

THE ESPLANADE CO. LTD ANNUAL REPORT 2014/15

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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.

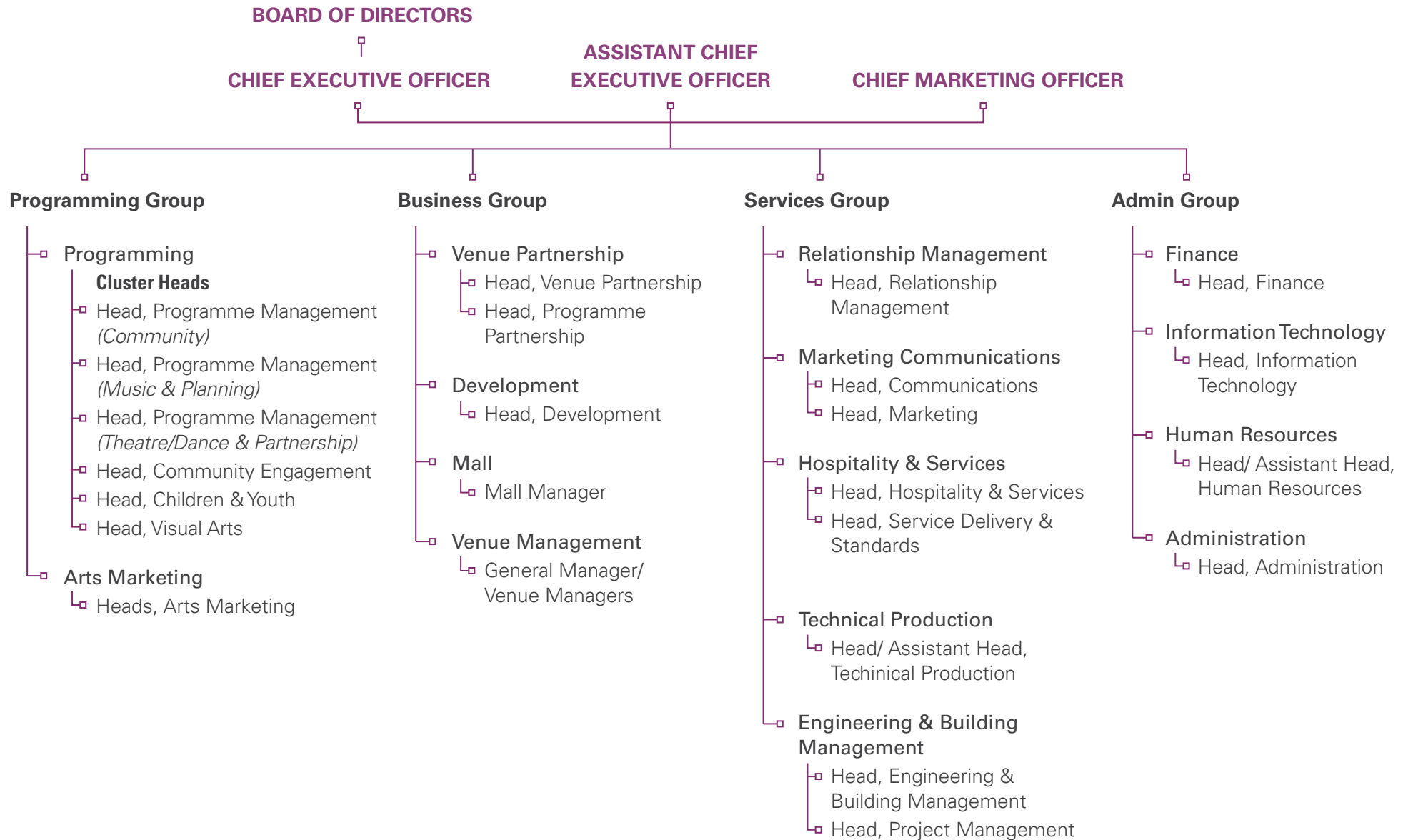
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

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 all 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

Mr Lee Tzu Yang
(Chairman)

Mr Benson Puah Tuan Soon
(Chief Executive Officer)

Dr Beh Swan Gin

Mrs Rosa Daniel

Dr Jennifer Lee Gek Choo
(From 1 June 2014)

Mr Low Eng Teong
(24 November 2014 to 30 April 2015)

Mrs Christine Ong

Mr Ramlee Bin Buang

Ms Saw Phaik Hwa

Mrs Mildred Tan-Sim Beng Mei

Mr Yap Chee Meng

Mr Andre Yeap
(From 24 November 2014)

NOMINATING COMMITTEE

Mr Lee Tzu Yang
(Chairman)

Mrs Rosa Daniel

Dr Jennifer Lee Gek Choo

AUDIT COMMITTEE

Ms Saw Phaik Hwa
(Chairman)

Mrs Christine Ong

Mr Yap Chee Meng

Mr Andre Yeap

REMUNERATION COMMITTEE

Mrs Mildred Tan-Sim Beng Mei
(Chairman)

Dr Beh Swan Gin

Dr Jennifer Lee Gek Choo

Mr Ramlee Bin Buang

REGISTERED ADDRESS

1 Esplanade Drive
Singapore 038981

Tel: (65) 6828 8222

Fax: (65) 6337 3633

Email: corporate@esplanade.com

Website: www.esplanade.com

CHARITY STATUS

Charity Registration No:
199205206G

Charity Registration Date:
3 August 1995

Constitution:
Company limited by guarantee

Founded: 26 September 1992

UEN: 199205206G

IPC STATUS

Effective Period:
1 April 2014 to 31 March 2017

EXTERNAL AUDITORS

PricewaterhouseCoopers LLP
Audit Partner: Mr Yeow Chee Keong
(Since FY2012/13)

INTERNAL AUDITORS

Deloitte & Touche Enterprise Risk
Services Pte Ltd

HONORARY LEGAL ADVISOR

Rajah & Tann LLP

COMPANY SECRETARY

Mr See Tho Keng Leong

PRINCIPAL BANKERS

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

BOARD OF DIRECTORS

MR LEE TZU YANG

Age 61. 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, National University of Singapore’s Middle East Institute and Workplace Safety and Health Council. Deputy Chairman – Casino Regulatory Authority of Singapore. Member – Council of Presidential Advisers, Legal Service Commission, Lee Kuan Yew Centre for Innovative Cities International Advisory Panel, Ministry of Home Affairs’ Board of Visiting Justices, Ministry of National Development’s Centre for Liveable Cities Advisory Board and Board of the Singapore International Chamber of Commerce.

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

DR BEH SWAN GIN

Age 47. Appointed to the Board on 24 Nov 2010. Date of last re-appointment: 24 Nov 2012.

Chairman – Economic Development Board, EDB Investments and EDBI. Director – Ascendas-Singbridge Pte Ltd, Human Capital Leadership Institute, LucasFilm Animation Singapore Pte Ltd, National Research Foundation and Singapore Technologies Engineering Ltd. Member – Advisory and Strategy Boards of the Lee Kong Chian School of Business at the Singapore Management University and International Advisory Committee of the University of St Gallen.

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 51. 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.

DR JENNIFER LEE GEK CHOO

Age 62. Appointed to the Board on 1 Jun 2014 (1st Appointment).

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

Qualifications & Professional Bodies: Bachelor of Medicine and Bachelor of Surgery, University of Singapore. Masters in Business Administration, National University of Singapore.

BOARD OF DIRECTORS

MR LOW ENG TEONG

Age 45. Appointed to the Board on 24 Nov 2014 (1st Appointment).

Deputy Director (Arts Education), Student Development Curriculum Division – Ministry of Education. Member – Board of Governors Northlight School. Vice-Chairman – Executive Committee SAFRA Jurong.

Qualifications: Bachelor of Arts (Honours), University of Western Sydney, Australia; Post Graduate Diploma, Nanyang Technological University; Master of Arts, Teachers' College, Columbia University, USA; Leaders in Education Programme, National Institute of Education.

MRS CHRISTINE ONG

Age 57. Appointed to the Board on 24 Nov 2010. Date of last re-appointment: 24 Nov 2012.

Managing Director – Wealth Management Singapore, UBS Wealth Management. Chairperson – Art House Limited. Founding Mentor – Young Women Leadership Connection.

Qualifications: Bachelor of Accountancy, University of Singapore.

MR BENSON PUAH TUAN SOON

Age 58. 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). Director – Parkway Trust Management Ltd (Chairman, Nominating & Remuneration Committee, Member, Audit Committee), Ascendas Hospitality Fund Management Pte Ltd & Ascendas Hospitality Trust Management (AHTM) Pte Ltd (Chairman Board Risk Committee, Member, Nominating & Remuneration Committee), Singapore Arts School Ltd (Member, Remuneration Committee), National Gallery, Singapore (Chairman, Audit Committee, Member EXCO and Nominating & Remuneration Committee), SISTIC.com Pte Ltd. Member – Singapore Tyler Print Institute (STPI), National Arts Council's

Victoria Theatre and Victoria Concert Hall Steering Committee, Urban Redevelopment Authority's Marina Bay Stakeholders Steering Committee and Housing Development Board's SG Heart Map Steering Committee.

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

BOARD OF DIRECTORS

MR RAMLEE BIN BUANG

Age 58. Appointed to the Board on 12 Dec 2011. Date of last re-appointment: 24 Nov 2013.

Founder – Uyko Advisory. Director – Centre for Fathering Limited, Alexander Health Systems, Halogen Foundation (Singapore) and The Singapore Institute of Directors.

Qualifications & Professional Bodies: Graduate Diploma in Marketing and Harvard Business School Advanced Management Program (2011). Member – The Chartered Association of Certified Accountants (U.K), CPA (Australia). Member – MIS and CIM (UK). Non-practicing member – Institute of Singapore Chartered Accountants. Certified HBDI Practitioner, A Passionwork Consultant and a trained Coaches Training Institute Coach.

MS SAW PHAIK HWA

Age 60. 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.

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

MRS MILDRED TAN-SIM BENG MEI

Age 56. 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), National Volunteer and Philanthropy Centre (NVPC). 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. Committee Member – Ministry of Culture, Community and Youth’s Singapore Charity Council, Gardens by the Bay. 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.

BOARD OF DIRECTORS

MR YAP CHEE MENG

Age 59. Appointed to the Board on 24 Nov 2013 (1st Appointment).

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

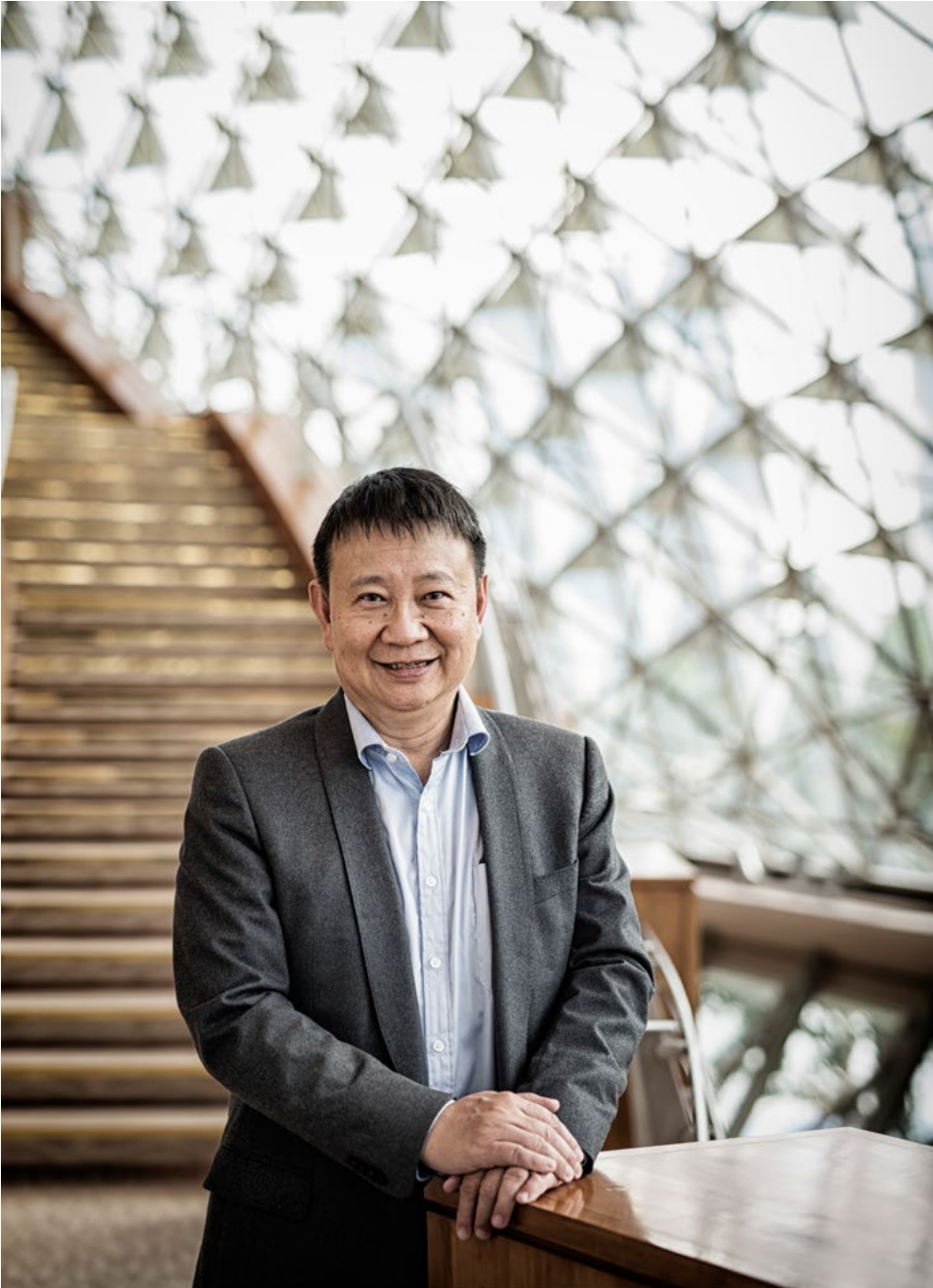
Qualifications & Professional Bodies: Fellow of the Institute of Singapore Chartered Accountants and Fellow of the Institute of Chartered Accountants in England & Wales.

MR ANDRE YEAP

Age 53. Appointed to the Board on 24 Nov 2014 (1st Appointment).

Senior Partner, Dispute Resolution and Head, International Arbitration – Rajah & Tann Singapore LLP. Deputy Chairman – Income Tax Board of Review. Director – ASL Marine Holdings Ltd. Honorary Legal Adviser – Anglican Welfare Services.

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



CHAIRMAN'S REVIEW

As many in Singapore celebrate SG50, we have turned to creative avenues to express our thoughts and feelings. With stirring theatre productions, heartfelt songs and poignant films, our arts scene is abuzz with SG50-related activities.

A key finding in the National Arts Council's eighth National Population Survey on the Arts, released in December 2014, was a strengthened appreciation of the role of the arts since the last survey in 2011. Of the 2,015 people surveyed from December 2013 to March 2014, 71% believed the arts helps them to express their thoughts, feelings and ideas. Beyond this, the survey also found that more Singaporeans believe the arts can help build a more cohesive society and national identity. Seventy-six percent of those surveyed said the arts gives them a better understanding of people from different backgrounds and cultures, while more than half said that the arts enhanced their sense of identity (58%) and sense of belonging (56%).

This reaffirms our belief at Esplanade that the arts exists for a social purpose. The arts has the ability to bring people and communities together.

A REFRESHED CULTURAL AND CIVIC DISTRICT

In March 2015, Minister for Culture, Community and Youth Lawrence Wong announced that the Government would invest \$740 million to revitalise Singapore's Civic District, of which Esplanade is a part, as an investment in Singapore's heritage.

This includes refreshing some parts of Esplanade to offer a better experience for our visitors and to complement the exciting changes taking place around us. The most visible change is to our Forecourt, which will be upgraded to strengthen the pedestrian connection between Esplanade, Esplanade Park and other arts institutions in our vicinity. Our revamped Forecourt will also feature a garden landscape to provide more shade and seating for families and friends to gather.

When all the enhancements in the Civic District are complete, visitors will enjoy a green, safe and walkable park environment in what the Urban Redevelopment Authority has called the "Civic and Cultural District by the Bay". With Esplanade, the Asian Civilisations Museum, The Arts House, Victoria Theatre & Victoria Concert Hall and the new National Gallery all within comfortable walking distance, people in Singapore will have easy access to enjoy a diverse variety of arts and cultural activities in the precinct.

A SAFE SPACE TO DEVELOP SKILLS FOR DIVERSITY AND DIFFERENCE

Much has been said on how the Singapore of today has changed from a mere decade ago. However, it must be said that the level of activity, diversity, richness and plurality that we see in all aspects of our society, including our arts and cultural scene, is today far beyond what any one of us envisaged.

Beyond acknowledgement of our diverse society, it is more important to ensure there are safe spaces for these different voices, for meaningful exchange and to develop skills to

better understand one another. This is a role we believe the arts can play and Esplanade is committed to working with our Singapore artists and helping to give them voice. In so doing, we will have a better sense of who we are as a community and be better able to explore different aspects of our multi-cultural identity.

