summertimes Big Band

Tanglin Rose Big Band

Voice of Indonesia
Show Choir by Rio Silaen (Indonesia)

WORKSHOPS/OTHERS

**Handmade Greeting Card
Public Workshops**
Facilitated by Pyus Chan

**Pop-up Card and Iris Folding
Community Workshops**
Facilitated by Christine Ma

DA:NS FESTIVAL

11 – 20 October

**CENTRESTAGE
(CONCERT HALL & THEATRE)**

An Evening with Grupo Corpo (Brazil)
A Double Bill – Sem Mim and Onqotô

Gala Flamenca
Antonio Canales, Carlos Rodríguez,
Karime Amaya and Jesús Carmona.
Directed by Ángel Rojas (Spain)

Rian
Fabulous Beast (Ireland)

SHIFT (THEATRE STUDIO)

**It's going to get worse and worse and
worse, my friend**
Lisbeth Gruwez | Voetvolk (Belgium)

Khmeropédies III: Source/Primate
Emmanuèle Phuon and Amrita
Performing Arts (Cambodia)

Temporal Pattern & Holistic Strata
Hiroaki Umeda (Japan)

**The infinitesimal distance between
two bodies**
Ming Poon (Germany, Singapore) and
Scarlet Yu (Hong Kong, Singapore)

**NEXT GENERATION
(RECITAL STUDIO)**

Awakenings
LASALLE College of the Arts

**The Third Space: Contemporary Asian
Explorations in Dance**
Nanyang Academy of Fine Arts

**RASAS – TRADITIONAL DANCE FROM
ASIA (CONCOURSE)**

Cambodian Classical Dances
Sophiline Arts Ensemble (Cambodia)

Kathak
Anjum Bharti (India)

Nora Dance Explored
Nora Thummanit Thaksin University
Group (Thailand)

Oleg Tambulilingan
Gamelan Pinda Sari (Indonesia)

**RASAS – TRADITIONAL DANCE FROM
ASIA (OUTDOOR THEATRE)**

Mak Yong
Aswara Dance Company (Malaysia)

Nora Dance
Nora Thummanit Thaksin University
Group (Thailand)

Traditional Malay Dances
Sriwana

**WHAT'S YOUR MOVE?
(POWERHOUSE)**

Argentine Tango & Tango Nuevo
ACTFA & Mosaic Dance

Ballroom & Viennese Waltz
The DanceSport Academy

Bollywood & Bhangra
Bollybeatz & SherePunjab Bhangra

Broadway & Street Jazz
Danz People

Cha Cha Cha & Street Cha Cha
The DanceSport Academy & En Motion

Hip Hop Kids
Danz People

K-Pop MV Dance
Celine Jessandra School of Performing
Arts

LA & Cuban Salsa
En Motion & ACTFA

LA Style & Lyrical Hip Hop
Danz People

Swag & New School Hip Hop
Danz People

Swing & Flamenco Kids
Jazz Inc & Rose Borrromeo Spanish
Dance Company

Swing & West Coast Swing
Jazz Inc & Mosaic Dance

da:ns FUN (VARIOUS LOCATIONS)

da:ns kaki +

Shall We Dance?

Jazz Inc

Quick Change

da:ns EXPLORATIONS (VARIOUS LOCATIONS)

A Dance Masterclass With Grupo Corpo (Brazil)

Body Language – Communication Thru Movement

Hiroaki Umeda (Japan)

da:ns festival 2013 Mentorship Programme:

Dramaturg Mentor: Lim How Ngean (Malaysia)

Dramaturg Mentees: Marlene Ditzig, Lee Ren Xin, Liu Peiyong, Patricia Toh, Kate Wang Fang and Cherilyn Woo

Lighting Design Mentor: Lim Wong Wen
Lighting Design Mentee: David Li

Dance in Bali

Dr. Irving Chan Johnson

Dance Workshop

Michael Keegan-Dolan of Fabulous Beast Dance Theatre (Ireland)

Flamenco Masterclass

Jesús Carmona (Spain)

Introduction to Cambodian Dance

Sophiline Arts Ensemble (Cambodia)

Up-Close with Sophiline Cheam Shapiro

Sophiline Cheam Shapiro (Cambodia)

FLIPSIDE

17 – 26 May

RECITAL STUDIO

Fat Kids Are Harder To Kidnap: 3D

How Drama

Piece Of Cake

The Kransky Sisters (Australia)

THEATRE STUDIO

Sticks, Stones, Broken Bones

Bunk Puppets (Canada)

Technodelic Visual Show

SIRO-A (Japan)

CONCOURSE

Eat, Play, Love

Windson Liong and August Lum

Hello from Jack In The Box

Yaraichou Broadway Boys (Japan)

Little Orchestra of Horror

Tze n Looking Glass Orchestra

The Wrestling 3 Oh!!!

LeJeu Studio

COURTYARD

El Laberint

Itinerania (Spain)

OUTDOOR THEATRE

Budak Pantai Puts Hair On Your Chest

Budak Pantai

The Sharpe Brothers

Nate and Jacob Sharp (USA)

The Show Must Go On

Dwayne Tan, Denise Tan, Amanda Tee, Erwin Shah Ismail, Cynthia Lee MacQuarrie, August Lum and Chris Bucko

WATERFRONT CANOPY/ROVING

Human Trees

The Living Statue Company (UK)

Singing Suits and Human Jukebox

Hui Xuan, Mina and Glory

The Pigeons

Circii (UK)

WORKSHOPS

DIY Headband Workshop

Shadow Puppetry & Juggling Community Workshops

VARIOUS LOCATIONS

Windows Into A Flipside World

Teng Yen Lin

HUAYI – CHINESE FESTIVAL OF ARTS

6 – 16 February

CONCERT HALL

Ruan Lingyu's *The Goddess* – A Silent Film Concert

Singapore Chinese Orchestra

Voices of Brilliance

Yu Guanqun, Zhu Huiling & Shenyang (China)

THEATRE

A Dream Like A Dream

Performance Workshop (Taiwan)

Good Soul of South Yangtze

Zhejiang Xiaobaihua Yue Opera Troupe (China)

RECITAL STUDIO

Hello Ling!

Directed by Chow Keat Yeng

in::music – Coconuts

Coconuts (Taiwan)

in::music – KOLOR

KOLOR (Hong Kong)

in::music – Paige Su: Heterogeneous

Paige Su (Taiwan)

in::music – DingDing & ShiShi

DingDing & ShiShi (Taiwan)

New Spins – East Meets Jazz

Sizhukong (Taiwan)

THEATRE STUDIO

ART

Nine Years Theatre

MovingHorizon: A Nanyin Journey

Siong Leng Musical Association

The Ordinary Man

Kuik Swee Boon & Wu Yi-San,
in collaboration with
T.H.E Dance Company

CONCOURSE

An Evening of Chinese Art Songs

Jimmy Teng

BaoMaoX-talk

Audrey Luo and Big Cat

Chinese Classics Reinterpreted

Song Ziliang & Siew Yi Li

Conversations With

Ruth Miaoru featuring Clarence Yeo

Enchanting Harmonica

Singapore Broadway Harmonica
Ensemble

Folk Song Favourites

Singapore Nanyang Khek Community
Guild Choir

In the Mood for Love

A Flutey Affair

Jazz it Up!

Oriental Jazz Quartet

Life Sketches

ONE Chamber Choir

Our Stories, Our Songs

Benjamin Hum & Yap Jiamin

Sing it to Grandma

Dawn Wong

The Return of N'ian

Singapore Hokkien Huay Kuan Arts &
Cultural Troupe – “Play”ground

OUTDOOR THEATRE

Dance Expressions

Dance Ensemble Singapore

Festive Rhythms

The Percussion Assembly

Getai Starry Night

Hao Hao, Zhu Li Li, Mai Hui, Zheng
Ying Ying, Zhang Xiong, Desmond Ng,
Anderene Choo & Jacqueline Ng

**Huayi Opening: Auspicious Lion and
Dragon Dance**

Kong Chow Dragon & Lion Dance
Troupe

Love Songs

In:Between

Outdoor Sing-along

TCR Music Station

Reliving Classics

Ngee Ann Secondary School Chinese
Orchestra

Rhapsodies of Ruan

Swan Ensemble

Soundscapes by the Bay

SA x Tan Jwee Meng

Sweet Treats

KOKKAMANGO & Citizens of Ice Cream
(Malaysia)

Traditional Delights

Traditional Arts Centre (Singapore),
Kee Keng Yong & Soo Wee Seng and
Nanyang Polytechnic Chinese Orchestra
Percussion Ensemble

TALKS

In Conversation with Tim Yip

Tim Yip (Hong Kong)
In collaboration with the Asian
Civilisation Museum

**MovingHorizon –
Discovering Nanyin Music**

Siong Leng Musical Association

Imparting Values through Dialects

Au Yue Pak (supported by Confucius
Institute, NTU)

The Journey of a Dream

Stan Lai (Taiwan)

**A Date with Stan Lai –
Creativity in Education**

Stan Lai (Taiwan)

WORKSHOPS/OTHERS

**The Blooming Garden –
Fabric Felting Community Project**

Teo Huey Ling with AG Home and
Pertapis Centre for Women & Girls

Horse Zodiac Paper Cut Workshops

Yong Kah Kin, Tsai Chern Haw and
Chevonne Yang

**Parent-Child Workshop:
Crafting Delight – A Rocking Horse**

Lee Kow Fong

**Parent-Child Workshop:
Move, Learn and Have Fun!**

Dance Ensemble Singapore

**KALAA UTSAVAM –
INDIAN FESTIVAL OF ARTS**

15 – 24 November

CONCERT HALL

Colonial Cousins Once More
Hariharan & Lesle Lewis (India)

Taal Express
Temple of Fine Arts

THEATRE

Angkor: An Untold Story

Apsaras Arts

RECITAL STUDIO

Forest Fables: Animals of Mischief

Kamini Ramachandran, Lawrence Koh, Raghavendran Rajasekaran, Serene Tan and Kumaran

Manodharma: Musical Expressions

Abhishek Raghuram (India)

Samarupa: Beyond Beauty

Sushma Somasekharan and Chitra Poornima Sathish (Singapore, India)

Up Close with Amish Tripathi

Amish Tripathi (India)

Up Close with Chetan Bhagat

Chetan Bhagat (India)

THEATRE STUDIO

Antaryatra – The Journey Within

Dr Janaki Rangarajan (India, USA)

C Sharp C Blunt

Flinntheater and Samudra (Germany, India)

Flowers

Rage Theatre and Ranga Shankara (India)

REHEARSAL STUDIO

Katha Kahe So Kathak – Masterclass with Kumudini Lakhia

Kumudini Lakhia (India)

CONCOURSE

Bhavana - Songs of Love & Devotion

Aditi Gopinathan

Bollywood Dhamaka

Bollybeatz

Bollywood Evergreens

Gayetri Joshi and Team

Bollywood Nite

DB Events

Classics of Kishore Kumar

Radha Vijayan & Friends

Comedy Masala

Comedy Masala

Flashmob Opening

Bollybeatz

Folk Dances of India

Singapore Gujurati Society, Malayalee Communities in Singapore and Global Indian Cultural Centre

Kathanika – Stories through Song

Nandhitha Hari

Natya Manjari

Singapore Malayalee Community Dance Groups

Ragamanjari

Global Indian Cultural Centre

Silver Screen Romance

Just Feel Productions

Swarasangamam

SYAMA, Nishtha Anand, Temple of Fine Arts and Aarthi Devarajan

OUTDOOR THEATRE

Fusion Beats: Agam

Agam (India)

Kathakali

Margi Theatre (India)

TALKS

Ayurveda: The Science of Life

Om Vedic Heritage Centre

Behind the Mask: Kathakali

Shantha Ratii

Demystifying Angkor

Gauri Krishnan, Heidi Tan & Priya Maholay Jaradi

Nataraja: The Image of the Lord of Dance

Vidhya Gnana Gouresan

WORKSHOPS

CD Rangoli Community Workshops

Facilitated by Vijayalakshmi Mohan

MOONFEST – A MID AUTUMN CELEBRATION

13 – 15 September

CONCERT HALL

Charms of Northern Shaanxi – Wang Er Ni Vocal Concert

Wang Er Ni, accompanied by Ding Yi Music Company (China, Singapore)

THEATRE

The Legend of the White Snake

Wu Opera Excerpts: Heroes and Heroines

Zhejiang Wu Opera Research Centre (China)

RECITAL STUDIO

Yuan Sha Guzheng Recital

Yuan Sha (China)

THEATRE STUDIO

Tales of Filial Piety

The Finger Players

CONCOURSE

Crosstalk Joy

Johnny Ng and friends

Enchanting Moonlit Melodies

Singapore Youth Chinese Orchestra

Instruments Can Talk!

Sa & Rei Poh

Moonlight Sentiments

Koh Khee Meng

The Joyous Gathering

New Horizon Music Society

OUTDOOR THEATRE

An Evening of Teochew Opera

Nam Hwa Opera

Moonfest Opening

Zhejiang Wu Opera Research Centre (China)

Songs from the Gramophone

ETC Music & Entertainment

Traditional Extravaganza

Eunos Community Club Chinese Dance Group, Li Fu Qiang and Nanyang Polytechnic Chinese Orchestra Percussion Ensemble

ALONG THE WATERFRONT

Lantern Walkabout

Roving Stilt Walkers

Choy's Brothers Opera Troupe

WATERFRONT CANOPY

Chinese Chess at Mid Autumn

Singapore Xiangqi General Association

Fun with Chinese Riddles

Riddle Association (Singapore)

library@esplanade

The Chang Er Rescue

"Play"ground

TALKS

Appreciating Chinese Calligraphy

Gu Jian Ping (supported by Confucius Institute, NTU)

Appreciating Chinese Ink Painting

Tan Khim Ser (supported by Confucius Institute, NTU)

Understanding Wu Opera and Its Development

Director Xu Qin Na, Zhejiang Wu Opera Research Centre (China)

WORKSHOPS

Community Project:

Lantern Making Workshop

Facilitated by Teo Huey Ling

Lantern-Making Workshop

Yong Kah Kin

Let's Print with Woodblocks!

Lim Bee Ling

Parent-Child Workshop:

Discovering Chinese Opera

Chinese Theatre Circle

Parent-Child Workshop:

Fun with Chinese Drumming

ZingO Festival Drum Group

OTHERS

Poems on Mid Autumn Festival

Balestier Hill Primary School, Cedar Primary School, Greenridge Primary School, Juying Primary School, Nanyang Primary School, Rulang Primary School, St. Stephen's School and Tao Nan School

Chinese Chess at Chinatown Point Library

Singapore Xiangqi General Association

Deciphering Chinese Riddles at Chinatown Point Library

Riddle Association

The Finger Players

Puppetry Demonstrations at PERTAPIS Senior Citizen Fellowship Home and PPIS Student Care Centre

Talk on Origins of Chinese Chess at Chinatown Point Library

Singapore Xiangqi General Association

MOSAIC MUSIC FESTIVAL

7 – 16 March

CONCERT HALL

To Billie Holiday with Love

Dee Dee Bridgewater (USA)

The Big Pink (UK)

The Cat Empire (Australia)

John McLaughlin and The 4th Dimension

Gary Husband, Etienne Mbappe, Ranjit Barot (UK)

John Pizzarelli Quartet (USA)

Neko Case (USA)

Robert Glasper Experiment (USA)

Soul Sessions: A Double Bill

Vusi Mahlasela & Charles Bradley & His Extraordinaires (South Africa, USA)

Washed Out (USA)

MOSAIC STUDIO (RECITAL STUDIO)

Buika (Spain)

Kurt Rosenwinkel New Quartet

Featuring Aaron Parks, Orlando le Fleming and Colin Stranahan (USA)

Lucy Rose (UK)

Ólafur Arnalds (Iceland)

Omar Sosa & Paolo Fresu Duo
Featuring Kazunori Kumagai
 (Cuba, Italy, Japan)

MOSAIC CLUB (THEATRE STUDIO)

Alpine (Australia)

Caspian (USA)

Charlie Lim

Hellogoodbye (USA)

Young Dreams (Norway)

MOSAIC LIVING ROOM (CONCOURSE)

All That Jazz

- FRED
- Louis Soliano and Don Gomes

Bright Young Things

- The Last Train Home

Good Vibrations

- Alex and Nilusha (Australia)
- Squirrels in Space (Malaysia, UK)

Instrumentally Yours

- Daniel Chia
- Ramu Thiruyanam
- Rosli Mansor
- Vuk Krakovic Trio

Leading Lads

- Bhaskar
- Jonathan Meur
- Saiful Idris
- These Brittle Bones

Meet the Folks

- Cheating Sons
- Noughts & Exes (Hong Kong)

New Kids “En Bloc”

- Diverse Attentions
- Samantha Rui

Take a Chill Pill

- Bassment Syndicate (Malaysia)
- Saritah (Australia)

Planet Swing

- Dawn Ho & Syed Munir
- The Lost Hat

POPagenda

- Fendi Sahid & The Fuze Collective
- Syltra Lee

Soundscapes

- Black Zenith
- Michael Spicer

Three’s Company

- The SBT Trio
- Rainwater Trio

**MOSAIC MUSIC STATION
 (OUTDOOR THEATRE)**

The Beat Meisters

- Tribal Tide@20

Beyond the Tea Dance

- Heritage & Graveyard
- Joseph C Pereira
- Pest Infested & The Esquires

The Fab Groove

- Bassment Syndicate (Malaysia)
- L.A.B.