In FY2014/15, through the *Esplanade Presents* programmes, there were 12,529 opportunities for Singapore artists and crew to work at Esplanade. This was 5% lower than in FY2013/14, due to the temporary closure of our Theatre for the upgrading of our fly system, and the period of National Mourning in March, when our venues fell silent as a mark of respect for the late Mr Lee Kuan Yew.



To grow people for the arts industry, we hosted 74 local trainees at Esplanade in FY2014/15, and created customised training programmes to cater to their learning objectives.

AN OPEN, INCLUSIVE AND IMAGINATIVE SINGAPORE

We must do more through the arts to help nurture an even more open, inclusive and imaginative Singapore. Esplanade will continue to deepen our efforts to work with Singapore artists, and explore more and new ways of bringing the joy of the arts to our community. Through enhancing understanding of our different communities, we will help to build a more resilient Singapore — confident of our standing, yet understanding and supportive of others.

OUR THANKS

None of this can be achieved without the hard work and commitment of Esplanade's staff. It is their passion and belief in Esplanade's cause that makes a difference to those we serve.

Our artists and audiences are the reason we exist. We continue to thank them for their support and



look forward to building on the collaboration, trust and expectations that have developed.

I would like to acknowledge the contribution of the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club. With their support, we have continued to bring the arts to everyone through Esplanade's Community Programmes. These include free programmes, which are 70% of what we present, children and youth programmes, and our cultural festivals like *Huayi – Chinese Festival of Arts* during the Lunar New Year period, *Pesta Raya – Malay Festival of Arts* in the Hari Raya Puasa period, *Moonfest – A Mid-Autumn Celebration* during the Mid-Autumn and *Kalaa Utsavam – Indian Festival of Arts* in conjunction with Deepavali.

I thank the Ministry of Culture, Community and Youth, as well as the National Arts Council for their support of and partnership with Esplanade.

My gratitude must also go to Esplanade's former Chairman and my predecessor, Mrs Theresa Foo for her wise counsel and outstanding leadership in her 17 years on the

Esplanade Board, of which 10 years was served as Chairman. Under her stewardship, Esplanade has developed a strong foundation to continue to serve our artists and audiences.

My thanks also go to my fellow board members for their tireless dedication and commitment to Esplanade. I thank our outgoing board members Mr Patrick Ang, Mrs Clara Lim-Tan and Mr Andreas Sohmen-Pao for their valued contributions, and warmly welcome Dr Jennifer Lee, Mr Low Eng Teong and Mr Andre Yeap to the Esplanade Board.

This is my first year as Chairman, a role I took up in January 2015, and with my fellow board members and Esplanade's dedicated staff, I look forward to continue our contributions to the arts and serving our community.

Lee Tzu Yang
Chairman





FROM THE CEO

As we got closer to the start of the year marking Singapore's Golden Jubilee, our stakeholders and the public were waiting to see what Esplanade would do as the national performing arts centre.

In October, we shared our plans for what is now commonly referred to as SG50. In a world that has become accustomed to loud proclamations, our plans seemed low-key in comparison. We had no mega headlines to offer. Instead, in 2015, Esplanade would continue to present the festivals and series that make up the annual calendar of programmes we have built through the years. Through these platforms, we would put Singapore artists at the forefront to give voice to our communities, hopes, aspirations, dreams and concerns.

Those familiar with us understood that with our approach, we were reinforcing what we have always believed and practised at Esplanade. The arts is and should be embedded and entwined with our individual and shared stories and lives. What platforms could be more suitable for this, than the festivals and series our artists and audiences have come to embrace through the years? As we come of age, we need only to look towards ourselves, our communities and our artists for stories, songs, dance, art, people and values to inspire ourselves anew for the road ahead.



SHIFTING FOCUS

In many ways, Esplanade’s SG50 plans were reflective of the steps we have started to take as we transition to the centre’s next stage of growth and contribution to Singapore’s arts scene. Having built a strong foundation of programmes for our community and partnered our artists and arts organisations to develop and raise the standards of the performing arts industry, we have started making strategic shifts to focus more on the creation of local content and capacity development for Singapore’s arts industry. At the same time, reflecting our nation’s openness and international connections, we continue to nurture our international networks.

These strategic directions for our next phase of growth were endorsed by Esplanade’s parent Ministry, the Ministry of Culture, Community and Youth (MCCY). MCCY also committed to providing funding over a five-year block starting from FY2014/15 which will be disbursed equally over the period. With this five-year commitment, we are grateful that the Ministry recognises and shares our belief that the effectiveness of Esplanade’s efforts should not be

measured year-on-year as one would a commercial business. Instead, as a cultural institution striving to make a positive cultural and social impact on our society, the effects of what Esplanade sets out to do can often only be realised over a longer period of time.

In keeping with the patterns of our previous funding cycles, we closed our first year of operations under this new funding model with a positive balance of \$9 million, after factoring in operating grants and government rental subvention. Approximately half of this amount is attributed to our determined efforts to manage costs that resulted in savings in areas such as manpower and logistics. We also improved our income earned through our programming efforts that were especially well-supported by corporate sponsors and audiences. These include the Stuttgart Ballet’s *Oregon*, the London Symphony Orchestra conducted by the acclaimed conductor Valery Gergiev, the Beijing People’s Arts Theatre’s staging of the classic play *Teahouse* and Matthew Bourne’s seminal *Swan Lake* presented as part of *da:ns festival 2014*.



The remaining balance comprises unutilised funds that we will invest in the later years of the five-year funding block as we progressively ramp up our efforts to implement our longer-term capability and capacity development strategies.

In FY2014/15, 1.75 million people attended a diverse line-up of 2,655 ticketed and non-ticketed performances at Esplanade, presented by ourselves, our collaboration partners and our hirers. This was slightly less than FY2013/14's 2,920 performances and 1.8 million attendance. The decrease can primarily be attributed to the closure of the Esplanade Theatre for five months from May to September 2014, to accommodate the replacement of our automated fly system with a new system, which is better able to meet the increasingly sophisticated requirements of shows. Also, as a mark of respect for the passing of Singapore's founding Prime Minister Mr Lee Kuan Yew in March 2015, we cancelled several ticketed and non-ticketed performances during the National Mourning period.



SERVING AN INCREASINGLY DISPARATE AUDIENCE

Even as numbers may summarily give an overview of how the centre has done, we have always stressed that what is often more important is not just how many we have reached through the arts, but whom we have reached. Though our foundation of programmes established in Esplanade’s first phase of development may have helped catalyse a core arts-going audience, there are still many in our community who have yet to experience the joy of the arts, and there remains ever more for us to do to reach these potential audiences.

Also, while this core audience may have developed a deeper appreciation for the arts through the years and look for programmes that go beyond more accessible works, we are mindful that many more in the community may only be at the beginning of their arts-going journey. To truly fulfill our vision of being a centre for everyone, regardless of how disparate that “everyone” may be, Esplanade must continue to offer a diverse range of programmes to appeal to different types of audiences.

KEEPING THE ARTS ACCESSIBLE

As part of our commitment to keep the arts accessible to everyone, we continue to present free programmes every day at Esplanade. As with previous years, Esplanade’s free programmes for FY2014/15 stood at approximately 70% of the total number of activities which took place at the centre.

We reviewed the approach to our free programmes at the Concourse and Outdoor Theatre to see what more could be done to help audiences better understand and appreciate the music, ideas, genres and talents presented. Our themes for these mostly music performances are now more focused and we hope that they offer audiences fresh listening experiences through the year, from Asian folk sounds that reflect our cultural heritage to original indie music that showcases the creativity of our artists.

With these efforts and more, we were able to garner a slightly higher non-ticketed attendance of 1.4 million in FY2014/15 compared to the previous year’s 1.38 million, despite presenting fewer non-ticketed activities this year.

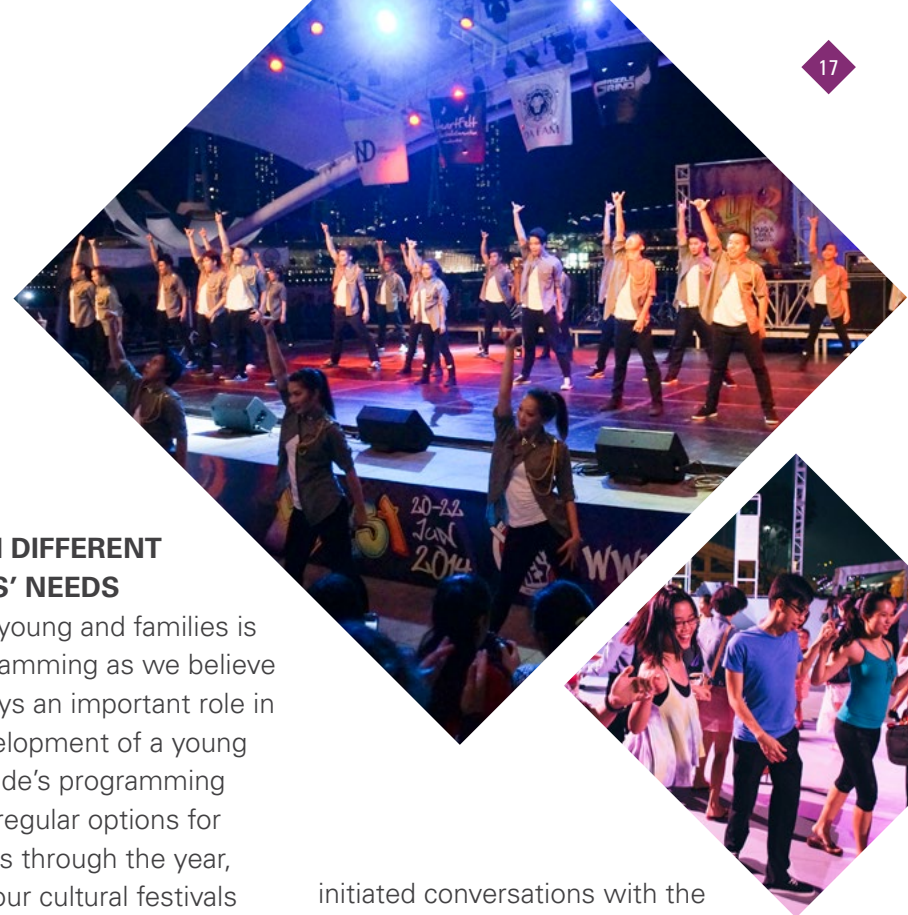
FOCUSING ON DIFFERENT COMMUNITIES’ NEEDS

Catering to the young and families is key in our programming as we believe that the arts plays an important role in the holistic development of a young person. Esplanade’s programming calendar offers regular options for young audiences through the year, such as during our cultural festivals where they are introduced to Singapore and Asian stories through age-appropriate programmes that we specially commission. In FY2014/15, we also added two new productions to the repertory of our in-house produced *PLAYtime!* series, building on our age-appropriate arts offerings for two to four year olds.

To do even more for young audiences in Singapore, we

initiated conversations with the National Arts Council to explore a capability development programme which will cover areas from script development to the development of arts practitioners wishing to specialise in this area. The programme will be launched in 2016.

We formed a dedicated Community Engagement unit in our Programming department in FY2014/15 to deepen and expand our engagement with





communities with special needs, so that they may experience the transformative power of the arts. This consolidates our efforts and will help us to better serve the less privileged through partnering Voluntary Welfare Organisations (VWOs) and schools. Our efforts this year resulted in 415 activities which reached out to 10,550 people.

We also launched *Touching Lives with the Gift of Arts*, a donor's programme which encourages individual and corporate philanthropy. Through the programme, individuals and corporations who wish to support our efforts to reach out to underserved communities may give directly towards it. With the generous support of our donors and sponsors, we were able to host 118 community visits that included opportunities for 3,513 VWO beneficiaries of all ages to enjoy performances at Esplanade.

Through our cultural festivals, children and education programmes and community engagement efforts, we have brought and will continue to bring quality arts to a wide demographic. Looking ahead, we will be giving greater attention to our programmes for seniors amidst an ageing society, and developing programmes that bridge different cultures and bring about more intercultural bonding.

SUPPORTING AND DEVELOPING SINGAPORE ARTISTS AND CONTENT

More than 80% of the artists Esplanade presents each year are Singapore artists. Our platforms for artist development are not just restricted to *Esplanade Presents* programmes, but also include special commissions and collaborations with Singapore artists and companies.

To encourage the sharing of experiences and skills among the artistic community, we also organise mentorship programmes for emerging artists, as well as workshops and masterclasses by visiting overseas artists. For *Baybeats*, our annual free alternative music festival, we continued to develop our mentorship



programmes for youth in areas such as music journalism and gig photography, and further added a new video artist mentorship programme in 2014.

Through commissioning new works and artist-in-residency programmes, we have steadily grown relationships with Singapore artists as well. These opportunities—from forging new partnerships between artists to producing their works—enable us to support our artists in a way that responds to their needs. This year, we launched *da:ns lab*, a new dance development programme which supports the development of Singapore choreographers. Choreographer Albert Tiong was paired with dramaturge Lim How Ngean in the programme's inaugural edition.

Beyond providing platforms for artist development, we also work closely with Singapore arts practitioners to create new works during our cultural festivals to inspire different communities and expand everyone's knowledge and understanding of the rich cultures that make up Singapore. Content is at the core of the arts, and content unique to a nation is integral to its cultural identity. Works of art are sometimes thought of as culture expressed and can be conduits for the transmission of a community's shared values, ideals and beliefs.

As part of our cultural festivals, *Pesta Raya – Malay Festival of Arts*, *Kalaa Utsavam – Indian Festival of Arts*, and *Huayi – Chinese Festival of Arts*, we partnered Singapore artists to present a total of eight new works in FY2014/15.



STRENGTHENING OUR INTERNATIONAL PARTNERSHIPS

We have always believed in the importance of being part of a larger conversation and a wider community of arts creators and thought leaders, both locally and internationally. It is only with such open exchanges and strong ties that we can play a role in positioning Singapore as a contributor to world culture and extend Singapore's thought leadership in the cultural sphere.

We were glad to play host again to the Annual Conference of the Association of Asia Pacific Performing Arts Centres (AAPPAC). This time, we timed AAPPAC to coincide with our biennial *ConversAsians* in order to bring about opportunities for interaction between our local artistic community and international participants. A total of 88 delegates representing 40 arts centres and arts organisations from 17 countries attended the conference.

Through our international networks, we were also able to grow our body of international co-commissions and co-productions and continue bringing works by some of the world's finest to our audiences. This year, we were glad

to join four other international partners in commissioning internationally-renowned flamenco dancer María Pagés' *I, Carmen*. We were also glad to bring back the esteemed Beijing People's Art Theatre to present Lao She's *Teahouse* to Singapore audiences, 30 years after its first staging in Singapore. The production played to four sold-out houses.

We hosted 64 trainees and visitors from overseas arts centres through the year, giving both ourselves and our guests the valuable opportunity to learn from each other's experiences and practices.

GRATITUDE FOR AN UNWAVERING BELIEF IN OUR CAUSE

With an increasingly busy arts landscape in Singapore, it is inevitable that our challenges in the areas of sponsorship, gaining access to resources and more will continue to grow. While this means that we need to continually refine and improve the way we work in order to stay relevant, we regard this as a positive effect resulting from what we set out to do for Singapore in the first place; that is, to develop a vibrant arts scene.

My heartfelt gratitude goes out to our 53 donors and sponsors who have been steadfast in their belief in Esplanade's mission and who have collectively given \$5.6 million towards our efforts to touch more lives through the arts.

In December, Mrs Theresa Foo, our much-loved Chairman, stepped down after serving on the Board of The Esplanade Co Ltd for 17 years. On behalf of the staff of Esplanade, I express my deepest thanks and gratitude to Mrs Foo for her longstanding and outstanding leadership and dedication. I also welcome Mr Lee Tzu Yang who assumes the chairmanship of our Board after 11 years of service as a Board member. I thank Mr Lee, our Board of Directors and all our staff and partners for their continued passion and dedication to Esplanade and to the arts, as we look forward to our next phase as an arts centre for everyone.

Benson Puah Tuan Soon
Chief Executive Officer





PROGRAMMING

When Esplanade first opened, the programming team spent the initial years building up a range of programmes that were strongly guided by Esplanade's mission "to entertain, engage, educate, and inspire". In addition to presenting programmes of the highest quality, as the national performing arts centre, our programming must connect with our people, and we are committed to playing a part in developing Singapore artists.

More than a decade later, we have now established a full calendar of festivals and series. Our programmes range from daily non-ticketed performances at the Concourse that give many emerging local artists an opportunity to perform, to presenting world-renowned artists and new commissions.

In recent years, even as we continue our partnerships with international arts centres and overseas artists through co-productions that connect Singapore to the world stage, we have increased our efforts to develop the capabilities of and push the creative boundaries with artists in Singapore through commissions and other collaboration initiatives.

In line with this, highlights of FY2014/15 included the hosting of the Annual Conference of Association of the Asia Pacific Performing Arts Centres (AAPPAC) and *ConversAsians*, and several innovative collaborations and commissions with both Singapore and overseas artists.

SUPPORTING SINGAPORE ARTISTS



Butterfly by Ramesh Meyyappan, *The Studios* 2014.

Our efforts to support Singapore artists in their development include providing them with opportunities to perform and grow artistically; rendering full professional production advice and support; connecting them to new audiences and assisting in their outreach; as well as supporting and catalysing the creation of new works. These take place not only through our *Esplanade Presents* programmes, but also through **special commissions and collaborations** with Singapore artists and companies. In addition, for young emerging artists, we hold a series of **mentorship programmes** in various genres. We also work closely with arts institutions and arts organisations to organise **workshops and masterclasses** by visiting overseas artists, so as to benefit Singapore practitioners and students. These efforts, boosted by support from our local champions of the arts like Viz Branz and On Cheong Jewellery, have helped develop a more vibrant and diverse arts scene compared to the last decade.

CHAMPIONING NEW THEATRE WORKS AND TALENTS

The Studios season is currently one of the most exciting platforms to showcase new works produced by smaller Singapore companies and independent artists. With our support, these companies and artists are able to take greater artistic risks. The 2014 season titled *Beautiful Beasts* featured five productions whose artistic quality was affirmed by awards and opportunities to showcase these works overseas. Notably, *Butterfly* by Ramesh Meyyappan premiered at the season and was part of the Singapore Season in France 2015. *Ten Thousand Tigers* by Ho Tzu Nyen, an Esplanade co-commission, won the Best Set Design and Best Sound Design awards at the 15th M1-The Straits Times Life! Theatre Awards, and has travelled to Korea, Australia and Austria. *#UnicornMoment* by Checkpoint Theatre featured emerging writer and actress Oon Shu An.

“THANK YOU FOR STAGING RED! FOR YOUR SUPPORT AND ENCOURAGEMENT THROUGHOUT THE PRODUCTION PROCESS AND ESPECIALLY FOR BELIEVING IN THE STORY TO BE TOLD... WE FELT SAFE AND LOOKED AFTER BY THE ESPLANADE TEAMS. YOU GAVE US A SPACE TO GROW AND DEVELOP OUR ART.”

Samantha Scott-Blackhall

Director, *The Studios 2014: RED*,
10 to 13 July 2014



Dark Room x 8 by Edith Podesta, *The Studios 2014: RAW*.

The Studios' **works-in-progress platform, RAW** served as a space for dialogue and reflection between the audience and the artists. One of the works *Dark Room x 8* by Edith Podesta was so well received that it was nominated for Best Original Script and won the Best Ensemble

award at the above-mentioned Life! Theatre Awards.

We collaborated for the first time with Intercultural Theatre Institute (ITI) to host the **3rd Asian Intercultural Conference**. This marked the beginning of a closer collaboration

between both organisations, as well as an affirmation of our commitment to support the development of contemporary Asian theatre practice. Later in the year, we continued our long-time collaboration with The Necessary Stage for the 11th edition of **M1 Singapore Fringe Festival**.

FROM YOUNG CHOREOGRAPHERS TO DANCE PIONEERS

In the genre of contemporary dance, we have steadily grown relationships with local and Asian dance artists through our *da:ns festival commissions and residencies* over the past 10 years. From forging new partnerships between artists, to producing their works, our support and involvement respond to each artist's unique style and needs. In the *Shift* series under the 2014 *da:ns festival*, local dance artist Daniel Kok and Singapore Dance Theatre were featured separately in their new works created in collaboration with their counterparts. Dance students and teachers from LASALLE College of the Arts and the Nanyang Academy of Fine Arts were also invited to showcase their works under the festival's *The Next Generation* platform.

We launched a **new dance development programme *da:ns lab*** in February 2015, with the goal of supporting choreographers in Singapore to develop their practice. Choreographer Albert Tiong was paired with Malaysian dance dramaturge Lim How Ngean to work through the former's artistic practice



Alpha by Daniel Kok, Eisa Jocson, and Arco Renz (Singapore, Philippines and Belgium), *da:ns festival* 2014.

and process, through rigorous dialogue and dance exercises. We will be expanding *da:ns lab* to also include a programme to develop emerging choreographers.

We paid **tribute to one of our dance pioneers**, Madam Som Said in our presentation of *Onak Samudera* by Sri Warisan under the *Pentas* series. Based on the semi-autobiographies of three well-known Malay dance choreographers, Singaporean Som Said, Indonesian Tom Ibnur and Malaysian Onn Jaakar, the large-scale production involved each of the masters working with a protégé from a different country to choreograph different sections of the show. Some 40 dancers from Sri Warisan



Intermezzo by Singapore Dance Theatre, *da:ns festival* 2014.

Beyond our own presentations, we continued our long-term partnerships with three dance companies. We collaborated with T.H.E Dance Company to present the fifth edition of *M1 Contact Contemporary Dance Festival*. Our support in areas of marketing and technical production has enabled them to widen their reach and strengthen their programme year on year. We also collaborated with Apsaras Arts and Milapfest UK to present *Dance India Asia Pacific* for the third time. The performances

“THANK YOU ESPLANADE FOR BRINGING DANCE LOVERS IN SINGAPORE TOGETHER FOR DA:NS FESTIVAL EACH YEAR. IT HAS BEEN MY PLEASURE AS A LOCAL ARTIST TO BE PART OF THIS WONDERFUL CELEBRATION OF DANCE.”

Christina Chan

Dance artist, Frontier Danceland, da:ns festival 2014: Intermezzo by Singapore Dance Theatre, 18 & 19 October 2014

Som Said Performing Arts, Yayasan Warisan Johor and Langkan Budaya Taratak, performed to an appreciative community who came together to celebrate the artistic achievements of our dance pioneers.

and classes greatly benefited Indian dance enthusiasts, students and practitioners. In the area of Malay dance, we continued our collaboration with Era Dance Company and the National Arts Council to present **Muara – Singapore Malay Dance Festival**.

SPARKING NEW MUSIC DISCOVERIES, COLLABORATIONS AND EXPERIMENTS

Possibly Esplanade's noisiest music event, *Baybeats* continues as the platform for local bands to reach a wider audience, and has also gained the attention of many aspiring regional bands as well. Last year, 36 bands (27 Singapore and nine regional bands) performed a wide range of alternative music genres over three days. In 2014 we looked beyond the *Baybeats Budding Bands* programme. To strengthen and build greater affinity with today's youth, we introduced a *Budding Video Artist* programme where eight visual media students from LASALLE College of the Arts underwent a five-month mentorship with video producer Josiah Ng, to produce music videos for four bands under *Baybeats Exclusive*. Judging by the hype generated on various social media platforms and the large crowds that came for the festival, the festival has connected well with the younger generation and fans of the alternative music and culture.

Throughout the year, our **Outdoor Theatre and Concourse music platforms** provided opportunities

for both emerging and established singer-songwriters, choirs, bands and musicians to not only play to diverse audiences, but also to perform their original compositions. Among these programmes, *Jazz in July* brought the



Aspectrum, Baybeats 2014.



Stoppap, Baybeats 2014.

Singapore jazz community together and grew local audiences for jazz.

Music artists have also marked significant occasions in their artistic journeys with us. Through *Late Nite*



Survive Said The Prophet, Baybeats 2014.



.gif, Baybeats 2014.

concerts, indie band Pleasantry, Art Fazil, Vanessa Fernandez, Michaela Therese, Bani Haykal and Darren Ng embarked on new musical experiments, launched new albums, or celebrated career milestones. Artists that had previously performed at Esplanade and further developed their careers have also returned: we presented Chinese pop singer Olivia Ong, singer-songwriter Ling Kai, and music producer Hanjin in a series of ticketed concerts under the auspices of *Huayi – Chinese Festival of Arts* that drew old and new fans.

“THIS IS PERHAPS THE FIRST FOR ALL OF US, PUSHING AHEAD TO CHALLENGE AND POSIT NEW OR ALTERNATIVE PERSPECTIVES AT MUSIC MAKING AND SHARING... THANK YOU FOR THE OPPORTUNITY TO TAKE THAT FIRST STEP.”

Bani Haykal

Performer, Late Nite: Poems About Chaos by Bani Haykal and Darren Ng 31 October 2014

In 2014, we also had the privilege of celebrating significant music milestones in the Concert Hall for several musicians and groups. We honoured Ramli Sarip, one of Singapore’s music legends, in a concert that celebrated his 45 years of music making under our *Pentas* series. We also supported the SYC Ensemble Singers’ 50th Anniversary concert with the Ateneo Chamber Singers from the Philippines and Gaia Philharmonic Choir from Japan, Orchestra of Music Makers, Thomson Jazz Club 20th Anniversary concert, and Jeremy Monteiro’s 10th edition of *A Jazzy Christmas*.

Our support for Singapore music often takes both our musicians and us into new territory. We continue to push the boundaries with our contemporary music series *Spectrum*, with two collaborations with Yong Siew Toh Conservatory New Music Ensemble, EDQ woodwind quintet, and percussionist Eugene Toh. The ONE Chamber Choir under the baton of Ms Lim Ai Hooi made its Esplanade debut at the second edition of *Voices – A Festival of Song*, as we evolve this festival into one to galvanise Singapore’s community of singers and song lovers. Another example

is our collaboration with the T’ang Quartet in *Stringfellows*, their new chamber music professional training programme where they shared the stage with younger musicians.

COMMISSIONS AND CO-PRODUCTIONS UNDER OUR CULTURAL FESTIVALS

Our cultural festivals provide a platform where we work closely with local arts practitioners to create new works that can inspire our different communities, and expand everyone’s knowledge and understanding of the rich cultures that make up Singapore.

This year’s *Pesta Raya – Malay Festival of Arts* was a milestone in this respect. We commissioned three local productions: *Wanita*, a theatre adaptation directed by Aidli Mosbit that drew in theatre lovers from all backgrounds; a children’s theatre production titled *Kuat Ketam Kerana Penyepit, Kuat Burung Kerana Sayap* by Fared Jainal & Zulfadli Rashid; and *Ala Dondang Sayang* by Orkestra Melayu Singapura. We were also fully involved in the development of *Sakti* by world-renowned gamelan composer Rahayu Supanggah. These initiatives not only provided a valuable platform to work closely with our



Wanita, Pesta Raya 2014.



Kuat Ketam Kerana Penyepit, Kuat Burung Kerana Sayap, Pesta Raya 2014.



Ala Dondang Sayang by Orkestra Melayu Singapura, Pesta Raya 2014.

Malay artists, but also enabled both our production and programming

team to expand and sharpen their skills in producing works.



Once Upon a Peacock's Tail, Kalaa Utsavam 2014.

Similarly with *Kalaa Utsavam – Indian Festival of Arts*, we worked closely with Singapore practitioners to present **four new productions, two of which were festival commissions.** We commissioned HuM Theatre and director Daisy Irani to produce Girish Karnad's *Nagamandala*, as well as Renu Suresh for the children's production *Once*

Upon a Peacock's Tail. The other productions were *The Blind Age* by Chowk Productions (choreographed by Raka Maitra), and *Pancha Naad: Melodic Journey through Five Elements* conceptualised by 2011 Singapore Young Artist Award recipient, Nawaz Mirajkar.

We co-produced *Savage Land –*



Savage Land – An Opera in Concert (Singapore, China), Huayi 2015.

An Opera in Concert for Huayi – Chinese Festival of Arts this year with the Singapore Chinese Orchestra. Based on renowned Chinese writer Cao Yu's classic novel *The Wilderness*, *Savage Land* was originally a western-style opera sung in Mandarin, but for the performance in Singapore, the music was readapted for a Chinese orchestra

by Singapore composer Phoon Yew Tien. We invited homegrown theatre director Goh Boon Teck to provide the stage direction and design for the production. The performance also involved a cast of distinguished singers from China and Singapore, the National University of Singapore Choir, and Maestro Tsung Yeh as its music director.

CONNECTING SINGAPORE TO THE WORLD STAGE

From the early days of Esplanade, we have always believed in being part of a larger conversation and a wider community of arts creators and thought leaders, both locally and internationally. We therefore set out to create opportunities for conversations

and interactions between our local creative arts industries and overseas arts practitioners, producers, performing arts venues and related fields, so as to promote greater understanding of cultures across different practices and art forms, and hence deepen the art making processes.

various key cultural institutions, the programme encouraged the regional community of arts leaders to reflect on how the arts can shape, identify and review the roles we play. A total of 88 delegates representing 40 arts centres and arts organisations from 17 countries attended the Conference. We worked for the first time with nearby arts institutions such as the museums, who came onboard as venue partners and contributed to the programme.

CONFERENCES AND COMPETITIONS

We played host again to the **Annual Conference of the Association of Asia Pacific Performing Arts Centres (AAPPAC)**, which was timed to coincide with the biennial *ConversAsians* to bring the local arts community together and create opportunities for interaction with international participants. With the theme "The Heart of the Arts", the three-day conference programme focused on how the arts are an expression of who we are and what this might mean for us in an era that is experiencing rapid change. Through a series of thought-provoking talks, inspirational performances by leading Asian artists such as Ushio Amagatsu from Sankai Juku (Japan) and Atul Kumar and The Company Theatre (India), as well as heritage tours at

We were also part of yet another exciting international development in FY2014/15. Audiences worldwide saw some of the world's most promising young violinists at the inaugural **Singapore International Violin Competition** organised by the Yong Siew Toh Conservatory of Music. Esplanade's support and hosting of the grand finals helped to elevate the prestige of the competition and in turn this high profile event strengthened our reputation both locally and internationally. The competition was a milestone in Esplanade's partnership with the Conservatory in developing music in Singapore and is a partnership we hope to strengthen.



In Conversation with Ushio Amagatsu from Sankai Juku (Japan).



Swan Lake, Matthew Bourne (UK), da:ns festival 2014.

PRESENTING THE WORLD'S FINEST

We have always strived to bring the world's best artists and performances to Esplanade to inspire our audience. For this, the support of corporate sponsors and donors has been critical (see chapter on Development). As our relationship with artists and arts centres around the world deepens, we have also been growing our body

of international co-productions and co-commissions. This year was no exception.

The ninth edition of *da:ns festival* saw the long-awaited debut of **Wayne McGregor and Random Dance** in Singapore, and **Matthew Bourne's** seminal production *Swan Lake* which played to full houses. We also joined four other international partners

in commissioning internationally renowned flamenco dancer **María Pagés' I, Carmen** and hosted its international premiere. María Pagés' return to the Esplanade stage after *Dunas* in 2009 was so warmly received that *The Straits Times* described the audience as having "collectively leapt to its feet with a roar of well-deserved, thunderous applause". Another 2014 highlight



Onegin, Stuttgart Ballet (Germany), da:ns series 2014.

was the famous ballet work *Onegin* by Stuttgart Ballet presented under our *da:ns* series with the strong sponsorship support of S-One. We took the opportunity to organise an open rehearsal and masterclass by their production director and ballet master for dance students in Singapore.

Theatre lovers in Singapore were not left out. Nearly 30 years after the work was first staged in Singapore, we invited the esteemed **Beijing People’s Art Theatre** to present **Lao She’s *Teahouse***, one of the greatest classics in Chinese literature. The sold out run was made possible with the generous support from long-time Esplanade supporter, Mr David Liao. The show was accompanied by a comprehensive exhibition on the history of the production and the theatre company in the Theatre foyer. This is the beginning of our friendship with the company as we hope to seek out further opportunities to present their extensive repertory at Esplanade.

For the first time in Singapore, we presented three **National Theatre Live** screenings—comprising the stage productions Danny Boyle’s *Frankenstein*, Stephen Daldry’s *The Audience* and Josie Rourke’s *Coriolanus*, all filmed in front of a live audience. These screenings garnered a lot of positive feedback and attracted a different audience demographic of young local film buffs and was a good introduction to theatre for new audiences.

In the music genre, both seasoned and uninitiated audiences were treated to an eclectic range of music we brought to the stage. We started the year with the sixth edition of ***A Tapestry of Sacred Music***, in which audiences were treated to *Jerusalem*, a concert created by early music doyen Jordi Savall. The festival also featured the much sought-after vocalist Ani Choying Drolma from Nepal, Tim Eriksen and his trio, and the Divana Ensemble led by Anwar Khan. These presentations of faith-inspired musical traditions from different lands, cultures and time periods are part of our efforts to foster audience appreciation and understanding of the rich cultures around us.

“THE FILM SCREENINGS OF THEATRE PRODUCTIONS STAGED AT LONDON’S NATIONAL THEATRE ARE A GODSEND FOR THEATRE LOVERS WHO ARE UNABLE TO TRAVEL TO LONDON TO CATCH THESE EXCELLENT PRODUCTIONS.”

Oh Jen Jen
The Straits Times Forum, 5 July 2014



Teahouse, by Beijing People’s Art Theatre (China).



Jerusalem, Jordi Savall (Spain), A Tapestry of Sacred Music 2014.

Following the final edition of the *Mosaic Music Festival* last year, *Mosaic* returned with a concert series featuring three jazz masters **Arturo Sandoval**, **Herbie Hancock**, and **Pat Metheny**. Audiences in Singapore and the region finally had the opportunity to witness the incredible artistry and musicianship of three iconic figures in the jazz world. This is a clear indication of our position to present musicians of the highest standard. The series also presented chamber-pop singer-songwriter **Rufus Wainwright**, whose prolific output and unique style of music has captivated audiences world-wide.

Our presentation of the **London Symphony Orchestra** under the baton of **Valery Gergiev** created a buzz among classical music fans here in Singapore and the region, as well as guests of Esplanade's Arts Benefactor Patek Philippe. With such a

reputable group of musicians in town, it was a good opportunity to reach out to the classical music community. We organised an open rehearsal for over 100 music students from various institutions, and a masterclass for students of the Yong Siew Toh Conservatory of Music.