Indie-Mand

- Cashew Chemists x 7nightsatsea x King Kong Jane
- The Oddfellows x The Fast Colors

Indie-pendence Day

- Noughts & Exes (Hong Kong)
- Sore (Indonesia)

Jazzology

- Bright Young Things Special: Joel Chua Group, RaghaJazz, THE SUITCASE
- The Good Life Project x The Steve McQueens

Latin Lovely

- Andayoma – An Album Launch
- Siete Mares

Lyrics Not Included

- Anechois
- Under the Big Bright Yellow Sun (Indonesia)

Rock Steady

- Asian Chairshot (Korea)
- Simon Yong

Waxing Lyrical

- Gareth Fernandez
- ShiLi & Adi

IN THE HOUSE (library@esplanade)

Alpine (Australia)

Bassment Syndicate (Malaysia)

Caspian (USA)

John Pizzarelli (USA)

Kurt Rosenwinkel (USA)

Louis Soliano & Don Gomes

Lucy Rose (UK)

Ólafur Arnalds (Iceland)

Simon Yong

Squirrels in Space (Malaysia, UK)

The Good Life Project

Washed Out (USA)

**MOSAIC MUSIC MAKERS
 (REHEARSAL STUDIO, BAY ROOM)**

Easy Harmonica for Beginners

Lee Chin Wah

Thumbs Up: Build & Play a Thumb Piano

Ty Constant

Guitar Zero – Guitar Workshop for Absolute Beginners

Richard Moss (UK)

Ukulele Adventure! A Parent-child Workshop

Richard Moss (UK)

WORKSHOPS

Confessions of a Singer-Songwriter

Lucy Rose and Charlie Lim

Billie Holiday: Lady Sings The Blues

Dr. Tony Makarome

NATIONAL DAY CELEBRATIONS

7 – 11 August

CONCOURSE

Charles J Tan

Contempo

Happy Three Friends

Kampung Games

Let's Celebrate!

The Main Wayang Company

Mari Kita Party!

The Main Wayang Company

Sa (仨)

Sayang Sayang Singapura!

The Main Wayang Company

Songs of Our Home

A Little Dream

TisraRoopaSangeeth

OUTDOOR THEATRE

After Six

Bronzage

Hillary Francis

Judee Tan

Kevin Matthews/The Groovy People

Mel & Joe

SWS City Swing

SWS Youth Winds

The Technicians

WATERFRONT CANOPY

Drum Circle

Kombi Sessions@Esplanade

- Obedient Wives Club
- Pastelpower
- The Pinholes
- Weish

library@esplanade

An Island on the Tip

ACT 3 Theatrics

TALKS

A Chinese Compendium:

Stone Carvings

Ang Yik Han

An insight into the world of Peranakan (Majolica) Tiles

Victor Lim

Mapping Singapore: A Potted History

Mok Ly Yng

Who is the Ang Ku Kueh Girl?

Wong Shijia

WORKSHOPS

Batik Painting

Face Painting

Paint Your Very Own Peranakan Tile

Aster by Kyra

Singapore HEARTland

Community Workshop

Facilitated by Studio Miu

OCTOBURST!

4 – 6 October

THEATRE STUDIO

mOOOn ballOOn

Ian Loy, Bright Ong, Seong Hui Xuan, Serene Tan, Joseph Chian

RECITAL STUDIO

A Prince's Journey

Ding Yi Music Company and Nanyang Polytechnic School of Interactive & Digital Media

CONCOURSE

Frog Writes A Poem

Chengzhu Mandarin Centre

Imagine My World

YMCA (Y-Stars)

Let's Make An Adventure!

Julia Gabriel Centre

Let's Play Together

Students of Mylin Seto & Rave Harps
Students from My Symphonic Hall

Music! Adventure! Play!

The Amazing Toybox

Piano Project

Students of Benjamin Loh
NAFA School of Young Talents

OUTDOOR THEATRE

Our Forest Friends In Need

Dwayne Tan and Glowsticks

Princess Whatshername

Artistic Expressions

School Rules!

Dwayne Tan, Linden Furnell, Elle-May Patterson, Joel Nah

library@esplanade

Childhood Tales

Kamini Ramachandran

The Fearless Twins and The Magical Kaleido: A Narrow Escape

National Heritage Board & Asian Storytelling Network

I Have A Story

Various

The Monkey King and The Plantain Fan

Chengzhu Mandarin Centre

TALKS

Parentalk: Making Stories, Telling Tales

Kamini Ramachandran

Parentalk: My Family Portrait – A 3D Art Workshop

Lee Kow Fong

Parentalk: Take A Walk With Me

Sarah Lee-Wong

WORKSHOPS/OTHERS

Diorama Community Workshop

Facilitated by Jeremy Hiah

How I Wonder (Concourse)

Esplanade

I Imagine Art Workshop (Jendela)

Kensuke Miyazake (Japan)

Octopost (Concourse)

Esplanade

PESTA RAYA – MALAY FESTIVAL OF ARTS

29 August – 1 September

CONCERT HALL

Jogja Hip Hop Foundation

Muh Marzuki, Yanu Prihaminanto, Balance Perdana Putra, Heri Wiyoso, Vanda Verena, Soimah Pancawati, Norhidayati Binte Mohamed Yusop, Yunos Bin Samad, Samsolnahr Bin Sinbongat and Catur Kuncoro (Singapore, Indonesia)

Sayang Di Sayang – Kartina Dahari

M. Ismail, Mahani Mohd, Didicazli, Kassim Masdor, Robert Fernando, Jamilah Samsuri, Adi Rahman, Julie Sudiro (Malaysia) and Orkestra Melayu Singapura

RECITAL STUDIO

Danial dan Buku Ajaib (Danial and the Magic Book)

Mini Monsters

Si Jelita (Oh, Lovely One)

The Sallys

THEATRE STUDIO

Akulah... (I Am...)

Erma Fatimah, Erra Fazira, Adi Putra and Umie Aida (Singapore, Malaysia)

CONCOURSE

Alunan Muzikarama (Waves of Music)

Hyrul Anuar & AltoAura

Dendang Serantau (Rhythms of the Region)

Gendang Akustika

Kenangan Hari Raya (Memories of Hari Raya)

Andari – Admiralty Primary School

Lebaran@Republica

Dharma Endari – Republic Polytechnic

Ria.Riuh. Riang (Roaring Good Fun)

Indra Nila Kirana – Nanyang Polytechnic

Rona Irama Temasek (Colourful Rhythms of Temasek)

Orkestra Sri Temasek

OUTDOOR THEATRE

Serentak SeNusantara (One Rhythm, One Nusantara)

NADI Singapura

Tandak Temurun (Our Dances, Our Heritage)

Sriwana

COURTYARD

Wayang Kulit from Kelantan

Wayang Kulit Pokku Redang (Malaysia)

library@esplanade

Games We Used to Play:

Traditional Malay Pastimes

Suryakenchana Omar

Natural Beauty Kit from the Malay Kitchen

Nazli Anwari

WORKSHOPS/OTHERS

Traditional Malay Games Corner

By Definition

Wau-making Community Workshops

Facilitated by Nurmaya B. Nurdin

VOICES – A FESTIVAL OF SONG

13 – 15 December

CONCERT HALL

Colours – An Evening of A Cappella

Juz-B, Key Elements, MICappella and Vocaluptuous

Estonian Philharmonic Chamber Choir

(Estonia)

RECITAL STUDIO

Khöömii – Throat Singers of Mongolia

Khusugtun (Mongolia)

CONCOURSE

Back to Back

- NANU, Republic Rhapsody, VocaBlends, ITE TAG, NUS Resonance, SMU Voix
- Moira Loh, Lim Jingjie, Su Yiwen, Cherie Tse, Reginald Jalleh

Choral Spectacular

- EVOKX
- The Vocal Consort

Folk Songs

- Dikir Barat by Adiratna
- Traditional Nanyin Songs by Siong Leng Musical Association
- Filipino Folk Songs by VocaBlends

OUTDOOR THEATRE

Pop A Cappella

- ITE Show Choir
- NANU
- Jamaica Café (Indonesia)

Sing-along

Syltra Lee and Friends

WORKSHOPS

Choral Workshop

Tonu Kaljuste (Estonia)

Introduction to A Cappella Singing

Angelina Choo

Khöömii Throat Singing Workshop

Khusugtun (Mongolia)

TALKS

How to Care for your Voice

Goh Huai Zhi

Singing for Fun

Babes Conde

OTHERS

Sound Installation: Free Voice

Michael Spicer & Sonic Escapades

YFEST

21 – 23 June

Y-SINGSATIONS @ THE FAB LAB (CONCOURSE)

Geraldine Quek

Irwin Zephyr

Light Up, Charcoal

Linying

Rachael Teo

Sam Driscoll

Samantha Rui

The Glad Stones

URBAN ZONE (OUTDOOR THEATRE)

AcoustiXSessions

Heartfelt

Grizzle Grind Crew

Featuring LINEATH, Charles ENERO, DJ LeNERD and DJ NashD

Hip Hop Back Track

Radikal Forze, Family of Funk and Beatbox Crew 808

ITE Show Choir Massive

Kevin Lester

The Mega Xypher

The.XS Collective

Trick

Upstage! Dance Showcase

LASALLE School of Dance, NUS Dance Blast!, NTU MJ, SG Waack, Siren, Eurhythmix, SYDC and Urban Terrain Groovers

HANGOUT (THE LAWN)

BFFFF!

Chekkit! Zine

Graffiti Artist Showcase

Asno, Myow and S13

K-OK!

Parkour Playground

Ashton Movement Agency

Swap Shop

SIXTEEN DANCE CHALLENGE & MASTERCLASS

Buddha Stretch (USA)

Hiro – Middle Filter (Japan)

Tony GoGo (USA/Japan)

Waackeisha (Canada)

WORKSHOPS

Straw Sculpture Community Project

Facilitated by Daniel Yu

Tag Team! A Tagging Workshop

Asno, Myow and S13

ESPLANADE SERIES

BEAUTIFUL SUNDAY

A Musical Journey

Pioneer Chinese Orchestra

A Touch of Classics

Toa Payoh West Community Club
Chinese Orchestra

Legends of Rock

Mus'Art Youth Wind Orchestra

Memories of Childhood

Keat Hong Chinese Orchestra

Mother's Day Special:

Songs for Mothers with Love

Lin Ru Ping, Xu Qiong Fang and
Sun Qiang. Hosted by Ye Limei

Mother's Day Special:

A Family Celebration

Konsert Istimewa Hari Ibu:

Perayaan Sekeluarga

Mak Momo Latiff, Kamaliah Latiff
and Bushmen

Nostalgic Sentiments

Cheng San Chinese Orchestra

POP-VOLUTION

Singapore Wind Symphony Youth
Winds

Portraits of Home

Audio Image Wind Ensemble

Shall We Dance?

NUS Symphony Orchestra

Spring Serenades

Radin Mas String Orchestra

Symphonic Scapes

Kids' Philharmonic

Windstars Goes to Space

Windstars Ensemble

BITESIZE

Appreciating Chinese Opera

Chinese Theatre Circle (Joanna Wong)

Appreciating Chinese Percussion and Yangqin

Ding Yi Music Company

Costume Design 101

Anthony Tan

Experimental Theatre – Enter Without Fear

Cake Theatrical Productions

Kathak – Storytelling Through Dance

Anjum Bharti

Let's Talk About Jazz!

Sinclair Ang

Malay Music – A Living Legacy

Ariffin Abdullah

Modern Indian Art

Dr. Priya Maholay-Jaradi

Mozart and His Operas

Singapore Lyric Opera

Musicals 101

Elaine Chan

Playwriting – How Do I Start?

Chong Tze Chien

The Art of Vocal Percussion

Hwang Kai Wen

CHINESE CHAMBER MUSIC

Echoes of the Drums

SCO Percussion Ensemble

Heartstrings

Wang Jia Yao & Cheng Tzu Ting

Moment of Serenity

Tan Chye Tiong & Xu Hui

Strings of Elegance

Tan Man Man & Li Yu Long

CHINESE THEATRE SERIES

Salute to Pao Kun

Danny Yung (Hong Kong), Li Liuyi
(China), Lawrence Lei (Macau),
Li Bao-chun (Taiwan)

COFFEE MORNING & AFTERNOON TEA

A Tribute to Anita Mui

Jessica Tan

Crooners' Delights II

Hillary Francis and Friends

Divas of the Decade

Lily Anna Nuris

Favourite Hits of Tsai Chin

Ella Chen

Favourite Hokkien Folk Songs

Chloe Lim

Harmoniously Yours – A Tribute to Bee Gees, Everly Brothers and more!

Mel & Joe

Remembering Leslie Cheung

Wilson Wong

Satisfaction Guaranteed – A Tribute to the Rolling Stones

JERRY N THE NEUFACES

Songs of Teresa Teng

Yuan Jin

The Best of Country Greats

Matthew and the Mandarins

The Young Ones – A Cliff Richard Tribute

William David

Under the Banyan Tree with Songs of Yu Tian

Teong Swee Kiong

CLASSICS

A Siren's Call

Chanticleer (USA)

The Choir of King's College, Cambridge

Conducted by Stephen Cleobury (UK)

COMMUNITY CONCERTS

SINGAPORE! A Musical Celebration III

Singapore Wind Symphony

On Broadway!

Mus'Art Wind Orchestra

K-Attack III

Nanyang Polytechnic Chinese Orchestra

Sing Messiah!

Braddell Heights Symphony Orchestra

Rhythms and Rhapsodies

Orchestra of the Music Makers

DA:NS SERIES

Octopus

Compagnie DCA – Philippe Decouflé (France)

Swan Lake

Bolshoi Ballet (Russia)

An Evening with Nederlands Dans Theater 2

Nederlands Dans Theater 2 (The Netherlands)

DANCE APPRECIATION SERIES

Introduction to The Nutcracker

Singapore Dance Theatre

Introduction to Romeo & Juliet

Singapore Dance Theatre

FEED YOUR IMAGINATION

40 Strokes

Drama Box

Beyond Bollywood – The Rhythms of Dance

Apsara Asia & Maya Dance Theatre

FYI 2014 Teachers Networking Session

Various

Journey to the West – Treasures from the Dragon Palace

The Finger Players

Metal Morphosis

Gamma:rays

Nenekku di Jalan Ampas – Discovering Zubir Said

Mini Monsters

Once upon a Legend – An Introduction to Traditional Chinese Percussion Instruments

Ding Yi Music Company and NYP School of Interactive and Digital Media

See What See!?!

1N THE ACT

FOOTWORK (as part of da:ns festival)

Argentine Tango

ACTFA

Bachata

En Motion

Bellydance

Nawal Alhaddad

Bhangra

SherePunjab Bhangra

Bollywood

Bollybeatz

Cha Cha Cha

The DanceSport Academy

Contemporary

O School

Cuban Salsa

ACTFA

Flamenco

Rose Borromeo Spanish Dance Company

Hip Hop

Danz People

K-Pop MV Dance

Celine Jessandra School of Performing Arts

Lyrical Hip Hop

Danz People

Parents & Kids – Dance Capoeira

Bantus Singapore

Parents & Kids – Dance Hip Hop

Danz People

Parents & Kids – Dance Swing

Jazz Inc

Parents & Kids – Dance Zapin

Sriwana

Parkour

A2 Movement Agency

Popping & Locking

Danz People

Salsa Hip Hop

LA Dance Connection

Street Cha Cha

En Motion

Street Jazz

O School

Swing

Jazz Inc

Tango Nuevo
Mosaic Dance

Twinkle Toes – Ballet Baby
Shanti Gomes

Twinkle Toes – Bhangra Baby
SherePunjab Bhangra

Twinkle Toes – Flamenco Baby
Rose Borrromeo Spanish Dance Company

Twinkle Toes – Pop Baby
LA Dance Connection

Twinkle Toes – Swing Baby
Jazz Inc

Waltz
The DanceSport Academy

West Coast Swing
Mosaic Dance

FOOTWORK FOR COMMUNITY

CREATIVE MOVEMENT WORKSHOP

Apsara Asia

- Pertapis Senior Citizens Home
- Bukit Batok Home for the Aged
- Geylang East Home for the Aged
- Ang Mo Kio Family Service Centre
- Sarah Seniors Centre

LATE NITE

Break from Normalcy
The Pinholes

Coming Home
Nathan Hartono

The Great Escape
The Steve McQueens

Here We Go
MICappella

Kailin Yong's Qilin Group
Kailin Yong, Weixiang Tan, Pablo Calzado & Felix Phang

Never Givin' Up
Louis Soliano

One Night Only
Zul Tania

R3B007
Riot !n Magenta

Stripped
Catherine Yeo (Atlas), Sarah Ismail (Seyra), Lily Anna Nuris and Sheila De Niro

Times, Spaces, Order
OrkeStar Trio

Uncovered
Key Elements

LIMELIGHT

Ang Mo Kio Secondary School Band
East Spring Secondary School Choir

Nanyang Junior College Choir

Ngee Ann Secondary School Choir

Presbyterian High Symphonic Band

Raffles Girls' School Choir

Singapore Chinese Girls' School Band

Tanjong Katong Girls' School Choir

Victoria Junior College Symphonic Band

MOSAIC

Kraftwerk 3-D
Kraftwerk (Germany)

Steve Gadd Band
Steve Gadd, Larry Goldings, Jimmy Johnson, Michael Landau and Walt Fowler (USA)

PENTAS

Bedok Stories
Haryani Othman & Izzat Yusoff

Berkaca Dalam Diri (The Mirror Within) [Era Dance Theatre collaboration]
Era Dance Theatre, Bimo Wiwohatmo (Indonesia) and Izumi Nagano (Japan)

Gema Sahara (Echoes of Sahara) [PA collaboration]
OMS, NADI, The Arab Association (Al Wehdah), Fauziah Gambus (Malaysia) and Yasin Sulaiman (Malaysia)

Jumaat 6 Pagi (Friday 6am)
Teater Kami

Malam Aku, Dia dan Lagu – Senikata Indah Yusnor Ef (Celebrating the Lyrics of Yusnor Ef) PERKAMUS
Sanisah Huri, Maria Bachok, Rahimah Rahim, Zamzam, Imran Ajmain, Maya Rahman, Sezairi, A Razak (Malaysia), J Mizan (Malaysia), A Rozainie (Malaysia) and Datuk Suhaimi Mohd Zain (Malaysia)

Muara – Malay Dance Festival [Era Dance Theatre collaboration]
Era Dance Theatre, Sriwana, Kirana Seni, Persadaku ASB, Persatuan Seni, NADI, Azpirasi, Sri Gemilang, Orkestra Sri Temasek, Orkes Mutiara, Nobat Kota Singa, Universiti Malaya (Malaysia), Sekolah Menengah Kejuruan 8 (SMKI) (Indonesia)

My Daddy... Bapak Aku... Mak Kita
Sanggar Teater Fauziah Nawi & Sabera Shaik (Malaysia)

Nadi – Journey of the Pulse
NADI

PLAYtime!