Following the screening of *Blue Planet Live!*, the first part of the award-winning BBC World's *Earth Trilogy* in 2012, we joined hands again with Singapore Symphony Orchestra to present the second part, *Planet Earth*, supported by Mitsubishi Electric.

The film images were projected on our newly acquired 10-metre curved screen that stretches across the Concert Hall stage as a spectacular backdrop. Local jazz singer, Alemay Fernandez and saxophonist Samuel Phua were guest artists for this presentation conducted by Joshua Tan.

“...METHENY DECLARED AFTER THE FIRST SEVEN SONGS THAT HE WOULD BE HAPPY TO PLAY AT THE ESPLANADE AGAIN AND AGAIN ‘UNDER ANY CIRCUMSTANCES’.”

Cheong Suk Wai

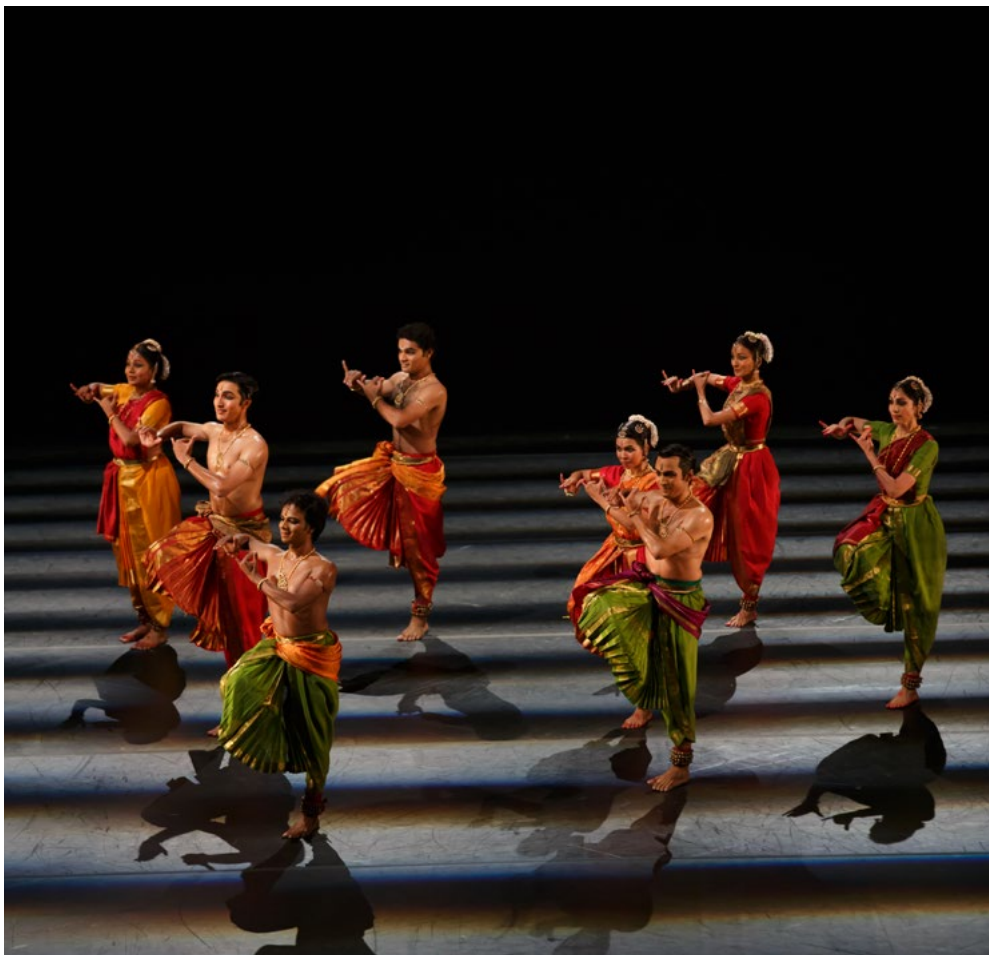
The Straits Times Life!, 29 October 2014



Pat Metheny Unity Group (USA), *Mosaic Music Series 2014*.



London Symphony Orchestra and Valery Gergiev (UK) in concert.



Disha – A Vision, Spanda Dance Company (India), Kalaa Utsavam 2014.

Our cultural festivals in particular allowed us to explore more deeply with artists in Asia the artistic traditions, forms and issues connected to Singapore's cultural traditions and identity.

Kalaa Utsavam saw three highly acclaimed international productions that pushed the boundaries of Indian dance and music forms. **Spanda Dance Company** led by **Leela Samson**, presented *Disha – A Vision*, a selection of works that showcased contemporary *bharatanatyam* group



Within, Aditi Mangaldas (India), Kalaa Utsavam 2014.

choreography. Renowned *kathak* dancer **Aditi Mangaldas** presented her new work, *Within*, that saw her pushing the boundaries of contemporary *kathak* in a work that reflected on the nature of modern society. Lastly, **Shubha Mudgal**, one of the most well-known Hindustani

classical singers in India worked together with jazz musicians in a concert that fused classical poetry with contemporary sounds.



Rice, Cloud Gate Dance Theatre of Taiwan, Huayi 2015.

At the 13th edition of *Huayi*, we were delighted to welcome back three distinguished artists with whom we have established close working relationships through our past collaborations: choreographer **Lin Hwai-min** and **Cloud Gate Dance Theatre of Taiwan** in *Rice*, theatre director **Edward Lam** in *What is Sex?*, his innovative take on the

Chinese classic *Dream of the Red Chamber*, and composer **Tan Dun** in *Nu Shu – The Secret Songs of Women*. For the latter, we engaged our homegrown Metropolitan Festival Orchestra to work alongside Maestro to present the concert, a valuable experience that helped to deepen the orchestra's development.



What is Sex?, Edward Lam Dance Theatre (Hong Kong, Taiwan), Huayi 2015.

“PERFECT FACILITIES, WARM AND CONSIDERATE CARE, A FULL HOUSE AND AN ENTHUSIASTIC AUDIENCE – IT’S ALWAYS A HAPPY EXPERIENCE PERFORMING AT ESPLANADE.”

Lin Hwai-min

Founder & Artistic Director, Cloud Gate Dance Theatre of Taiwan, Huayi – Chinese Festival of Arts: Rice, 28 February to 1 March 2015

“THE VARIETY OF PROGRAMMES PRESENTED AT TWO OF SINGAPORE’S MOST REPUTABLE CHINESE ARTS FESTIVALS – MOONFEST AND HUAYI – EMBODY THE PASSING DOWN AND PROMOTION OF THE LONG-STANDING CHINESE CULTURE WHERE MOONFEST IS MORE FOCUSED ON TRADITIONAL OPERAS AND FOLK ARTS. INTO ITS 10TH EDITION, THE ESTABLISHED MOONFEST HAS BECOME THE ‘PRESTIGE BRAND’ OF A LARGE SCALE CHINESE CULTURAL FESTIVAL.”

Wang Yiming
Lianhe Zaobao, 10 June 2014



An Evening with Hong Kong Chinese Orchestra, Moonfest 2014.

The Hong Kong Chinese Orchestra’s performance, presented as part of *Moonfest – A Mid-Autumn Celebration*, was a high point for Chinese music lovers. We partnered the National Arts Council with the

support of the newly set up Singapore Chinese Music Federation to organise, for the first time, a Chinese music conducting masterclass led by Maestro Yan Huichang. At the same festival, we also featured

six Plum Blossom Award winners and numerous top Chinese opera masters such as Pei Yanling and Meng Guanglu.



Sakti (Indonesia), Pesta Raya 2014.

Pesta Raya featured world-renowned gamelan composer **Rahayu Supanggah**'s first full-length presentation in Singapore, *Sakti*. The work was first premiered as a 20-minute piece at the Spoleto Festival in Italy in 2013, but was

realised in Singapore as a full-length concert bringing together an orchestra with musicians from across the Malay archipelago, and accompanied by dancers from South Sumatra. Additionally, under our *Pentas* series, theatre-goers were treated to *Laut*

Lebih Indah Dari Bulan, a trilogy of plays written by Malaysian playwright-director **Nam Ron** and performed by a strong cast of well-known Malaysian actors.

ENGAGING YOUTH AND COMMUNITIES THROUGH THE ARTS

STARTING FROM THE YOUNG

Our programming for young audiences is guided by our firm belief that the arts play an important role in the holistic development of a young person. To cater to families with young children at different times of the year, we plan our cultural festivals and the family-friendly *Flipside* with the young ones in mind, so as to give them as much exposure to the arts as possible. As the national arts centre, we also ensure *Esplanade Presents* programmes are accessible to young audiences by offering **special-priced student tickets**; reaching out to students from heartland schools under the *Keppel Nights* programme by sponsor Keppel Corporation; facilitating **school bookings**; encouraging schools to visit through our **Esplanade Trail** and **Learning Journey** programmes; and preparing, wherever relevant, **arts education kits** to accompany selected productions.

Amidst these efforts, producing our own shows and building programmes that are age appropriate has remained a priority for us. For the last six years, we have focused our efforts on expanding our body of works for two to four year olds. This year, we added two new productions, *Let's Play Pretend*, and *Out of the Box* to our

"MY (FOUR YEAR OLD) SON CRIED. HE WAS SO MOVED AND I BELIEVE HE UNDERSTOOD 'DEATH' FOR THE FIRST TIME."

Ms Alice Bianchi-Clark
Patron

Octoburst! 2014: Something Very Far Away, A Unicorn Production (UK)



These are a few of my favourite things, Rave Harps, Octoburst! 2014.

PLAYtime! repertory. While they were well attended, we recognise that more can be done for young audiences – be it in developing the script, music and props, or developing arts practitioners wishing to specialise in this area. For this reason, we initiated conversations with the National Arts Council to explore initiatives for developing such practitioners that will be launched in 2016.

Our festival for children *Octoburst!* witnessed a bigger turnout this year. Held over the Children's Day weekend, it was gratifying to see

several families with young kids turning up to spend a full day at Esplanade, immersing themselves in a range of activities and performances. The festival was also a platform for over 300 children and youth, including students from ASPN Katong School and Grace Orchard School, to perform. To further our efforts in reaching young audiences, we collaborated with local arts groups such as Singapore Dance Theatre in our *Dance Appreciation Series* to build an appreciation for ballet amongst the young.



Yfest 2014.

Our *Feed Your Imagination (FYI.)* series is an arts education programme with productions commissioned or created in collaboration with local arts groups that are customised for Primary or Secondary school students. This year, we increased the number of productions to eight, and

they were mostly well attended. We introduced *xinyao* in *Our Songs, Our Stories* as we felt it was important for the young ones to know this important genre of Singapore music, and to inspire students to express themselves through songwriting.

Our *Limelight* series and *Yfest* are important platforms for young people to express their talents and identities. Through *Limelight* presentations, we treat student choirs and bands as professional artists for a day, providing them with all the necessary guidance to put on a performance that will be

as close to a professional presentation as possible. This programme's value is not only in inspiring excellence in performance amongst schools, but also in building confidence and a love for music amongst students, by giving them an unforgettable performance experience.

At a higher energy level, the five year-old *Yfest* gave young people aged 16 and above a platform beyond school-based activities to express themselves through the urban arts – hip hop, music and graffiti. This year's dance mentorship programme *SixTeen Dance Challenge* featured *Project Prepix Asia*, a collective of Korean choreographers, who are arguably the most celebrated dance artists featured in the festival's line-up to date.

ENCOUNTERS WITH VISUAL ARTS

While the performing arts are our focus, the visual arts remain an indispensable part of a visitor's experience of Esplanade. Regardless of whether one is here to attend a performance, the art installations at the Concourse Steps, exhibitions in the Esplanade Tunnel, Jendela (Visual Arts Space) and Community Wall, as well as other sculptural works around the centre enable encounters with the arts at any time of the day.

Visitors to our Waterfront Promenade can now view **Makan Angin**, (literally, "eating wind" in Malay or "jiak hong" – "吃风" – in Hokkien) the latest addition to Esplanade's public sculptures made possible by a private donor. Made in bronze, the work depicts a family of five enjoying a day out at the old Esplanade waterfront. This was created by local sculptor Lim Soo Ngee, adding a touch of nostalgia to a promenade which still holds fond memories for many.

Our **showcase of Singapore artists** is at the core of our visual arts programmes. In FY14/15 some of the artists we worked with included Speak Cryptic who created *Minor*



Makan Angin, Visual Arts.

Cities, a 90-metre long hand-painted mural on citizens living in a fast-changing urban environment; Boedi Wijaja (*Path. 6, Unpacking my Library* 《书城》); Sarah Choo (*Waiting for the Elevator*); Choy Ka Fai (*Soft Machine: The Trailer Show*) who investigated the meaning and status of dance across Asia with 86 dance practitioners; Chen Sai Huan Kuan and Wang Ruobing (*Walking through Haw Par Villa*); and Jeremy Hiah (*Tales from Jalan Buang Hoe*).



Silence, Ari Bayuaji, Visual Arts.

Many of our exhibitions were also curated and held **in tandem with our ongoing festivals**, and we continued to engage many talented **artists from the region**. At the Concourse and the Theatre Street Cones, Tiffany Singh created *Revision of the Optics*, a colourful site-specific work made of cascading ribbons and bells that complemented our year end festivals – *Octoburst!*, *Kalaa Utsavam*, *Voices* and *Celebrate December*. Many visitors were drawn to the work and shared photographs of it on social media.

A concerted effort to resurface Singapore stories was evident in *Tales from Jalan Buang Hoe* where four Singapore stories were retold by local artist Jeremy Hiah through shadow puppetry, woodblocks, paintings, lego sets and sculptures for the period of our *National Day Celebrations*. We had the privilege to host one of Asia's leading contemporary artists, Indonesian artist Heri Dono at Esplanade. He worked with Jeremy Hiah to conduct shadow puppet workshops with young children from two voluntary welfare organisations. For *Octoburst!*, Heri Dono also created *Gate of Peace* depicting the White Tiger and the Green Dragon, a pair of mythological beasts which acted as guardians of East and West and framed the Theatre Street Arch entranceway to Esplanade Mall.

We continued our **partnership with Objectifs Centre of Film and Photography** to curate short films by local filmmakers which were screened at our centre's Basement 1 during different periods in the year. With the centre currently undergoing refurbishments to improve our visitors' experience, we will take a temporary break from the screenings, and plan for a new space to continue this programme.



National Day Celebrations 2014.



A Date with Friends 2014.

BRINGING ENJOYMENT AND PARTICIPATION IN THE ARTS FOR EVERYONE

Ensuring accessibility to the arts underlies all our programming efforts. We do this through the **non-ticketed performances** every evening at our Concourse, every weekend and public holidays at our Outdoor Theatre, as well as at festivals like *Flipside*, *National Day Celebrations*, *Celebrate December* and more. Notably, on the closing night of *Voices*, we organised a mass sing-along session at the Outdoor Theatre which received a warm response. In 2014, we reviewed our Concourse and Outdoor Theatre programmes to adopt more focused themes. This helped to draw in audiences to better understand and relate to the music ideas, genres and talents being presented.

Additionally, we also involved several community groups to perform at some of our festivals. For example,

at *A Tapestry of Sacred Music*, we showcased a range of local communities, including the Gurmat Sangeet Academy, the Hallelujah Singers, the Taoist Orchestra, and the Indian Muslim group Nurulhuda Islamic Ensemble. This allowed our audience to appreciate the diverse cultures and beliefs practised in Singapore.

Amidst all these efforts, our monthly *Beautiful Sunday* concerts in the Concert Hall topped the list in terms of audience response with eager members of the public forming queues more than an hour before the concert. Specifically for our senior audiences, our monthly *Coffee Morning & Afternoon Tea* performances, and the annual *A Date with Friends* festival, continue to enjoy an enthusiastic and loyal following.

UPLIFTING LIVES THROUGH THE ARTS

We have seen how the arts can inspire and make an impact. As such, this year we formed a **dedicated Community Engagement unit** in our Programming department to consolidate our efforts to better serve the less privileged in society through working with Voluntary Welfare Organisations (VWOs), and schools. We organised some 415 activities that reached out to 10,550 beneficiaries of VWOs. This year, we also launched *Touching Lives with the Gift of Arts*, to encourage individual and corporate philanthropy towards this cause.

Besides hosting VWO beneficiaries to performances, we brought 169 **art-based workshops** to many VWOs and schools located in the heartlands. For example, as part of our children’s festival *Octoburst!*, we engaged 40 young members from Sengkang Family Service Centre BASIC and Care Corner Student Care Centre through a two-session *wayang kulit* workshop with artist Heri Dono and Jeremy Hiah. We also worked with 12 VWOs such as Thong Teck Home and New Horizon Centre (Jurong) in a series of woodblock printing



Elderly participants at a Chinese drumming workshop in the lead-up to Huayi 2015.

workshops that culminated in a visual arts installation at the centre during *Kalaa Utsavam*. In the lead-up to *Huayi 2015*, we conducted eight Chinese drumming workshops for some 184 participants from various VWOs such as NTUC SilverACE (Bukit Merah), O’Joy Care Services and Whispering Hearts Student Care Centre.