Hello Adam!

Directed by Daniel Jenkins

Hello Ling!

Directed by Chow Keat Yeng

Hello Paige!

Directed by Ian Loy

Hello Yasmin!

Directed by Ian Loy

RAGA

Dance India Dialogues and Showcase

[Apsaras Arts & Milapfest UK collaboration]

Leela Samson, Madhavi Mudgal, Prashant Shah, Mythili Prakash, Priyadarsini Govind (Singapore, India)

Khayyam's Rubaiyat: Echoes in Dance

Raka Maitra

Maya: Demon Architect

RDG Co Ltd

Onam Nite 2013

[Singapore Malayalee Association collaboration]

One Light

Roshni Pillay Kesavan

Vasantham Live! @ Esplanade

[Vasantham collaboration]

Zee Nite [Zee TV collaboration]

Various artists (India)

SPECTRUM

Contemplatio

Yong Siew Toh Conservatory of Music
New Music Ensemble with Chan Tze Law

Enso

Yong Siew Toh Conservatory of Music
New Music Ensemble with Kawai Shiu

Odysseys

Tze n Looking Glass Orchestra

Passport

Dan Gelok, Chan Yoong Han & Shane Thio

Steve Reich's Drumming

Roberto Alvarez and friends

THE STUDIOS

1 April – 27 July 2013

Curry Tales

Rasa Productions (UK)

...dan tiga dara terbang ke bulan

Panggung Arts

Family Duet

spell #7

IN:dex by INDEX

Lim Wei Ling, Lim Woan Wen and Darren Ng

In The Curve of the Wanton Sea

The Seven-Headed Dragon

Machine

Orangedot Productions

One Day in this Place

Cake Theatrical Productions

The Book of Living & Dying

The Finger Players

WORKSHOPS

Metaphor to Magic: Creative Writing Workshop

Rani Moorthy (UK)

Sharing the Space: Making Theatre Across Generations

spell#7

The Art of Manipulation in Puppetry

Tan Beng Tian (The Finger Players)

Writing for Contemporary Malay Theatre

Aidli 'Alin' Mosbit

AT THE CONCOURSE

APRIL 2013

AIRtime

- B5 Brass & International Festival Chorus
- Dawn Fung
- Joyce Poh and Tan Yu Ren

- Los Cucurrus
- Serene Tan
- Sin Jin How & Friends

MAY 2013

Music from the Movies & Musicals

- Aryan Band
- Bishan Park Secondary School Choir
- Fairfield Choir & Nan Hua Primary School Choir
- ITE TAG
- Klutz
- The Pillars Project
- Marymount Convent Choir & Maha Bodhi Primary School Choir
- Urban Harmony

JUNE 2013

In Youthful Company

- Aspectrum
- Classics from the Silver Screen by Cherie Tse & Jeremy Koh
- the gene pool by Eugene Seow
- From Baroque to Beatles by Raffles Institution String Ensemble
- Global Indian Cultural Centre
- Harmonica Moods by Rezonance Harmonica Ensemble
- The Last Five Years: A Revue by Ng Chee Yang

- Nocturnes and Rustic Dances by Raffles Institution Music Elective Programme
- NUS Guitar Ensemble
- Pipa Harmonies by Pipa Society (Singapore)
- Seimpi School of Music
- Singapore Indian Fine Arts Society
- Temple of Fine Arts

Original Songs

- Nelsontyc

Seventeen

- One Seven

JULY 2013

Jazz in July

- The Anson Fung Organ Trio pays Tribute to Organ Legends by The Anson Fung Organ Trio
- Duality: Modern Jazz Piano & Guitar by Aynsley Green & Andrew Lim
- The Great Escape: Future Vintage Soul Time by The Steve McQueens
- J4zzLine Project featuring Ray Alexander
- Jazz Brewery: The Different Styles of Jazz by Butter Chiclets
- Lester Ang and Friends
- Mare Nostrum by Dan Wong
- Project Ra by Ramu Thiruyanam and Friends

- RaghaJazz by Raghavendran
- Re-Conception by TSL Trio
- Third Stream Chamber by The Stoney Cats
- Three is NOT a crowd: a Keith Jarrett Tribute by Joel Chua Trio
- Yin Yi and the Yangs

AUGUST 2013

Our Music Icons

- Anita, Sophisticated Lady by Roze
- Cue The Blues by Rift Rafts
- Indie Icons by The Fast Colors
- Legenda by Rudy Djoeharnaen
- Life Story by Desmond Wong
- Local Heroes by Lee Fengheng
- Music & Lyrics: Our Songwriters by Paraphrase
- One Step At A Time by Ruby Chen
- Singapore's Songstresses by Annette Lee

SEPTEMBER 2013

Crossing Borders

- Absolutely Thai
- The Appalachian Dulcimer by Ivan Ng featuring Loke Hoe Kit
- Filipino Voice Symphony
- Irish Folk Songs by La Chéile
- Jom Lepak by Clique Unites

- Memoirs of Eid by Erwin Angullia featuring Olynn
- Music from the French West Indies by Andayoma
- Shakuhachi with Koshuzan
- The Shamisen, Shakuhachi & Taiko by TENKO featuring Baisho Matsumoto
- Spanish Acoustic Duo with Mario Lopez & Carlos Sendros

OCTOBER 2013

Rhythm Nation

- Beat(boxing) it! by Hwang Kai Wen
- The Dulcimer Project
- Flame of the Forest
- Forte Musicademy
- The Lost Tribe of Pulau Gypsy
- Marisma Flamenco
- Peter Diaz
- SA Guitar Quartet
- Seimpi School of Music
- Wasabi (Japan)

NOVEMBER 2013

In the Spotlight!

- Lazar Thurakkal Sebastine with Panchaman Arts and Creation
- Phang Kok Jun & Friends
- Rahul Advani & Friends

DECEMBER 2013

Routes

- A Momentary Recall by Enece
- Chamber Capriccio by School of the Arts Chinese Ensemble
- The Journey by DEON
- The Legend of Hagoromo by Grigory Novikov (Russia) ft. Kevin Loh
- Nostalgia by The Stoney Cats
- Reminiscence by Swan Ruan Ensemble
- Render by Dawn Fung
- Reflections by Seyra
- Roots by Ferry

JANUARY 2014

- Alicia Soh
- Aaron Khaled
- Acoustic Sessions by Chris Lister
- The Huckleberry Friends
- Linden Furnell (Australia)
- Painted Wings by Anastasia Francis
- Polkadot + Moonbeam by Debra King
- Samantha Imagines... by Samantha, Shawn & Dayvid
- SEYRA
- Shermin & Wayne
- The Sounds of Audionauts

FEBRUARY 2014

Come Together

- Babushka & Edmund Lee
- Duelling Songwriters by Shimona Kee & Gabriel Lynch (Australia)
- Flame of the Forest
- Joie Tan & Gentle Bones
- Kai & Joce
- Kai & Ramu
- Kai & Quartette Bleu
- Kevin Loh & Rit Xu
- Love on the Equator by The Ukelele Girls
- Rahul Advani & Govin Tan

MARCH 2014

Cool Classics

- A Magic Carpet Ride by Samrah Al Mazikaty
- Broadway Classics by Babes Conde, Syakirah Noble, Joash Tang and Alexander Tan
- Classical Blast from the Past by Cherie Tse, Chong Peir En & Jeremy Koh
- The Coolest Cool R&B and Soul by Pamela Andanson
- Enchanting Chinese Classics by Zhong Zhi Yue & Friends
- Forte@EsplanadeConcourse by Forte Musiacademy

- Harmonica Classics by Rezonance Harmonica Ensemble
- Music for Recorders by The Piper's Guild
- Oriental Melodies II by Nanyang Polytechnic Chinese Orchestra
- Over the Rainbow by Zhang Hong Hong
- PIANOMANIA!!! by students of Benjamin Loh
- Pop Favourites from the 70s and 80s by Babes Conde & students from LASALLE College of the Arts
- Quintessence by Neo Chaleaumeau Consort
- Raaga Sudha by Muthu Subramaniam, Srinath Iyer & Rohini Srinath
- Zheng in Harmony by Z3nith Ensemble

ON THE WATERFRONT

APRIL 2013

Coming Up Roses

- Bravepaper
- Lost Weekend
- Xingfoo & Roy
- wyd:syd

LASALLE School of Contemporary Music Concert

- Arfad Bin Abdul Razak
- Chong Wen Da Andy
- Kim Eun Hyung

- Koh Jun Yan Timothy
- Maria Grace Koh
- Muhammad Hydir Mohd Idris
- Nicholas Sanjay Zavior
- Nurdalila Binte Mohamed Yusof

What a Wonderful World

- Black Mountain Celtic Ensemble
- NUS Singa Nglaras Gamelan Ensemble
- TENKO & HIBIKIYA

MAY 2013

A Writers' Affair

- Amanda Tee + the Dugong Warriors
- FM Pop Music School
- Jessica Irawan

Beats Per Minute

- M.I.G - "Men in Groove"
- Noongebeat with Junkenstein

Keep Calm and Sing Song

- The Lost Hat
- The Pinholes
- Tricks & Cider

JUNE 2013

Father Figures in Music

- Downhouse Drifters
- Kings
- Neal and the Blues Machine
- Rozie Rahim & Back To Back
- Skunk Jive