“THE ELDERLY PARTICIPANTS WERE VERY HAPPY AND ENJOYED IT... IT WAS THEIR FIRST EXPERIENCE PLAYING THE BIG DRUM. THE WORKSHOP HELPS TO STIMULATE MEMORY, LISTENING, FOLLOWING INSTRUCTIONS AND HAND COORDINATION.”

Lua Chee Hong

Programme Executive, O’Joy Care Services, March 2015

To better engage youths through sustainable projects with community partners, we broke new ground this year with our *Footwork for Community* dance projects for some 35 at-risk youths. Beyond learning the physical dance steps, we introduced a counselling component whereby the counsellor used dance and movement as a tool to address the emotional, social and cognitive needs of these youths. We also introduced three new participative community singing projects for 22 elderly beneficiaries from PEACE-Connect Neighbourhood Link and 35 at-risk children from Beyond Social Services.



Footwork for Community, dance project for at-risk youth, 2014.



Sing Out Loud, a cappella singing project for the elderly, 2014.

“THE AVIVA FOOTWORK FOR COMMUNITY PROJECT WAS AN EXCELLENT PROGRAMME FOR OUR STUDENTS, MANY OF WHOM WOULD NOT HAVE THE OPPORTUNITY TO LEARN DANCE ON THEIR OWN...THROUGH THIS PROJECT, THEY FORMED A NEW GROUP IDENTITY, WITH NEW FRIENDSHIPS FORGED AND ANOTHER GROUP OF FRIENDS THEY CAN ‘GROW’ WITH, TURN TO, AND LEAN ON FOR SUPPORT WHEN THEY NEED”.

Linda Lee

School Counsellor, Shuqun Secondary School

LAUNCH OF ESPLANADE'S SG50 CELEBRATIONS



*Marina Bay Singapore Countdown 2015.
Photo by: Sam Chin*

The most significant community outreach, however, must be in working and celebrating with fellow Singaporeans as part of our activities for Singapore's 50th birthday, or what has come to be commonly referred to as SG50. The **Marina Bay Singapore Countdown 2015** ushered in Singapore's Golden Jubilee with a celebration that brought around

300,000 people together to reflect on our journey as a nation, and to look forward to the future with hope. Several new initiatives were added for the occasion: a giant figure "50" made of 5,000 red spheres was added to the wishing spheres installation in the Marina Bay; a video show including the countdown sequence to midnight was projected

on the façade of the Fullerton Hotel; and a community drumming project was introduced, led by drum master Riduan Zalani. The fireworks were choreographed to music produced by the late Iskandar Ismail, who had worked with young composer Julian Wong.



These Sacred Things at Jendela (Visual Arts Space).

As a start to Esplanade's year-long celebration of Singapore's 50th birthday, we commissioned *Dapunta Hyang: Transmission of Knowledge* by Zai Kuning (in collaboration with Mohamad Riduan), a striking installation exhibited at our Concourse Steps in early 2015. This work was based on a 13th century Phinisi vessel of Bugis–Makassar origin. Using more than 200 "wax treated" books, Zai imagined the arrival of the ship at the dock (Esplanade's Concourse Steps), and the unloading of its cargo, spilling precious knowledge from its ribs onto our "shores". On a poignant and more personal level, we organised *These Sacred Things*, a group exhibition at Jendela featuring 44 Singapore artists we have presented through the years, and who have grown with us. To inspire everyone to think about what we hold dear as we marked our nation's 50th birthday, the artists were invited to reflect on what is sacred to them and to present a work that best represents that. We were grateful that many of the artists attended the exhibition's opening, giving us the opportunity to reaffirm the precious and sacred relationships we have with them.

MOVING FORWARD



With the changes in the make-up of Singapore society, as well as people being more well-travelled, there is now an even more diverse range of interests and an increasingly sophisticated set of expectations among our community. At the same time, there is an even more critical need for the arts to heal the rifts in a more divisive social environment; to enable more meaningful and active ageing; as well as to inspire and uplift lives amidst the stresses of daily life in our fast-paced city. To continue serving our community through the arts, there is a need for us to stay tuned to trends, changing tastes and patterns, to respond swiftly and decidedly, and yet not compromise on the quality of our programmes.

For this, we will continue stepping up our efforts with international partners and Singapore artists in commissioning and producing new works that will speak to our times and leave a lasting legacy. In this regard, the local commissions, mentorship programmes for the new and budding voices in our arts scene, and the residencies that have continued or just been launched this year are indicative of the investments we will continue to make for our future. We will also be exploring greater

partnership with sponsors and local arts presenters (see chapter on Venue Partnership) to make possible more quality, diverse presentations that can appeal and attract new audiences to the arts.

We also look forward to our newly refurbished spaces—the new Festival Corner at our Concourse and a new Children’s Activity Area at Level 4—at Esplanade next year that will create new opportunities and new ideas for engaging our communities.

PROGRAMMING

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

OVERALL ACTIVITIES

2,371

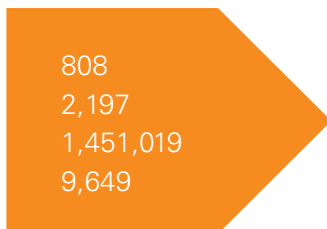
OVERALL ATTENDANCE

1,540,833

ESPLANADE PRESENTS

OVERALL

Productions
Activities
Attendance
Opportunities for Artist/Crew



TICKETED

Activities 409
Attendance 114,902

NON-TICKETED

Activities 1,788
Attendance 1,336,117

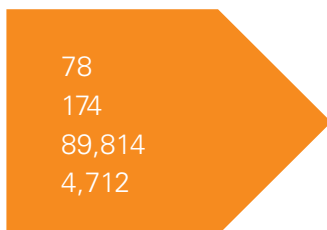
EXPLORATIONS

Talks/Workshops/Others 314
Attendance 27,098

COLLABORATION EVENTS

OVERALL

Productions
Activities
Attendance
Opportunities for Artist/Crew



TICKETED

Activities 149
Attendance 66,808

NON-TICKETED

Activities 25
Attendance 23,006

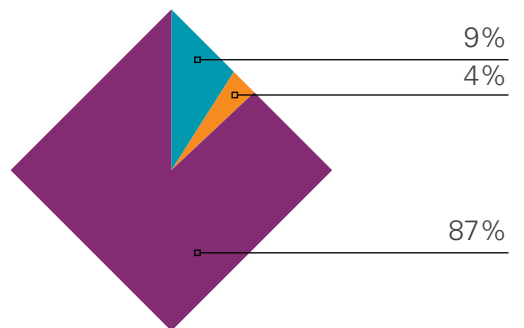
EXPLORATIONS

Talks/Workshops/Others 10
Attendance 960

PROGRAMMING

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

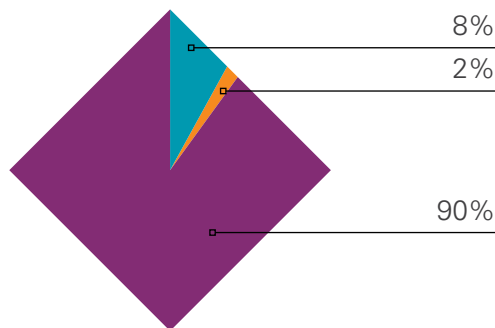
ARTISTS/CREW PROFILE



LOCAL	12,529
REGIONAL	1,325
INTERNATIONAL	507

VISUAL ARTS PRESENTATIONS

EXHIBITIONS 45 NO. OF DAYS 5,179



LOCAL ARTISTS	88
REGIONAL ARTISTS	8
INTERNATIONAL ARTISTS	2

COMMUNITY ENGAGEMENT ACTIVITIES

ACTIVITIES WITH SCHOOLS 92
(2,856 people)

ACTIVITIES WITH VWOs 169
(2,989 people)

HOSTING OF VWOs/
GRASSROOTS/COMMUNITY
PARTNERS TO EVENTS AT
ESPLANADE 154
(4,705 people)

TOTAL **415**
(10,550 people)

PROGRAMMES FOR THE YOUNG*

PLAYtime!

Number of Productions	3
Number of schools which attended <i>PLAYtime!</i>	129

TOTAL ATTENDANCE **13,472**

Feed Your Imagination (F.Y.I)

Number of Productions	9
Number of schools which attended <i>F.Y.I</i>	94

TOTAL ATTENDANCE **14,958**

*Excludes Limelight and other children-focused programmes presented as part of Esplanade's festivals and series.



Photo credit: Singapore Buddhist Free Clinic



Photo credit: Dream Academy®

VENUE PARTNERSHIP

As Singapore's national performing arts centre, Esplanade is not just another venue for hire. By working closely with our hirers and other partners to help them realise successful presentations, we are also supporting the development of our artists and Singapore's arts industry. We provide venue, production and marketing support for a wide range of presentations with commercial presenters, local artists and arts groups, corporate companies and community and school groups. Their diverse presentations add to the interesting mix of programmes which audiences can enjoy at Esplanade throughout the year, ensuring that we stay true to our vision of being a performing arts centre for everyone.

“EVERYTHING AT ESPLANADE IS WELL-MAINTAINED. THE STAFF IS ALSO VERY PROFESSIONAL AND WORKED ON OUR PRODUCTION AS IF IT WERE THEIR OWN. WE APPRECIATE THAT VERY MUCH AS IT MADE US FEEL VERY WELCOMED IN THE VENUE. WE LIKE IT HERE VERY MUCH, AND HOPE TO PERFORM AT ESPLANADE AGAIN!”

Peng Wan Jun
Producer of Pleasant Goat & The Big Big Wolf “Three Wishes”



Pleasant Goat & The Big Big Wolf “Three Wishes” by MediaCorp Vizpro.

Key hirers like Dream Academy®, Mediacorp Vizpro, Singapore Symphony Orchestra (SSO), Singapore Dance Theatre (SDT) and Singapore Lyric Opera (SLO) hold a special place in our heart as we work closely together every year to realise quality presentations. Dream Academy tickled audiences once again with their dose of humour during *Happy Ever Laughter* and *Dim Sum Dollies – History of Singapore*



*Photo credit: Dream Academy®
 Dim Sum Dollies – History of Singapore Part II by Dream Academy®.*

Part II at the Theatre. Classical music lovers were treated to spectacular SSO performances featuring Vladimir Ashkenazy, Renaud Capuçon and Krystian Zimerman amongst others. SDT presented a company premiere, *Don Quixote*, about the heroic adventures of an aged yet inspired knight and his devoted squire, as well as the ever popular *Sleeping Beauty*. We also followed the adventures of a rich widow and her countrymen’s

quest to find her a “right” husband in SLO’s *The Merry Widow*. MediaCorp Vizpro presented dynamic piano duo, Anderson & Roe at the Concert Hall and a Chinese children’s programme, *Pleasant Goat & The Big Big Wolf “Three Wishes.”*



Underwater photographer David Doubilet in *Coral, Fire & Ice* as part of National Geographic Live! by Sundance Company Pty Ltd.

We are proud to have hosted *National Geographic Live!* in Singapore for the first time. Presented by **Sundance Company Pty Ltd**, the Singapore Speaker Series saw underwater photographer David Doubilet delighting and inspiring us in *Coral,*

Fire & Ice. In addition, adventure filmmaker Bryan Smith had the audience at the edge of their seats with his tales in *Extreme Adventure on the Edge: Vertical Feats and the Man Who Can Fly*.



Post-show meet-and-greet session with the cast of *A Midsummer Night's Dream* presented by ABA Productions, Diva Productions and Shakespeare's Globe at Esplanade Theatre.

Also for the first time, we welcomed Shakespeare's Globe Theatre at the Esplanade Theatre with their presentation of *A Midsummer Night's Dream*. This dazzling production with renaissance costumes and staging

work was brought to Singapore audiences by **ABA Productions, Diva Productions and Shakespeare's Globe**.

DEVELOPING YOUNG TALENTS

In FY2014/15, Esplanade initiated a scheme to provide greater marketing support and preferential rental rates to a select group of young talented and professional musicians in Singapore for their recitals at Esplanade. We recognise that such presentations are integral to their continued artistic growth and are proud to have contributed to their development.

“AS A CONTEMPORARY ENSEMBLE THAT FOCUSES ENTIRELY ON CREATING CONCERTS OF ORIGINAL MUSIC AND CONCEPTS, IT IS A CONSTANT CHALLENGE WORKING WITH LIMITED RESOURCES TO EXPERIMENT, EXPLORE AND DEVELOP NEW WORKS. ESPLANADE HAS BEEN EXTREMELY SUPPORTIVE OVER THE YEARS AS A PLATFORM FOR OUR MUSIC AND THE NON-PROFIT RATES SCHEME IS ANOTHER GREAT EXAMPLE OF HOW IT IS CONSTANTLY LOOKING AT HOW IT CAN HELP INDEPENDENT ARTISTS/ENSEMBLES LIKE OURSELVES TO MAKE OUR IDEAS A REALITY.”



Photo credit: Teh Ting Ting
Land with No Sun by Tze n Looking Glass.

Tze Toh
Music Director, Tze n Looking Glass



The Final Countdown by Budak Pantai.

BRINGING YOU QUALITY PROGRAMMES

In partnership with hirers and sponsors, we were able to continue bringing quality and accessible programmes to serve different communities in Singapore. *The Final Countdown* by Singapore group Budak Pantai was a successful first

time partnership with **19Sixtyfive Pte Ltd**. In their swansong show at our Concert Hall, the five-member vocal group performed to full houses for two nights and thrilled everyone with their unique brand of stand-up comedy and a cappella.

With presenting sponsor, **Ngee Ann City**, we brought back Portland, USA's "little orchestra", Pink Martini, who wow-ed audiences during two sell-out nights with their infectious rhythms and colourful instrumentation. In addition, with the generous support of Mr Stephen CuUnjieng, we were able to present an intimate recital by Taiwanese-born American pianist, Jenny Lin.

A CENTRE FOR MANY OCCASIONS

It was heartwarming to have worked alongside **Singapore Buddhist Free Clinic** and **The Assisi Hospice** on their fundraising events, *Yellow River Cantata & Butterfly Lovers Concerto* and *Vocaluptous – Love Laugh Live* respectively. Many smiling faces were seen at the end of the performances with patrons having enjoyed the programmes and their experience

made more meaningful because of their contribution to worthy causes.

As the national performing arts centre, we are also an aspirational performance venue for schools and educational institutions. While many of these events are attended by their own communities only, we believe that it is important to provide the

platform for young talents to express themselves. The teachers and staff involved in such presentations also acquire valuable skills and knowledge in the process, guided by our professional technicians and stage managers on show production, and by our Customer Services team on concert etiquette and front-of-house best practices. We were especially



Yellow River Cantata & Butterfly Lovers Concerto, a fundraising concert by Singapore Buddhist Free Clinic.



C'est La Vie VIII – Turning Points, 60th anniversary concert by Siglap Secondary School.

pleased to have hosted many milestone celebrations by schools such as **Siglap Secondary School's** 60th anniversary concert, *C'est La Vie VIII – Turning Points*; **Commonwealth Secondary School's** 50th anniversary concert, *Rhapsody of Colours*; and **Regent Secondary School's** 15th anniversary concert, *OPUS VII*.

Our iconic architecture and prime location within the Marina Bay makes Esplanade an exciting venue for corporate events, offering unique experiences that are unparalleled. **UBS AG** presented a one night only private concert at Esplanade Theatre for their clients, featuring homegrown talent Tanya Chua.

“EACH TIME I WATCHED A CONCERT AT THE ESPLANADE THEATRE, I WOULD BE SPELLBOUND BY THE GRANDEUR OF THE THEATRE, ENVIED THE ARTISTS AND WISHED IF ONLY SIGLAP SECONDARY COULD PRODUCE A SHOW AT THIS WORLD CLASS ARTS VENUE. THE DREAM CAME TRUE WHEN THE SCHOOL STAGED... [A PERFORMANCE] IN CONJUNCTION WITH OUR SCHOOL'S 60TH ANNIVERSARY CELEBRATIONS. WITH LITTLE THEATRE EXPERIENCE, A GROUP OF US, TEACHERS BY PROFESSION, HAD TO DON MANY NEW AND UNKNOWN HATS. THE DAUNTING AND UNFAMILIAR TASKS WERE MADE MANAGEABLE THANKS TO THE PROFESSIONAL AND THOUGHTFUL GUIDANCE BY ESPLANADE. THE JOURNEY WAS NOT WITHOUT ROADBLOCKS BUT AT EACH ROADBLOCK THE ESPLANADE TEAM NOT ONLY TOOK CARE TO EXPLAIN WHY THINGS CANNOT BE DONE THE WAY WE WANTED BUT ALSO TOOK THE TROUBLE TO SUGGEST ALTERNATIVES AND GAVE SUGGESTIONS FOR IMPROVEMENT WITHOUT COMPROMISING STANDARDS AND SAFETY. THE OUTCOME OF THIS JOURNEY WAS A ONCE IN A LIFETIME OPPORTUNITY FOR THE YOUNG ARTISTS FROM A NEIGHBOURHOOD SCHOOL LIKE OURS TO PERFORM AT A WORLD CLASS THEATRE AND A MILESTONE EVENT WITH RICH LEARNING EXPERIENCES FOR THE SCHOOL.”

Tharmendra Jeyaraman

Head of Department, Siglap Secondary School, Producer, C'est La Vie VIII



Photo credit: Dream Academy®
History of Singapore Part II by Dream Academy®.



C'est La Vie VIII – Turning Points by Siglap Secondary School.



Post-show autograph signing by David Doublet following National Geographic Live! Coral, Fire & Ice.

MOVING FORWARD

Our hirer's activities in FY2014/15 were down by 28% over the previous year. Part of this was due to the five-month closure of our Theatre for an automated fly system upgrade which enables us to better serve increasingly sophisticated productions and audiences.

The reduction in activity level is also reflective of a nation-wide trend in the performing arts industry which saw a peak in 2011 when the Integrated Resorts were opened. With new

venues opening in 2015 at Capitol Theatre and Mediapolis@one-north, we will face even greater competition and downward pressure on income from venues and events.

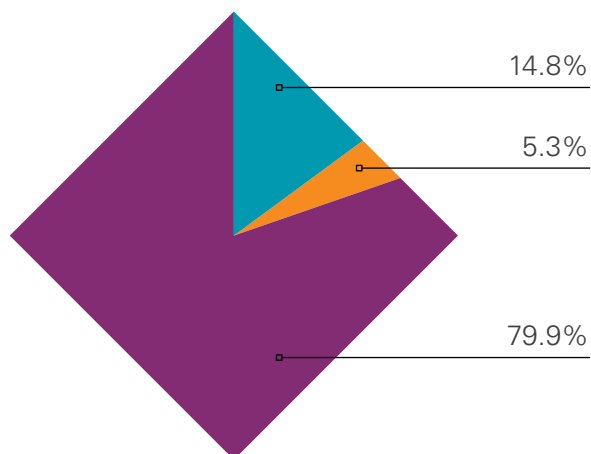
This is not unexpected and we have reviewed our policies and processes to encourage more events and better support to our hirers and partners. Whilst we look to provide more value for our hirers and other partners especially in the areas of marketing and production services, we are also

reviewing our rental charges in the face of rising operational costs. Even so, we remain guided by our social and cultural mission and will put in place necessary schemes to help arts and community groups whilst ensuring financial viability.

VENUE PARTNERSHIP

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

HIRERS' AND PARTNERSHIP EVENTS (ALL VENUES)



ARTS GENERAL	227
SCHOOLS & COMMUNITY	42
PRIVATE	15

TOTAL NUMBER OF EVENTS

284

HIRERS AND PARTNERS

No. of Hirers & Partners	112
No. of Productions	179

VENUE UTILISATION* – CONCERT HALL AND THEATRE

CONCERT HALL

Utilisation **76%**

Ticketed & non-ticketed performances
Attendance

151
175,022

THEATRE

Utilisation **74%**

Ticketed & non-ticketed performances
Attendance

93
111,309

*Includes Esplanade Presents, collaborations and hirers' events



DEVELOPMENT

Organisations and individuals who believe in and give to Esplanade form a crucial pillar of support for the centre. We present an annual line-up of ticketed and non-ticketed programmes across different genres in order to serve our diverse audiences and our earned income alone will never be sufficient to sustain the depth and breadth of our activities.

Our heartfelt gratitude, therefore, goes to our 53 sponsors and donors who gave a total of \$5.6 million to Esplanade in FY2014/15, contributing towards our efforts to touch lives through the arts.



Make a
Difference

BRINGING THE ARTS TO THE UNDERSERVED

We believe that the arts can uplift spirits and it has the power to transform lives. To encourage individual and corporate philanthropy, we launched *Touching Lives with the Gift of Arts* in November, a donor's programme which enables like-minded individuals and organisations to give towards our efforts to make the arts accessible to underserved communities. Through the generous support of our donors, we were able to host 118 community visits that included opportunities for 3,513 young and old beneficiaries of various Voluntary Welfare Organisations (VWOs) to enjoy a performance at Esplanade in FY2014/15.

In January, together with **Lotto Carpets Gallery**, we organised two carpet auctions to raise funds for our Community Engagement programme. The total amount raised was \$100,000. This is one of a series of fundraising activities that we plan to roll out in the coming years.

REACHING OUT TO YOUTHS

Keppel Nights is Keppel Corporation's arts outreach programme which was re-launched

as a partnership with Esplanade in 2013. The programme, which aims to develop an appreciation for the arts among students of heartland schools, is into its second year and has since provided almost 4,000 students from 40 schools with the opportunity to experience an *Esplanade Presents* performance. As part of our efforts to continually refine the programme to provide a good arts experience for the schools, a *Keppel Nights* meet-the-teachers session was organised in February. The session was held at our Recital Studio and allowed us to share upcoming performances in 2015 and to receive feedback from teachers on their experience with *Keppel Nights* thus far. It was a positive session and a teacher shared that the *Keppel Nights* programme provided many of her students with their first arts experience at Esplanade.



Students attending a *Keppel Nights* programme at Esplanade.

LOCAL CHAMPIONS OF THE ARTS

Even though arts and cultural sponsorship and philanthropy are still finding its way in Singapore, we are grateful that many local organisations and individuals have come forward as champions of the arts since the centre opened in 2002. More heartening for us, are the donors and sponsors who have been steadfast in their commitment towards the arts and Esplanade, and who have journeyed with us through the years.



Esplanade's Concourse transformed into the Café 21 Living Room during Jazz in July 2014.

Viz Branz, Esplanade's Lifestyle Sponsor, is a long-term sponsor of Esplanade. Since 2010, the company has associated Café 21, GoldRoast and Capparoma, its different 3-in-1 coffeemix brands, with various Esplanade programmes. The company believes that associating and aligning its brands with the arts helps to differentiate and to elevate the brands in the competitive consumer goods

industry. To activate its sponsorship of Esplanade's programmes in FY2014/15, we worked with Viz Branz to come up with several programme-related activities. Café 21 sponsored our *Jazz in July* series which presents month-long free jazz performances, as well as our Concourse music programmes themed *All Things New* to mark the New Year in January. The Esplanade Concourse was



Mr Soh Puay Khong, Chief Operating Officer of Viz Branz, sounding the gong to mark the start of Esplanade's Moonfest 2014 Lantern Walkabout.

transformed into a cosy space named the Café 21 Living Room during these programmes, with Café 21 branding prominently displayed at the venue. As part of *Moonfest – A Mid-Autumn Celebration 2014*, GoldRoast sponsored traditional Chinese cellophane lanterns which were given out during the festival. Mr Soh Puay Khong, Chief Operating Officer of Viz Branz was also invited to sound the

gong to signal the start of *Moonfest's* annual Lantern Walkabout at our Forecourt. *Huayi – Chinese Festival of Arts'* audiences were delighted when presented with specially packaged giveaways of GoldRoast coffee samples after shows.

“TAI SUN BELIEVES IN THE VALUE OF ENRICHING OUR SOCIETY. WE ARE KEEN SUPPORTERS OF PROGRAMMES THAT STRENGTHEN COMMUNITIES AND BUILD A CULTURALLY RICH SOCIETY.

ESPLANADE’S OCTOBURST! FOSTERS THAT CULTURAL APPETITE IN A MOST IMPORTANT AUDIENCE — THE YOUNG. WE ARE PROUD TO BE A PART OF SUCH A PROGRAMME.”

Mr Winston Lim

Director, Tai Sun (Lim Kee) Food Industries Pte Ltd



Audiences receiving Tai Sun goodies at Octoburst! 2014.

Three generational family business Tai Sun’s brand ethos is “Goodness in Everything” and this is perfectly encapsulated in our annual *Octoburst! – A Children’s Festival*, which the company sponsored. The festival coincides with Children’s Day each year and its programmes encourage the young to discover, play and create through the arts. *Octoburst!* audiences were treated to Tai Sun goodies as packets of peanuts and potato chips were given out during the festival.



Mr Ho Nai Chuen, Managing Director of On Cheong Jewellery with Huayi 2015 artist Olivia Ong.

As one of Singapore’s oldest jewellers, **On Cheong Jewellery** is a strong supporter of Singapore heritage. In celebration of Singapore’s 50th birthday, the brand supported homegrown music talent Olivia Ong’s first concert in our Concert Hall as part of *Huayi – Chinese Festival of Arts* in February. The concert marked the homecoming of the artist, who was first talent-spotted at Esplanade in 2008.

“A PERSON WHO DARES TO DREAM WILL REAP THE BENEFIT IN FUTURE, A CONCERT HALL WILL BE A WHITE ELEPHANT WITHOUT THE SUPPORT OF OUR VERY OWN SINGAPOREANS.”

Mr Ho Nai Chuen

Managing Director, On Cheong Jewellery



Esplanade visitors viewing the Büffel Art Project exhibition at Esplanade's Concourse.

Braun Büffel, a leather goods brand with a 127-year legacy believes that the arts and craftsmanship go hand-in-hand. The brand which has been a Supporting Sponsor of Esplanade's *da:ns festival* since 2006, initiated its own inaugural Büffel Art Project last year to support and showcase aspiring artists. The brand decided to exhibit the 100 artworks which were created by artists involved in the project at Esplanade's Concourse between May and June, giving our visitors the opportunity to view and appreciate the whimsical and quirky works of art.

COUNTING DOWN TO SINGAPORE'S GOLDEN JUBILEE WITH THE COMMUNITY

The *Marina Bay Singapore Countdown (MBSC) 2015* presented jointly by Esplanade and the Urban Redevelopment Authority (URA) on 31 December was particularly significant as it was to usher in the start of Singapore's Golden Jubilee celebrations. It was especially meaningful for us to have two Singapore companies support us in bringing the event to about 300,000 people.



Staff of Great Eastern Life helping the beneficiaries of various Voluntary Welfare Organisations pen their wishes on wishing spheres during MBSC 2015.

The Great Eastern Life Assurance Co Ltd came on board to support MBSC's wishing spheres this year, a tradition where the community is invited to pen their hopes and wishes for Singapore and the New Year on spheres which are set afloat in the Marina Bay. With the organisation's support, we were able to add a special element for the initiative to mark this special year for Singapore, adding 5,000 red spheres which formed a giant figure '50' in the typically all-white installation in the Bay.

"THIS PARTNERSHIP PROVIDED US AN EXCELLENT PLATFORM TO CELEBRATE SINGAPORE'S HISTORIC MILESTONE TOGETHER WITH THE COMMUNITY AS WELL AS THE OPPORTUNITY TO REDEDICATE OUR COMMITMENT TO PROVIDE FOR THE INSURANCE NEEDS OF ALL SINGAPOREANS."

Dr Khoo Kah Siang,
CEO (Singapore), Great Eastern Life Assurance Co Ltd



3D projection on the façade of the Fullerton Hotel as part of the Marina Bay Singapore Countdown. (Photo credit: Bryan van der Beek)

The Fullerton Heritage — a dining and hospitality precinct along the Marina Bay waterfront — also lent their support for the event. As part of its support, a 3D projection depicting key milestones in Singapore’s

development and titled “Reflections of our Past, Present and Future” was featured on the façade of the Fullerton Hotel nightly, in the lead-up to MBSC and as a prelude to the actual countdown on New Year’s Eve.



Left to right: Teahouse actor Liang Guanhua, Esplanade donor Mr David Liao, Esplanade CEO Benson Puah, Teahouse director Lin Zhaohua and Esplanade Assistant CEO Yvonne Tham.

ONE MAN'S STRONG SHOW OF SUPPORT FOR THE ARTS

In FY2014/15, Mr David Liao, a long-time supporter of the arts and Esplanade made a personal donation to support Esplanade's efforts to bring the Chinese theatre classic *Teahouse* to Singapore. This was the first time we had received such a substantial sum from an individual

donor and Mr Liao's support was crucial in enabling our presentation of the production. The production was warmly anticipated and received by members of the press and the public. While Mr Liao's generosity is unprecedented as far as individual donations go, we hope that his decision will plant the seed for greater arts philanthropy in Singapore.

"IF YOU LOOK AT OUR SG50 CELEBRATIONS AND THE 50 YEARS IN TEAHOUSE — ON THE ONE HAND YOU HAVE 50 YEARS OF A COUNTRY'S DEVELOPMENT AND GROWTH, ON THE OTHER HAND, YOU HAVE A SOCIETY STILL STRUGGLING AFTER 50 YEARS. I THINK IT'S A GOOD TIME TO BRING IN THIS PRODUCTION, TO SHOW THAT SINGAPORE'S ACHIEVEMENTS TODAY DID NOT NECESSARILY COME EASY. SO I HOPE A PLAY LIKE THIS IN SINGAPORE WILL REMIND US, WHETHER THE OLDER OR YOUNGER GENERATION, THAT WE SHOULD NOT TAKE OUR 50 YEARS OF DEVELOPMENT FOR GRANTED."

Mr David Liao
Esplanade donor

WIDE-RANGING CORPORATE SUPPORT FOR THE ARTS

Beyond the support we received from the local corporate sector, we are also grateful to have those in Singapore's wider corporate community who believe in our cause.

In FY2014/15, we welcomed **Mitsubishi Electric** on board as a first time sponsor of the arts. In line with its commitment to do good for the environment, the company supported *Planet Earth in Concert*, a performance which featured a screening of the BBC's famed documentary series, set to a score performed live by the Singapore Symphony Orchestra.



Guests of Patek Philippe at Esplanade for the London Symphony Orchestra's concert.

Luxury watch brand **Patek Philippe** has been a stalwart of the arts and Esplanade since 2003 and it was fitting that the brand kicked off its 175th Anniversary celebrations at Esplanade during the concert by world-renowned conductor Valery Gergiev and the London Symphony Orchestra. Guests of Patek Philippe were hosted to a cocktail reception and to the orchestra's performance at our Concert Hall. Members of the Patek Philippe management team were introduced to Maestro Valery Gergiev and pianist Denis Matseuv at a special luncheon before the performance, and the team was also invited to the exclusive post-show artist party.



Dance students at a special Stuttgart Ballet masterclass sponsored by S-One.

S-One, an organisation which promotes trade and cultural exchange between Stuttgart and Singapore by providing a network and a "virtual bridge" for arts and culture, education and business, found it a perfect fit when they came on board as the exclusive sponsor for Stuttgart Ballet's *Onegin* under the *da:ns* series. With S-One's support, we were also able to organise a special masterclass conducted by a member of Stuttgart Ballet for students of School of the Arts and Nanyang Academy of Fine Arts, giving our young dance talents the opportunity to learn from one of the world's finest.

GROWING ARTS SPONSORSHIP & PHILANTHROPY IN SINGAPORE

Looking ahead, we will continue to face challenges in the area of sponsorship with corporations tightening their marketing spend and increased competition from other charitable causes and venues. However, we believe that arts and cultural sponsorship and philanthropy will gain traction among organisations and individuals as our society matures and more people experience and recognise the ability of the arts to touch lives and to bridge communities.

To further catalyse this, we will focus on strengthening our relationships with multi-national corporations (MNCs) and small and medium enterprises (SMEs) and refine our value proposition to the individual needs of each sponsor, particularly those that have been long term supporters of Esplanade. In addition, we will also explore how to increase philanthropic giving from individuals supportive of Esplanade's mission and activities and building better relationship with these individuals.

DEVELOPMENT

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

TOTAL NUMBER OF SPONSORS AND DONORS

TOTAL **53**

TOTAL AMOUNT OF SPONSORSHIPS AND DONATIONS

PROGRAMME RELATED **\$5,570,421**

Sponsorships	\$5,077,651
Cash Donations	\$450,582
In-Kind Sponsorships	\$42,188

VIP BOX SPONSORSHIP \$82,150

TOTAL **\$5,652,571**



MARKETING COMMUNICATIONS

The Marketing Communications department informs and engages the wider community and stakeholders such as the media and public agencies about Esplanade's programmes and role as a cultural institution. We also seek to grow understanding of the arts, raise the profile of artists whom we support, and enable everyone to experience the arts via the stories, bite-size information or even videos that we share through the web, social media, publications and around the centre.



ENHANCING THE ESPLANADE EXPERIENCE

As the centre begins to refresh its physical space and facilities, the Marketing Communications team also embarked on projects to enhance the customer touchpoints through several initiatives such as a revamp of the Esplanade website as well as onsite media spaces to better engage and enhance overall customer experience.

Through the use of new technologies, we aim to better connect with our customers with more relevant content — whether they are browsing our

website for information, or when they visit the centre.


To be launched in the coming year, the new Esplanade website will feature a more intuitive design and navigation, offering a better browsing experience across different desktop and mobile devices. It would also create more convenience for online ticket purchase, with the integration of SISTIC's ticketing platform into the new website.

To create a better sense of arrival and visitor experience, new digital screens will be installed at different locations around the centre, to provide patrons with useful information to enhance their visits. New media spaces will also be created to highlight upcoming events that patrons can look out for.












TICKET HOLDER PRIVILEGES

Flash your ticket to enjoy up to 15% savings at Esplanade Mall.