Rockin' the Region 2013

- ((ALIMAN)) (Indonesia)
- Another Sunday Afternoon
- The Cambodian Space Project (Cambodia)
- Damn Dirty Apes (Malaysia)
- I Am David Sparkle
- Polyester Embassy (Indonesia)
- Sigmun (Indonesia)
- Vials (Malaysia)

JULY 2013

Femme Club

- The Impatient Sisters (Malaysia)
- Lily Anna Nuris

Lyrics Not Included

- Paint the Sky Red
- Under the Big Bright Yellow Sun (Indonesia)

Now & Then

- Cheating Sons
- Matthew & The Mandarins

AUGUST 2013

Localmotion

- Farid Long & Friends
- Jaime Wong
- Johnny Eyeglass
- The Summer State

**Weekend Lullabies
(Lagu Hujung Minggu)**

- Adhitia Sofyan (Indonesia)
- Aryan Band
- Iya Nazihah
- Tengku Adil

SEPTEMBER 2013

Moonlight Melodies (月来乐响)

- Kathryn Q and Jez Tan
- Polkadot + Moonbeam
- Raffles Alumni Chinese Chamber Ensemble
- Wei En

That Thing Youth Do

- Academy of Rock
- Aspectrum
- The Cave
- Victoria Street

OCTOBER 2013

SPH Gift of Music: Press Play

- CLO
- Diverse Attentions
- Gentle Bones
- Flame of the Forest
- Ling Kai

NOVEMBER 2013

All Jazzed Up

- Clarice and The Jive Collective
- Daniel & The Smooth Bottoms

RETROspectives

- Deepavali Special by Aaj Ki Awaaz
- Gabrielle Ferdinands
- Leonard & The Country Riders

DECEMBER 2013

All Jazzed Up

- Charlie Lim & The Mothership

Groove Nation

- HeiMuKe
- Rumours
- Sober Til' Sunday

JANUARY 2014

Awakening

- Achilous
- Esther Lowless
- neoDominatrix
- Take Two

Funk Soul Brother

- Fungkimunkees
- The Mighty Mighty
- What Is Hip?

Jazz Edge

- Afterglow
- Butter Chiclets
- Rewind

New Years

- Daphne Khoo

Spring Bloom

- Resonance Sheng Ensemble 合笙
- Singapore Management University Chinese Orchestra 新大华乐
- Siyun Ensemble 丝韵乐坊

FEBRUARY 2014

One World Café

- Los Cucurru
- Mantravine
- Wobology

Perennial Blossoms

- Aaron Lim with Jo-Ann Chan
- Aaron Lim with Pang Jing Ren
- Dejia with B5 Brass, featuring Ramu Thiruyanam
- Jerome Won with Pang Jing Ren
- Teo Zuo En & Ang Zhi Hui, with Eric Lim

MARCH 2014

Bridging the Blues

- Highbrow

- Mean Jeanne and the Blues Machine
- Rick Smith & Kelvin Ng
- Smokey & the Treacherous Trio
- V. Mogan

Come Out & Play!

- An Honest Mistake
- Before the Tempest
- Iman's League
- The Summer State

Originals Only

- Charles J Tan & The Quartermasters
- Elaine Lam featuring Jerome Won
- Kevin Mathews & The Groovy People
- Shimona Kee

VISUAL ARTS

APRIL – JUNE 2013

Baybeats Photo Exhibition

Yfest and Baybeats Budding Photographers 2012

Re-connect: Contemporary Photography in Myanmar

Kaung Htet, Tun Win Aung, Nge Lay, Po Po, Aung Khin Myint and Nyein Chan Su (Myanmar)
Co-curated by Zhuang Wubin

Hokkien Rhymes

Vertical Submarine

Sounds of Shanti

Jaina Mishra (Singapore, India)

Spring of Flora

Bahk Seon Ghi (Korea)

Co-curated by Audrey Phng

The Journey

Lim Tze Peng

We

Chen Su Lan Methodist Children's Home

Weaving Dreams in the Wind

Mintio and Kabul (Singapore, Indonesia)

Windows

Yen Lin

FILMS

Arizona Storm Chasers

Bryan Lim, Faiz Rahim, Hafiz Yusri, Justin Cho, Marina Ahmad, Nicole D'Cotta, Regina Ho and Vivien Lau from Singapore Polytechnic

Northern Light Expedition

Chew Keng Hao, Farhana Zulkiflee, Shawn Ang and Vivien Lau from Singapore Polytechnic

Pull Me

Yukihiron Tsujita (Japan)

Stay With Me

Chen Yu Tin from Da Yeh University (Taiwan)

Winter in the Warmth

Harry Zhuang and Henry Zhuang

JULY – SEPTEMBER 2013

Bridge: Dari Utara ke Selatan

Mohamad Riduan bin Mohamad Ali and Mohd. Al-Khuzairie bin Ali (Singapore, Malaysia)

Oh my dear, there is no place like home

Umibaizurah Mahir (Malaysia)

Singapore is our HEARTland

A community art project by Studio Mui and anGie Seah with participants from Voluntary Welfare Organisations

Some Things that Matter...

April Ng, Chng Seok Tin, Ernest Chan, Georgiana Phua, Ina Conradi, Jezlyn Tan, Khiew Huey Chian, Lee Rui Xiang, Leroy Sofyan, Michele Piccoli, Tan Kin Yee, Tay Questal, Tok Yu Xiang Todd and Ye Shufang

Co-curated by Ernest Chan

Treasures of the Little Red Dot

Creativeans

V.I.P – The Exhibition

Delta Senior School, Grace Orchard School, North Vista Primary School,

Damai Primary School, Chongzheng Primary School, East Spring Secondary School, Eden School, Bedok Green Primary School, Yishun Town Secondary School, CHIJ Katong Convent, Yangzheng Primary School, Huamin Primary School, Woodlands Gardens School, Lee Kong Chian Gardens School, Telok Kurau Primary School, Zhanghua Primary School, CHIJ (Katong) Primary, Elias Park Primary School, CHIJ (Kellock), Bedok Green Secondary School, Raffles Girls' School, Woodgrove Secondary School, Kuo Chuan Presbyterian Primary School, Woodlands Primary School, School of the Arts, Serangoon Garden Secondary School, St. Gabriel's Primary School, Cedar Primary School and Yuhua Secondary School

Wow! Wau! Kite Installation

A community art project by Maya Nurdin with participants from Voluntary Welfare Organisations

FILMS

Akiko

Tan Siang Yu

Brickwall

Azhar Shukor

Drunken Moon

Raymond Teo, Malcolm Qwah Ying Hwa and Tan Pang Ren

The Passengers

Ray Ong

Tales of the Chugwagas

Anne Tan, Goh Huiying, Khoo Yi Hui and Yeo Chow Shern

OCTOBER – DECEMBER 2013

Circle of Hope

Octo Cornelius (Indonesia)

Gurus of Indian Classical Dance

Ganesh Ramachandran (India, USA)

I Imagine

Kabul, Kensuke Miyazaki and students from Eden School, MINDS Woodlands Garden School, Rainbow Centre Yishun Park School and Coco-Ro Learning House and Studio Miu (Indonesia, Japan and Singapore)

Jump!

Kabul (Singapore, Indonesia)

My Beautiful Indies: A Re-reading

Susie Wong

My Paradise

Jeremy Hiah and children from SLB Vision Family Centre and Whispering Hearts Student Care Centre

Octoburst Drawing Competition

Selected winners of the public

Traditional Handicrafts from India

Sangita Roy (Singapore, India)

World Birds Delivery

Kensuke Miyazaki (Japan)

FILMS

A Cloudy Conundrum

Calvin Chua

Burger Burger

Huang Shicong and Gavin Tan Jun Jie

CMYK

Khoo Yi Hui

Still

Dee Chia and Gooi Tah Choe

To Market to Market

Qin Shixuan, Ye Weiting and Zheng Yuqin from Da Yeh University (Taiwan)

JANUARY – MARCH 2014

And They All Came Tumbling Down

Azhar Shukor

Blooming Garden

A community project by Teo Huey Ling with AG Home and Pertapis Centre for Women & Girls

Memorhyme

Maria Tri Sulistyani (Indonesia)

Rotations – The Art of Tim Yip

Tim Yip (Hong Kong)

Soaring Dragon

Carl Cheng Chi Ming (Hong Kong)

Tropical Zen Garden

Oh Chai Hoo

FILMS

i! (2012)

Mark Cheung from Nanyang Technological University, School of Art, Design and Media

Lovebird (2012)

Directed by Tan Jia Hui Shermaine and featuring Mabeline Pang Hui Min, Ong Xian Wen, Muhd Nur Aiman Bin Mohd Roslan from Nanyang Polytechnic, School of Interactive & Digital Media

Maneuvering in Colour Bars (2009)

Azhar Shukor from Nanyang Technological University, School of Art, Design and Media

The Mischievous Misbehaviour of Kevin Khoo Keng Kok (2010)

Cai Lixian, Lee Qing Qing and Seow Kim Siang from Nanyang Technological University, School of Art, Design and Media