**15% OFF**

- dining
-  **BOOKS & CRANNY**
#03-02
 -  **GRAND PAVILION RESTAURANT**
#02-27/29
 -  **MIRCHI – TASTE OF INDIA**
#02-23
 -  **PAST 2 PRESENT**
#02-14
 -  **KENKO WELLNESS SPA**
#02-21



10% OFF

- dining
-  **CHOCZ.**
#02-15
 -  **HARRY'S @ ESPLANADE**
#01-05/07
 -  **MISCHIEF AMERICAN STREET FOOD**
#01-10/12
 -  **ORGO**
#04-01, Roof Terrace
 -  **TOMO IZAKAYA**
#01-09
- retail
-  **MAESTRO GUITARS & UKULELES**
#02-02
 -  **MOCHA**
#02-10
 -  **NAMBÉ**
#02-05
 -  **POSTER HUB**
#02-17
 -  **THE BAND WORLD**
#02-08
 -  **TONG MING XI GALLERY**
#02-06

5% OFF

- retail
-  **GOODGOODS**
#02-13

PRE- & POST-SHOW MENUS AVAILABLE AT THESE OUTLETS

- dining
-  **BAROSSA**
#01-11
 -  **ORGO**
#04-01, Roof Terrace



TERMS AND CONDITIONS

Valid till 31 Mar 2016. Not applicable with other promotions, discounts, vouchers and offers by credit or privilege cards.

Ticket stubs presented must be for shows in Esplanade – Theatres on the Bay and used on the day of the performance. Prices indicated may be subject to service charge and prevailing government taxes. Management reserves the right to amend any promotional terms and conditions without prior notice. Merchants' terms and conditions apply.



Visit www.esplanade.com/ticketholder or scan QR code for more details. Information correct at time of print.

8 Raffles Avenue, Singapore 038802 | Tel: 6291 8377 | Co. Reg. No: 199295206G
www.esplanade.com  EsplanadeSG  EsplanadeSingapore #esplanade

A refreshed visual identity for the Esplanade brand

STRENGTHENING ESPLANADE'S VISUAL IDENTITY

Esplanade's visual identity has also been refreshed, to reinforce *Esplanade Presents* as a unifying mark that audiences can identify with for the range of festivals, series and programmes that are presented by or in collaboration with Esplanade.

We worked with an appointed agency to develop the brand applications to strengthen the Esplanade brand presence and positioning. Brand templates for use on print and digital formats were created, allowing users to maintain the integrity of the master brand while facilitating adherence to new brand guidelines.

This is applied across all collaterals and website of our corporate, *Esplanade Presents* and collaboration performances. The brand is also implemented within the centre, such as on signage and our various digital media screens.

To deepen the Esplanade brand, the editorial team has also crafted brand stories for Esplanade to reinforce our vision and mission amongst our colleagues and external stakeholders. These stories are featured on our website and in the quarterly *What's On* publication and themed according to our SG50 celebrations, our festivals and programme series.



ENGAGING AN INCREASINGLY CONNECTED AUDIENCE

Recognising that many these days choose to interact and to obtain information online, we launched our official [Esplanade – Theatres on the Bay Facebook Page](#) and [Instagram account](#) in FY2014/15.

With these two social media channels, we are able to provide the latest happenings and updates to an international social media audience about Esplanade’s wide range of activities and initiatives and the many inspirational and heartwarming arts

experiences that our audiences have, through their desktop computers and mobile devices.

Our popular complimentary quarterly event guide *Esplanade Diary* received a makeover, and is now known as *Esplanade What’s On*. The publication now exists in a slightly wider format that allows for larger images and more expansive layouts while still remaining a handy booklet, of which 100,000 copies are distributed to more than 1,000 points around the

island every quarter. *Esplanade What’s On* also began life as a digital flipbook accessible easily on our website, greatly increasing its potential reach beyond Singapore. All these developments result in an enhanced browsing and reading experience for people looking for a great arts experiences at Esplanade.

ENGAGING THE MEDIA



“OUR ‘CULTURAL LAYER’ HAS, IN THE PAST TWO DECADES, BEEN WELL TENDED TO. SINCE 1990, THE GOVERNMENT HAS SPARED NO EXPENSE IN POSITIONING SINGAPORE AS A GLOBAL CITY FOR THE ARTS AND A CREATIVE INDUSTRIES HUB. TODAY, A RICH ARRAY OF ARTS AND CULTURAL ACTIVITIES ARE AVAILABLE. IN THE FIRST QUARTER OF THIS YEAR, THERE WAS ART STAGE SINGAPORE, MOSAIC MUSIC FESTIVAL, HUAYI – CHINESE FESTIVAL OF THE ARTS AND THE OFFICIAL OPENING OF THE NATIONAL DESIGN CENTRE... SINGAPORE HAS LONG SHED ITS REPUTATION AS A CULTURAL DESERT.”

Dr Hoe Su Fern

Research Fellow at the Institute of Policy Studies, National University of Singapore, TODAY, 3 April 2014

The support that we receive from our media partners is invaluable in helping us to gain wider understanding of Esplanade’s vision and mission, as well as generate interest in our programmes. In FY2014/15, we conducted 496 media activities and garnered a total of 5,623 articles, with coverage equal to \$19.1 million in advertising value.

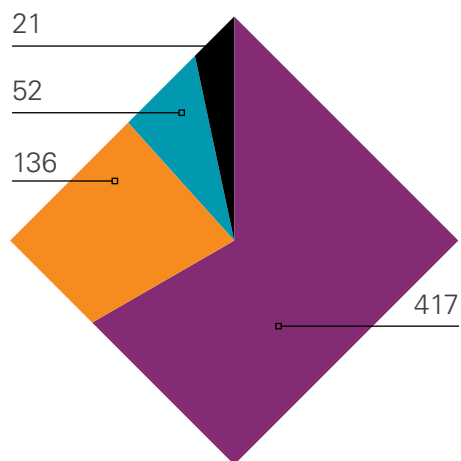
Esplanade’s role as a cultural institution that goes beyond being a performing venue to connect Singapore’s diverse communities through the arts and develop capabilities for the arts industry was evident in the media reports obtained in FY2014/15.

“WHILE OTHER ORGANISATIONS MAY BE PREPARING AMBITIOUS, BIG-BUDGET EVENTS, SINGAPORE’S NATIONAL ARTS CENTRE IS BURROWING DEEP INTO THE ARTS LANDSCAPE TO DREDGE OUT FORGOTTEN TREASURES AND DISCARDED GEMS.”

Helmi Yusof

*The Business Times, 7 November 2014
(on Esplanade’s programmes for SG50 in 2015)*

BREAKDOWN OF KEY MESSAGES CARRIED IN MEDIA COVERAGE



- ◆ Esplanade is a performing arts centre for everyone; offers a diversity of programmes
- ◆ Apex of Arts Excellence (National)
- ◆ Agent for Social Transformation (Community)
- ◆ Leader in performing arts (International)

Esplanade’s top three key message hits in FY2014/15:

1. **Esplanade is a performing arts centre for everyone; offers a variety of programmes**
Esplanade helps to develop capabilities to meet industry needs
2. **Esplanade is at the apex of arts excellence**
Esplanade strengthens sense of identity and connects diverse communities with Singapore’s multi-cultural heritage
3. **Esplanade is an agent for social transformation**
Esplanade helps to develop capabilities to meet industry needs

KEY MEDIA HIGHLIGHTS

Reports about Esplanade’s year-long line-up for SG50 highlighted that Esplanade would be working with Singapore artists to present programmes to inspire the community. Media interest was particularly strong for *The Studios: fifty*, a special season of Esplanade’s annual theatre series which would celebrate Singapore’s rich theatre history by featuring 50 significant works.

While news about Esplanade’s first full-year operating deficit in FY2013/14 was carried in the mainstream press, reports were balanced and factual. The reports gave an overview of the factors which contributed to the deficit



including a decrease in sponsorship and venue hire income but also mentioning the increase in Esplanade’s ticketing income. All the reports also carried quotes from Esplanade CEO Benson Pua, emphasising Esplanade’s social and artistic goals which go beyond the purely financial. The article in *The Straits Times* also included a quote from arts impresario Robert Liew, who said “Hopefully it is an indication of a greater investment in artistic development. Is it not better to incur a financial deficit than an artistic deficit?”

Marina Bay Singapore Countdown 2015 received strong local and regional media coverage, particularly because it ushered in the start to Singapore’s Golden Jubilee. Many reports included photo coverage of the giant figure “50” made up of wishing spheres in the Marina Bay.



Finally, we were honoured to be awarded the Best Arts Space in I-S Magazine’s 19th Readers’ Choice Awards.

“AND THE WINNER [OF BEST ARTS SPACE] FOR ANOTHER YEAR IS ESPLANADE – THEATRES ON THE BAY, WHICH CONTINUES TO WIN LOCAL HEARTS WITH ITS MIX OF BIG-DEAL AND INTIMATE PROGRAMMING.”

I-S Magazine
23 October 2014

MARKETING COMMUNICATIONS

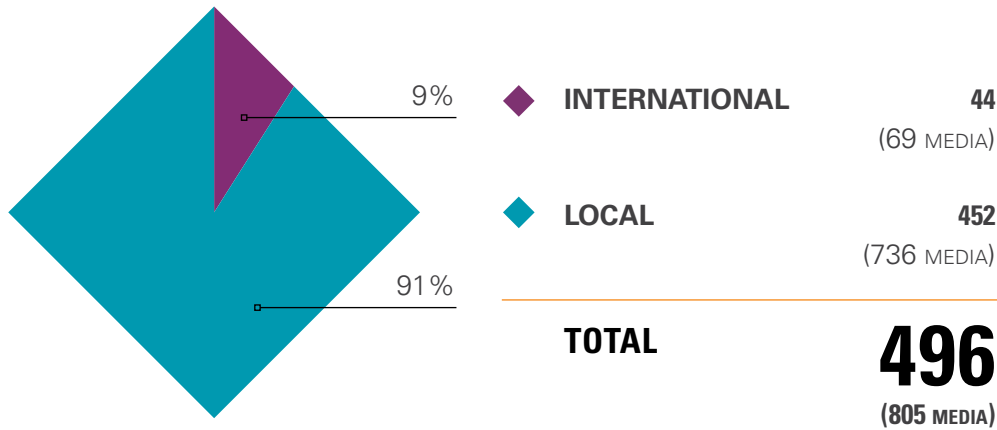
FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

MEDIA ACTIVITIES

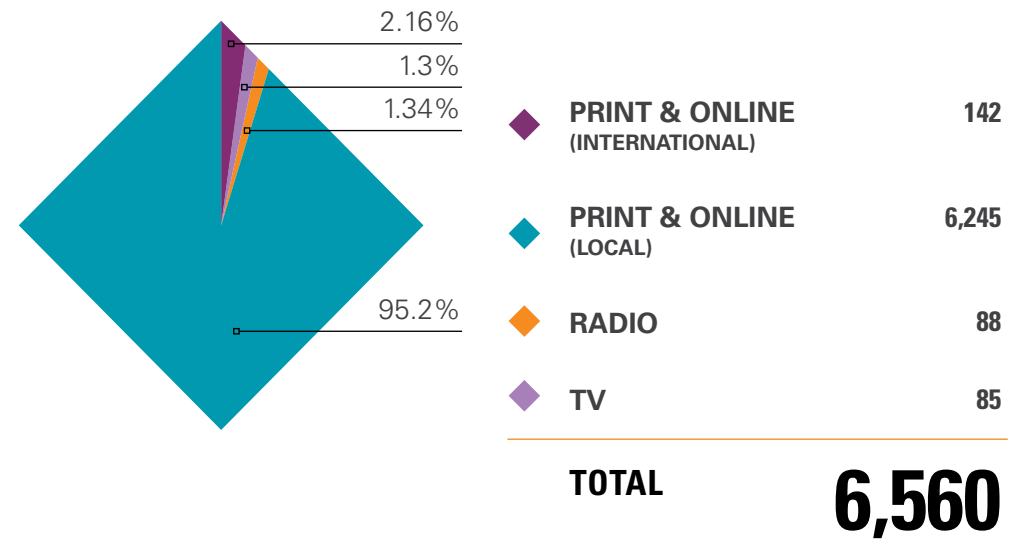
MEDIA ADVERTISING VALUE

\$19.1 million

OVERALL MEDIA ACTIVITIES



OVERALL MEDIA CLIPS





HOSPITALITY & SERVICES GROUP

A positive arts experience often goes beyond the quality of a performance. From the warmth of the staff, to the cleanliness, safety, convenience and comfort of the physical environment, it is also the intangible attributes which contribute to a good experience that keeps audiences coming back for more. It is similarly these qualities which make performing at Esplanade a memorable one for artists.

The Hospitality & Services Group (HSG) — comprising the Customer Services, Ticketing, Security, Logistics, Housekeeping, Merchandising and the Esplanade Mall teams — drives our efforts to ensure that we offer our artists, patrons and visitors the best possible experience Esplanade has to offer.

CUSTOMER SERVICES

"JASON IS A SWEET AND PLEASANT USHER WHO MAKES A DISTINCTIVE DIFFERENCE TO THE AMBIENCE."

Tan Seng Huat
Esplanade patron



Our Customer Services team is often the first point of contact for all who visit Esplanade. With the growing number of performing venues in Singapore, it has become more important than ever for Esplanade to set ourselves apart by delivering the highest possible standards of service.

Training continues to be a key thrust in our efforts to serve an increasingly sophisticated and demanding audience and we continue to invest in both our full-time and casual teams to keep them current with the tools, information and skills necessary to carry out their jobs.

The team has also been closely involved in the ongoing Additions & Alterations projects around the centre as many of the initiatives serve to enhance the visitor experience at Esplanade.

"I AM SLIGHTLY DISABLED AND WALK WITH A ROLLATOR. YOU HAVE AN EXCELLENT CUSTOMER SERVICES TEAM, WITH VERY HELPFUL ASSISTANTS WHO ACCOMPANIED ME FROM THE TAXI ARRIVAL, TO MY SEAT."

Dr. Ina K Gunston
Esplanade patron



"THE TOUR HAS BEEN INFORMATIVE AND INTERESTING. EDITH OUR TOUR GUIDE, HAS BEEN HELPFUL IN ANSWERING OUR QUESTIONS AND HELPING US APPRECIATE ESPLANADE BETTER."

Poh Leong Joo
Esplanade tour attendee

Our Information Counters located outside the Theatre and Concert Hall were refurbished and improved to provide a more efficient space for customer interactions. Capacities at both locations were also increased, allowing the team to respond more swiftly to customer needs.

We face a small but growing challenge in managing patrons who disregard our house rules, forcing their way into a venue while a performance is ongoing and disrupting the experience for other patrons. To help our ushers better manage

this, we installed one-way electronic locks on the doors to our various venues to control entry by our ushers. This also reduces the need to place ushers outside every door during a performance, allowing us to reduce the number of staff required to manage a venue.

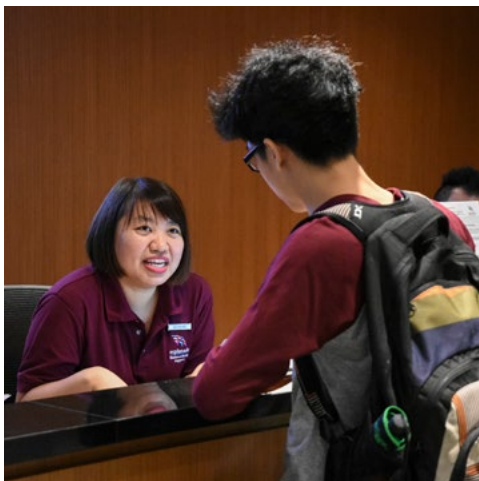
With Singapore's population set to "grey" at an increasing rate, we recognised the need to make our spaces more elder-friendly. Seats for patrons to rest on while waiting in our foyer spaces were raised, almost doubling the existing height and

reducing the effort it takes to get on and off them. This has proven to be a popular change (for both the young and old!) and we will continue to look at how our spaces can be made friendlier for everyone.

The improved Front of House and Backstage tours that we introduced in 2013 to allow visitors to explore areas that are closed to the public continued to do well. We recognised the tours' potential to offer a unique and interesting experience for tourist and school groups and increased our marketing efforts to attract them.

Our efforts have been successful and total attendance for the tours grew by 15% over the previous year, attracting 12,165 people.

Aside from physical improvements, IT solutions that provide a centralised platform for the sharing of patron-related information are also being rolled out in phases. When fully completed, this will help us streamline our processes and better anticipate the needs of our patrons.



TICKETING

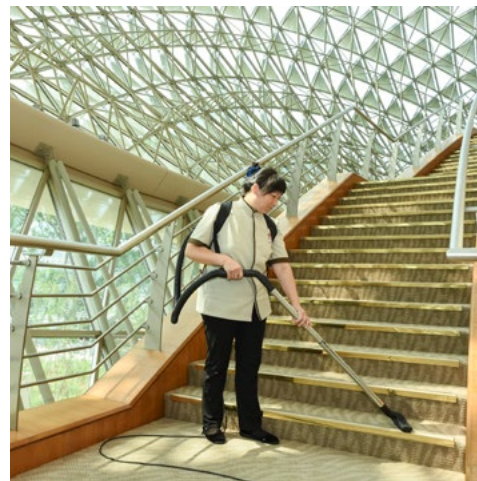
As is the trend in many other consumer transactions today, mobile and electronic tickets have fast become the preferred means for patrons to purchase their tickets. However, Esplanade’s Box Office remains one of the top performing counters within the SISTIC network for patrons who still prefer the human touch that comes with in-person purchases. To continue providing our patrons with the best possible experience at our Box Office, we have commenced work to update our Box Office service counters located at the Mezzanine level.



SECURITY

The security and safety of our patrons is paramount and we continually ensure that Esplanade is well-equipped to keep our patrons safe. One of the upgrades we completed was the roll-out of a new generation, high-definition closed circuit television (CCTV) system in FY2014/15.