Parallel (2011)

Ang Wei Tyng from Nanyang Technological University, School of Art, Design and Media

COLLABORATIONS

MAY 2013

Tangoblitz 2013

Tango Oriental Singapore

JUNE 2013

The Rite of Spring –

A People's Stravinsky

The Philharmonic Orchestra and The Arts Fission Company

JULY 2013

Mostly Gershwin

Singapore Chinese Orchestra

Modern Voices – Class of 1978

Ding Yi Music Company

AUGUST 2013

3 Titans of Theatre

Shun-Kin

Complicite and Setagaya Public Theatre (UK and Japan)

A Southern Breeze – Music of the Min Nan Chinese

City Chinese Orchestra

SEPTEMBER 2013

八 Bā – Eight

The Teng Ensemble

NOVEMBER 2013

3 Titans of Theatre

Musashi

Ninagawa Company (Japan)

3 Titans of Theatre

The Suit

Théâtre Des Bouffes Du Nord (France)

Contact Contemporary Dance Festival

Mr Sign

Choreography by Kim Jae Duk, performed by T.H.E Dance Company

DECEMBER 2013

Contact Contemporary Dance Festival Asian Festivals Exchange

T.H.E Second Company, d'Motion, Seoul Dance Collection, Guangdong Dance Festival and Yokohama Dance Collection (Singapore, Malaysia, Korea, China and Japan)

Contact Contemporary Dance Festival

DiverCity

Frontier Danceland, Maya Dance Theatre, Re:Dance Theatre, T.H.E Dance Company

Ding Yi Chinese Chamber

Music Festival

- ConTempo Impressions by Ensemble ConTempo Beijing

- Traditions of the South by Macao Chinese Orchestra – Traditional Quintet
- Voices of the Giant by The Little Giant Chinese Chamber Orchestra

Marina Bay Singapore Countdown 2014

Merry Bebop! A Jazzy Christmas

Jeremy Monteiro & Friends

Pagdiriwang

SYC Ensemble Singers

Take a Bet on T'ang

T'ang Quartet

JANUARY 2014

M1 Singapore Fringe Festival 2014

Best Of

The Necessary Stage

M1 Singapore Fringe Festival 2014

Peer Pleasure

St Andrew's Secondary School, Yio Chu Kang Secondary School, Deyi Secondary School, St Anthony's Cannosian, St Joseph's Institution and Chung Cheng High

M1 Singapore Fringe Festival 2014

Suteru Tabi

GOTANNDADAN (Japan)

M1 Singapore Fringe Festival 2014 Three Fingers Below The Knee

Mundo Perfeito (Portugal)

M1 Singapore Fringe Festival 2014 Working On A Special Day

Por Piedad and The Play Company (Mexico and USA)

M1 Singapore Fringe Festival 2014 Focus

Olé Khamchanla and Compagnie Kham (France)

M1 Singapore Fringe Festival 2014

Take Me or Leave Me!

The Necessary Stage

MARCH 2014

SIFAS Festival 2014

Prastara – A Carnatic Vocal Recital

Sriranjani Santhanagopalan

SIFAS Festival 2014

Naadagatha – A Santoor Recital

Rahul Sharma

HIRERS' PERFORMANCES

April 2013 to March 2014 *Unless otherwise stated, all performances are from Singapore*

CONCERT HALL

APRIL 2013

Singapore Symphonia Company Limited

- War Requiem
- Turkish Concerto
- Chamber Series – The Beauty of the Baroque I & II

Xiamen Philharmonic Orchestra

A Hakka Celebration of Music: Sounds from Xiamen, Fujian, China

Nanyang Academy of Fine Arts Limited

NAFA 75th Anniversary Concert

Yong Siew Toh Conservatory of Music

Conservatory Orchestra Series: Centennial Rites

MAY 2013

Singapore Symphonia Company Limited

- Gala: The Labeque Sisters – Poulenc Pour Deux

- Grand Romantics
- Stephen Hough – The Paganini Variations

Singapore Nanyang Khek Community Guild

Melodies of Life

Now/Live Pte Ltd

Tegan & Sara (Canada)

TCR Music Pte Ltd

Chong Feng 11 (Singapore, Taiwan)

Victoria Junior College

Symphony of Voices 2013

JUNE 2013

Global Music and Publishing Pte Ltd

Songs That Keep Us Together 2 (Taiwan)

Anglo-Chinese Junior College

An Evening with Friends 2013 – Celebrating 25 Years of Choral Excellence

Warner Music Singapore Pte Ltd

Corrinne May: Your Song (Singapore, USA)

Arts Management Associates

Yale-Julliard Historical Concert (USA)

The National University of Singapore Society

The Long March Suite (China)

MW Events Management LLP

NOBU-LITY – The Amazing Nobuyuki Tsujii Concert (Japan)

Singapore Symphonia Company Limited

Simon Trpceski Plays Chopin

The Philharmonic Winds

The Philharmonic Winds In Concert (Singapore, UK)

JULY 2013

Singapore Symphonia Company Limited

- President's Young Performers Concert
- Symphonies of Youth

Singapore National Youth Orchestra

SNYO Concert – A Kindred Spirit

Melo Art Choir

MeloArt Choir 45 Years – In Concert @ Esplanade

AUGUST 2013

Singapore Symphonia Company Limited

- Russian Masterpieces I: Tchaikovsky's Violin Concerto
- SSO Pops Concert: Let's Go to the Movies
- Gift of Music Series: SSO Lunchtime Concert
- Discovering Music! Series: Musical Time Machine

Asian Youth Orchestra Limited

Asian Youth Orchestra Concerts (Various artists)

Orchestra of the Music Makers

OMM Turns 5! With Melvyn Tan & Felicitas Fuchs (Singapore, Germany)

SEPTEMBER 2013

West Winds, Band of the Bukit Batok Community Clubs

Jalan-Jalan, Singapura!

Yong Siew Toh Conservatory of Music

Conservatory Orchestra Series: 10th Anniversary Celebration Concert

Singapore Symphonia Company Limited

- Kavakos Plays Mendelssohn
- The Shostakovich Fifth
- John Nelson Conducts Brahms

Arte Compass Pte Ltd

Salim Sulaiman Live In Concert (India)

Golden Travel Services Pte Ltd

China NCPA Orchestra Concert 2013 Asia Tour (China)

Arts Management Associates

Brussels Jazz Orchestra "A Different Porgy & Another Bess" (Belgium)

Raistar Media Pte Ltd

Afgan: Live To Love (Indonesia)

OCTOBER 2013

Singapore Symphonia Company Limited

- Gala: Renaud Capucon – Russian Masterpieces II: Tchaikovsky Pathétique

- Bruckner's Seventh
- Young Britten: Steven Osborne Plays the Piano Concerto

Biz Trends Entertainment Pte Ltd

Tong Yao – Best of Teresa Teng 2013 (China)

MS Works

Adam Gyorgy – The Contrast Tour (Hungary)

The Singapore Lyric Opera Limited

Verdi Gala – A Bicentenary Celebration

Arts Management Associates

Tommy Emmanuel with Special Guest Martin Taylor (Australia, UK)

NOVEMBER 2013

Singapore Symphonia Company Limited

- Gala: Viva Verdi!
- Discovering Music! Series: Soaring Strings
- Mozart's Swan Song
- Concerto for Orchestra
- Concerts for Children: Carnival of the Animals
- Gala: Lang Lang Live!
- Lang Lang In Recital

Arts Management Associates

Vienna Boys' Choir (Austria)

Rave Group Pte Ltd

- Korean Association Singapore 50th Anniversary Concert
- Korean Symphony Orchestra Asia Tour (Korea)

Lanxess – SNYO Classic 2013

Musical Inspirations

DECEMBER 2013

The Philharmonic Winds

- The Philharmonic Winds In Concert: Circus Maximus!
- The Philharmonic Youth Winds In Concert: Classix!

Singapore Symphonia Company Limited

- Darkness in Light
- SSO Christmas Concert
- Babies' Proms

The Singapore Lyric Opera Limited

This Joy – SLOCC in Concert with Friends

Evergreen Shipping Agency (S) Pte Ltd

Evergreen Symphonic Serendipity @ Esplanade 2013 (Taiwan)

Wind Bands Association of Singapore

1st WBAS Youth Band Festival with Guest Band: Windstars Ensemble

Wonderland Artistry Pte Ltd

Penny Tai "Unexpected" Live in Singapore 2013 (Malaysia)

JANUARY 2014

Singapore Symphonia Company Limited

- Gala: Gil Shaham – Strauss Festival: Ein Heldenleben
- Strauss Festival: Symphonia Domestica
- SSO 35th Anniversary: Strauss Festival – Don Juan
- Strauss Festival: Four Last Songs

FEBRUARY 2014

Wind Bands Association of Singapore

Legacy by Windstars Ensemble

Singapore Symphonia Company Limited

- Gala: Sumi Jo
- The Titan

Singapore Wind Symphony

Joseph Alessi with the Singapore Wind Symphony

Universal Music Pte Ltd

Yuna 'Nocturnal' Tour Live in Singapore 2014 (Malaysia)

MARCH 2014

IMG Artists Pte Ltd

Tokyo Philharmonic Orchestra World Tour 2014 (Japan)

Singapore Symphonia Company Limited

- Lugansky Plays Rachmaninov
- Brahm's Piano Quartet

National University of Singapore Chinese Orchestra

Vestige by NUS Chinese Orchestra

NUS Centre for the Arts

Varsity Voices 2014: Pinnacle

Victoria School

Rhapsody XI

Singapore Indian Fine Arts Society

SIFAS Festival 2014 (India)

Young Musicians' Society

Akademiska Sångföreningen (Finland)

THEATRE

MARCH 2014

Biz Trends Media Pte Ltd

Yu Tian . Lee Ya Ping & Luo Shi Feng 2014 Concert (Taiwan)

APRIL – MAY 2013

Toy Factory Productions Ltd

Glass Anatomy

MAY – JUNE 2013

Singapore Dance Theatre Ltd

Singapore Dance Theatre 25th Anniversary Gala

JUNE 2013

Singapore Press Holdings Limited

The Golden Lotus (China)

JULY 2013

Ministry of Education

Singapore Youth Festival 2013: Opening & Closing Concerts

AUGUST 2013

MediaCorp VizPro International Pte Ltd

DRUM TAO: Rising Phoenix – Celebrating 20 Years of Drum Tao (Japan)

People's Association

Soundwaves 2013: Footprints

Singapore Dance Theatre Ltd

Masterpiece In Motion

SEPTEMBER 2013

The Singapore Lyric Opera Limited

Verdi's La Traviata

Trephina Assets Limited

Hairspray the Musical (UK)

OCTOBER 2013

The Comedy Club Pte Ltd

Kings & Queen of Comedy Asia 4 (Singapore, Australia, Scotland, USA and UK)

Vision of the Dance Pte Ltd

"Praying Mantis" Vision of the Dance (Singapore, Spain)

NOVEMBER 2013

Biz Trends Media Pte Ltd

Songs That Keep Us Together 3 (Taiwan)

Nanyang Academy of Fine Arts Limited

NAFA 75th Anniversary – Dance Triple Bill: Still Waters Run Deep

Greenhorn Productions Pte Ltd

LENKA – Live! (Australia)

DECEMBER 2013

Singapore Dance Theatre Ltd

The Nutcracker

Dream Academy Productions Pte Ltd

Crazy Christmas Ting Tong Belles

Singapore Hainan Society

Hainanese Opera: The Kingdom and the Beauty

JANUARY 2014

Biz Trends Media Pte Ltd

4 Legendary Dowagers in Concert (Singapore, Taiwan, China)

FEBRUARY 2014

Raistar Media Pte Ltd

UNGU: Yang Terbaik Kembali Lagi (Indonesia)

FEBRUARY – MARCH 2014

The Singapore Lyric Opera Limited

Mozart's Cosi fan tutte

MARCH 2014

Singapore Dance Theatre Ltd

Romeo & Juliet

Arte Compass Pte Ltd

Dhoom Again with Sunidhi Chauhan (India)

Out Of The Box Creationz

Vishal and Shekhar Live (India)

RECITAL STUDIO**APRIL 2013****An Vandersmissen-Schoefs**

Jazz Concert by Interfak Big Band
(Belgium)

Vocal Associates Ltd

In My Fantasy

The University of Birmingham

Romantic Masterpieces: A Piano Recital
by Kenneth Hamilton (UK)

Bhaskar's Arts Academy Ltd

XPressions

Ingrid Wu

Jinho Kim Plays Chopin

Vocalise Artistes Management

The VOX Experiment

Shout Entertainment Asia

Adrian Legg – Live! (UK)

MAY 2013**S2S Pte Ltd**

2 Voices 1 Guitar

JUNE 2013**Manishikha Baul**

Dhara – Weaving Stories through Odissi
(India)

Singapore Street Festival Limited

Vision into Reality

Newasion LLP

Jean-Michel Pilc & Wei Xiang:
Jazz Piano Duets (Singapore, USA)

Low Hui Xian

Strange Place to Meet: An Anthology

re: mix

Your Smiling Face

ARTistventure Pte Ltd

Symphony of Motherhood (Singapore,
Russia, Ukraine, Bulgaria and Armenia)

Tang Tee Tong

On The Strings Of Time

Zoie Pte Ltd

Ananya

The Korea Foundation

Korea Festival in ASEAN –
Seoul Chamber Music Society (Korea)

JULY 2013**Sin Feng Xiang Sheng Society**

Laughter For All Ages

Oops! Asia

You Glow Gals!

Vocal Associates Ltd

Vocal Associates Mid Year Recital:
Colour of Voices

AUGUST 2013**Metropolitan Event Productions Pte Ltd**

Evocations – In Concert with Khoo Hui
Ling

Vladimir Choi

Brahms: The Violin Sonatas

Veda Lin

EDQ! – A Woodwind Quintet Recital

Chan Wee Guan

Music of Love & Death –
A Piano Recital by Daniel Glover

Singapore Youth Choir Ltd

SYC Ensemble Singers in Concert –
We are Singapore

Laura Anne Jiayu Peh

Laura Peh Harp Recital

Harmonica Aficionados Society

Qin Yuan «A Night of Chromatic
Classics III» Harmonica Night

SEPTEMBER 2013**Toh Tze Chin**

The Longest Dream by Tze n Looking
Glass Orchestra

Harmonica Aficionados Society

«Harmony Makes One» Harmonica
Concert (Singapore, Malaysia)

See Ning Hui

The Tempest Solo Piano Recital

Lee Shi Mei

duos duos! A Piano & Violin Recital
(Singapore, Japan)

Young Musicians' Society

sound.travels (Singapore, Tajikstan)

OCTOBER 2013**EE-FTY LLP**

- SINGSATION: Bevlyn & Dawn Concert
- SINGSATION: Chriz Tong's Unfinished
Concert

Siew Yi Li

Incursion Trio Music Project Five:
Russian Winter

Vocal Associates Ltd

Of Flowers, Birds and Songs

NOVEMBER 2013**Roberto Alvarez**

Claude's Prism

Siew Yi Li

Stefano Rover Asia Tour 2013 –
Singapore (Italy)

Bellepoque & Italian Cultural Institute

Viva Verdi (Singapore, Europe)

Harmonica Aficionados Society

Qin Yuan «Fantasy» Harmonica Night

DECEMBER 2013

Lim Yan

Take 5 Music Chamber Series Concert
X – Brahms Revisited

Soochow University School of Music

Soochow University – Bard Conservatory
Chamber Music Concert (Singapore,
USA, Czech Republic, China)

Kris Foundation

Once Upon A Time...

re: mix

I Want To Break Free

Green Media Pte Ltd

Up Close With BOBOI (Malaysia)

Vocal Associates Ltd

Vocal Associates Christmas Concert:
RhymeVolution

New Opera Singapore Ltd

The Coffee Cantata & Mavra

Erik Tan Thiam Hock

Blast From The Past!

Harmonica Aficionados Society

Qin Yuen Harmonica Concert

JANUARY 2014

Sim Yi Kai

The Great Duo Series: Rachmaninov,
Ravel and Brahms

Lee Shi Mei

Into the Woods (Singapore, Taiwan,
Malaysia)

The Necessary Stage

M1 Singapore Fringe Festival 2014

Various Artists

Aw Yong Tian

Piano & Bassoon Recital, Music from
German Classical to Contemporary

Xposé Guitar Ensemble

Cuatro Elementos

MARCH 2014

Tang Tee Khoon

“Russian Colours” ZARA Chamber
Music Series (Singapore, UK)

Singapore Indian Fine Arts Society

SIFAS Festival 2014

Nanyang Academy of Fine Arts

Souvenirs – Kam Ning and the NAFA
Project Strings

The 29th Evening of Chamber Music

Singapore Wind Symphony

Singapore Percussion Ensemble
Festival 2014

Guitarra Impresiones

Green Media Pte Ltd

Up Close with DJ Dave (Malaysia)

THEATRE STUDIO

SEPTEMBER 2013

Singapore Dance Theatre Ltd

Peter & Blue’s Birthday Party

OCTOBER 2013

Bhaskar’s Arts Academy Ltd

Rasa & Dhvani – Poetry in Union

OCTOBER – NOVEMBER 2013

Pangdemonium Theatre Co Ltd

Gruesome Playground Injuries

DECEMBER 2013

Teater Ekamatra Ltd

Kakak Kau Punya Laki

JANUARY 2014

The Necessary Stage

M1 Singapore Fringe Festival 2014

Various Artists

REHEARSAL STUDIO

JANUARY 2014

The Necessary Stage

M1 Singapore Fringe Festival 2014

Various Artists

OUTDOOR THEATRE

JULY 2013

Ministry of Education

Singapore Youth Festival 2013 –
LIVE @ Outdoor Theatre & Street Arts

SEPTEMBER 2013

Singapore GP Pte Ltd

2013 Formula 1 Singapore Grand Prix

SPECIAL EVENTS

JANUARY 2014

An Evening with Sheila Majid and

Harvey Malaihollo (Malaysia and
Indonesia)

FEBRUARY 2014

Martin Nievera 3D Live! 3 Decades

Concert (Philippines)

Our heartfelt thanks to all individuals,
organisations and corporations for your
support of Esplanade through the years.