The security team was also involved in the commissioning of security services at Victoria Theatre & Victoria Concert Hall (VTVCH), which the National Arts Council has appointed Esplanade to manage. We worked closely with the project consultants to test all the security systems in the building and also conducted an open tender to appoint the venue’s security services provider.



HOUSEKEEPING

“Cleanliness is next to Godliness” as the popular saying goes. The Housekeeping team works closely with our contracted cleaning team to ensure that the building and its surrounding areas are kept spotless every day.

Yet, it is also in this area that we have been the most heavily affected by the service industry’s shrinking labour supply. In response to this, the team has been working to introduce better equipment and machinery replacing labour intensive manual work to increase productivity of our cleaners.

The year also saw the team planning for a transition to the Performance Cleaning Benchmark that was



introduced by the Government. The programme obliges both the property as well as the cleaning company to adopt systems and operating models that reduces the labour deployed.

In the coming financial year, we will be appointing a cleaning contractor on this new framework and we have started planning to implement robotic solutions in tandem with this new framework. All this without compromising the cleanliness and property maintenance standards that has been a hallmark at Esplanade for the last 13 years.



ESPLANADE MALL

The Esplanade Mall, which houses a selection of food & beverage (F&B), lifestyle and retail outlets, remains an important component of the overall visitor experience at Esplanade and a critical contributor to the centre's income.

To grow traffic to and increase spending at the Mall, we continued to engage our tenants in collaborative promotions which create strong connections with other activities within the centre.

In FY2014/15, we welcomed six new tenants including new F&B outlets Mischief American Street Food, Past 2 Present and The Coffee Bean and Tea Leaf. Lifestyle outlets which came on board were GoodGoods.SG and Tong

Ming Xi Band World, a retail shop for string, brass and woodwind music instruments. Along the waterfront, Co+Nut+Ink offers coconut ice-cream with a twist.

MERCHANDISING

The availability of show-related merchandise often enhances the arts-going experience, giving audiences the opportunity to bring home a memento of their experience. A highlight of our merchandising initiatives in FY2014/15 was our partnership with National Geographic and local book supplier Basheer Graphic Books to bring in limited edition merchandise from National Geographic's catalogue during a series of talks by celebrated National Geographic photographers held at Esplanade. The items were a hit with audiences and were close to selling out.



LOGISTICS

The Logistics team works behind the scenes to ensure that all the hospitality needs of our artists are taken care of so that they may focus on giving the best possible performance. From the accommodation needs of overseas artists, to backstage meal catering services, the team dedicates itself to ensuring the comfort and well-being of all who perform at Esplanade.

We also undertook an exercise to review and appoint approved caterers who may be contracted by Esplanade and our hirers to provide catering services for all events held at the centre. This process helps us to better ensure that all catered events at Esplanade are of a high standard. We are currently working with Mandarin Oriental (Esplanade's Partner Hotel), the Conrad Centennial, RASEL Catering, the Purple Sage Group,

Creative Eateries, Kinara, Harry's International and Lavish Dining as approved Esplanade caterers.

Another key initiative for the year was the revamp of Esplanade's bar service at both the Concert Hall and Theatre. With the revamp, Harry's International was appointed to manage the bars for Esplanade with the mandate to keep prices reasonable. This has been well received by patrons.

NEW CHALLENGES

The year ahead will present new opportunities and challenges for the team.

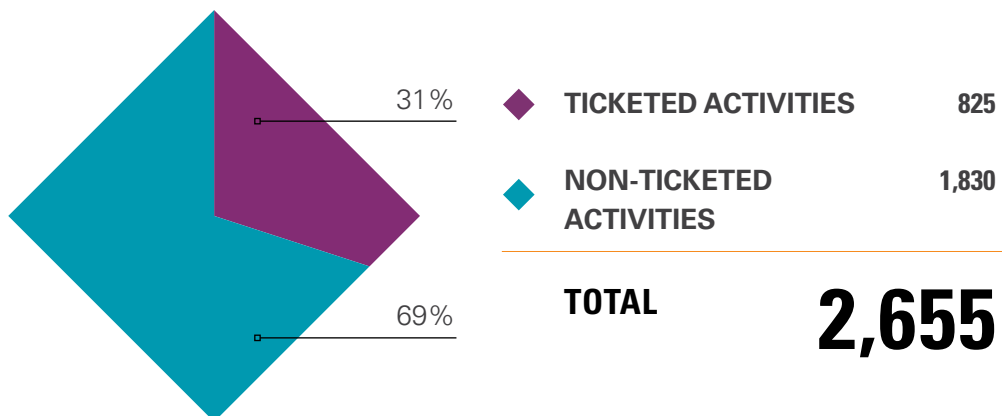
The ongoing difficulties with labour supply in the service industry will require more efforts to reduce our dependency on labour. Automation and increased productivity are critical and natural solutions; but equally challenging will be ensuring that we maintain the standards of service and quality that have been developed and delivered consistently over the years.

Increasing competition in the venues industry also means an added urgency to differentiate ourselves from the competition. We will continue to raise the bar of our service standards by adding value, by redefining the services we deliver and by continuing to invest in people and technology to deliver a superior, seamless experience.

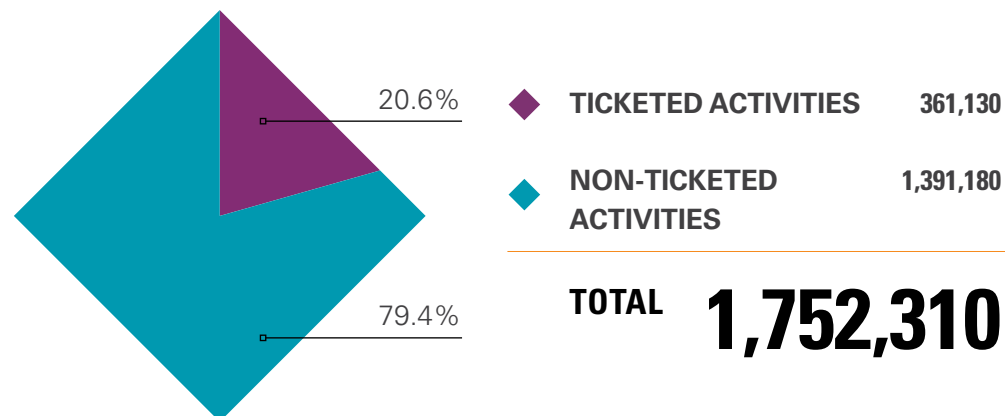
HOSPITALITY & SERVICES GROUP

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

ACTIVITIES

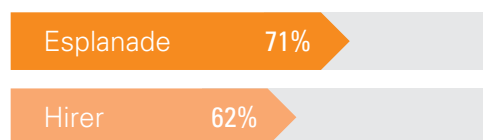


ATTENDANCE

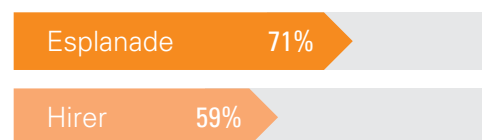


BOX OFFICE (Percentage of seats sold)

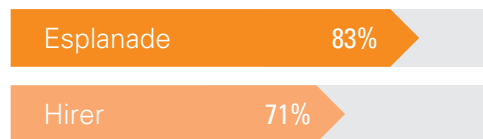
CONCERT HALL



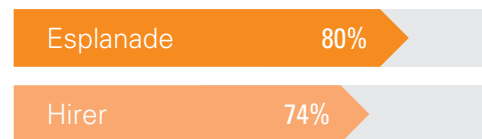
THEATRE



RECITAL STUDIO



THEATRE STUDIO



GUIDED TOURS

BACK-OF-HOUSE TOUR ATTENDANCE	570
FRONT-OF-HOUSE TOUR ATTENDANCE	11,595
TOTAL	12,165

NO. OF TOURS

501



ENGINEERING & BUILDING MANAGEMENT

The Engineering & Building Management (EBM) department is responsible for the maintenance of the centre to the highest standards in the most cost effective way. The drive to achieve better efficiencies in our operations includes all areas of engineering, building maintenance and landscaping. To keep pace with changes around us, the department also undertook a phased series of Addition & Alteration (A&A) projects at the centre which began in FY2014/15.

MANAGING OUR OPERATIONS TO ACHIEVE EFFICIENCIES

As a centre which functions through the year, the cost of our utilities consumption contributes significantly to our operational costs. We regularly monitor and analyse our utilities consumption patterns, adjusting the operations of Mechanical & Electrical plants according to changing demands, but without compromising the comfort and needs of our patrons. Wherever possible, we also implement more sustainable practices so that we may achieve further efficiencies. We were pleased that our efforts helped us to lower our electricity consumption by 12% in FY2014/15 over the previous year.

We also adopted further best practices to reduce our repair and maintenance expenses by hiring three full-time staff members to undertake preventive maintenance and day-to-day general maintenance for the centre. These include general painting, repairs, carpentry and other handyman works which were previously outsourced to external contractors. This undertaking has resulted in savings of approximately 21% of our operational budget.

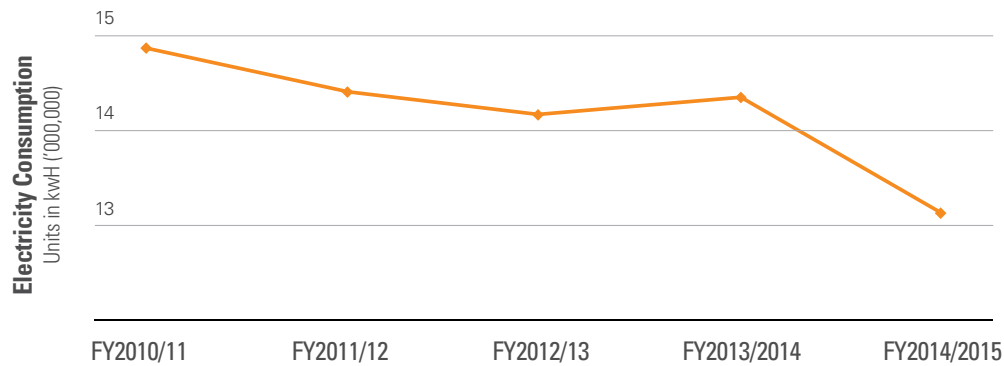
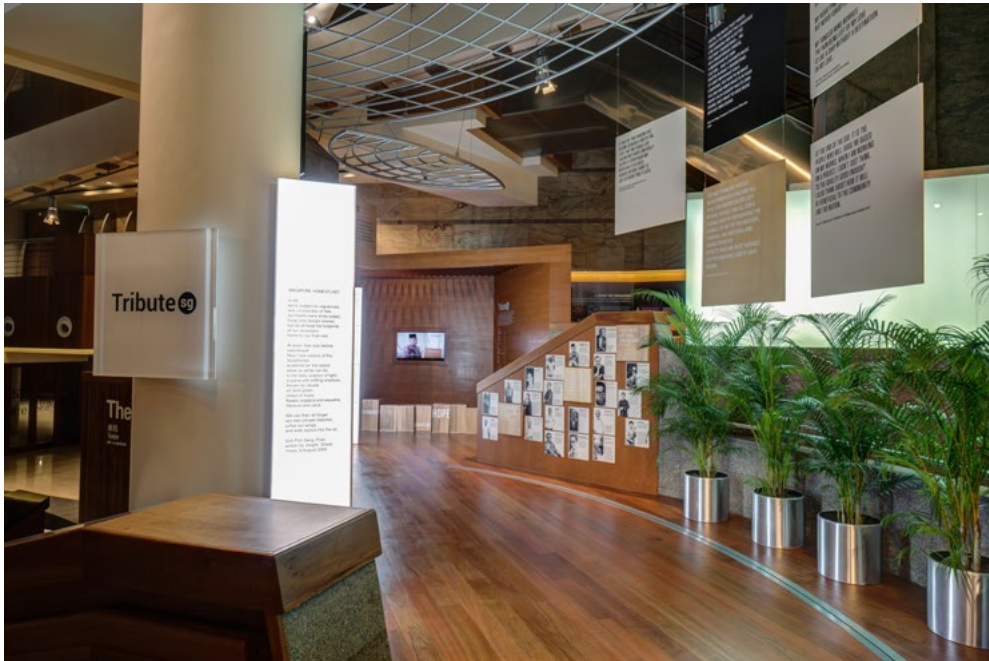


Chart depicting Esplanade's energy consumption over a five-year period (excluding tenants' consumption)





The revamped exhibition space at our Upper Concourse for Esplanade's *Tribute.sg* initiative.

REFRESHING THE CENTRE TO COMPLEMENT A REVITALISED CIVIC DISTRICT

The Civic District and Marina Bay precinct which Esplanade sits within has changed tremendously over the years. New buildings and attractions have developed around us and many commercial entities in our vicinity have also spruced themselves up to maintain their appeal to the public.

As part of the Ministry of Culture, Community and Youth's (MCCY) investment to revitalise the Civic

District and Singapore's heritage, MCCY allocated funds for Esplanade to embark on a series of A&A projects to refresh itself. This will be carried out over three phases, beginning in FY2014/15, to be completed in FY2015/16.

Since we officially opened in October 2002, the centre has presented more than 31,000 performances, drawing an audience of 22 million and 84 million visitors. This intensity of use far exceeds even the most optimistic projections when Esplanade was first



The Esplanade Tunnel after renovations.

conceived. Although we have been rigorous about maintenance and repairs, wear and tear is inevitable. The needs of our patrons, artists, sponsors and other stakeholders have also evolved with the dynamism of the arts scene. These A&A projects will enable us to cater to these changing needs.

We completed Phase 1 of our A&A projects in FY2014/15 and the works done include the refreshing of Passages, the permanent exhibition space at our Upper Concourse, which

introduces visitors to the history of Singapore's performing arts scene and of Esplanade. The revamped space includes an exhibition area for Esplanade's *Tribute.sg* initiative which pays tribute to Singapore's arts pioneers. We also refreshed and improved the Esplanade Tunnel so that it is more conducive for the exhibition of visual art works.



Ongoing works at the Esplanade Forecourt under Phase 2 of our A&A works.

To better support different hosting requirements in our various venues, the Box spaces in both our Theatre and Concert Hall were enlarged to enable the hosting of larger groups. Stewarding rooms have also been created to better support food preparation needs during such hosting receptions.

In the coming year, we will be completing Phases 2 and 3 of our A&A projects which will include a facelift for several of the centre's public spaces. With these changes, we hope to offer a more holistic experience for our visitors and patrons and to encourage even more to visit Esplanade and engage with the arts in various ways.

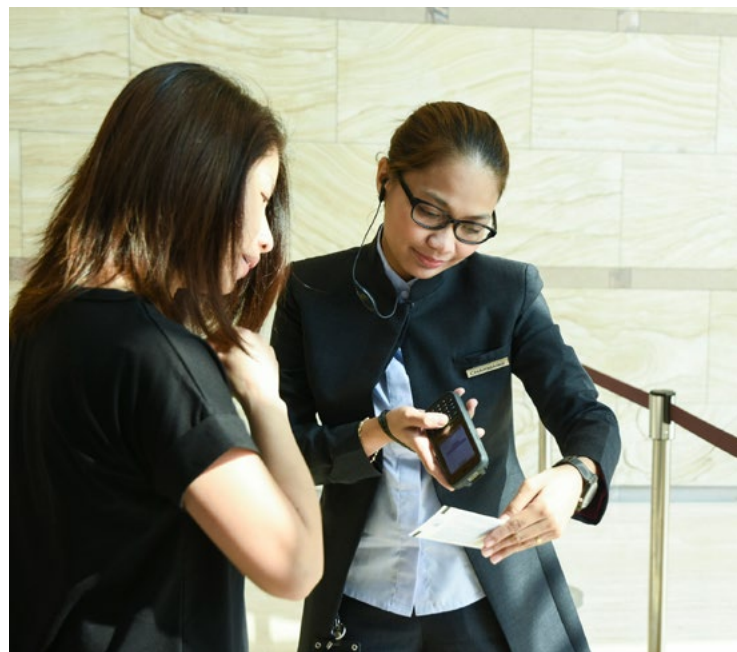


HUMAN RESOURCES

People are at the heart of everything we do at Esplanade. This includes our staff who believe in and support our vision and mission, as well as our counterparts in the local and international industry whom we work closely with. The Human Resources department ensures that Esplanade is organised efficiently to achieve our organisational goals. Training and development for our staff and the wider industry also remains a priority for the centre as we seek to set standards of excellence in the arts.

ORGANISATIONAL RECALIBRATION

To better support our organisation’s next phase of development, we had simplified job titles and flattened the organisation’s structure in FY2013/14 in order to achieve greater agility, stronger ownership among staff and enable better cross-functional work. With this new structure in place, we are better able to organise ourselves into project teams which cut horizontally across the organisation’s various departments to support our programmes, which are at the heart of what we do.



We continued to refine these organisational changes in FY2014/15, redefining areas of responsibilities, reviewing job descriptions and Human Resources Policies & Procedures to enable clearer implementation of our new working structure.

As part of succession planning, we brought on board two top management staff. Yvonne Tham joined in June 2014 as Assistant Chief Executive Officer and she works closely with all departments in the organisation particularly in Programming to ensure that we work towards our vision and mission.

Eunice Yap was appointed in August 2014 as Chief Marketing Officer to spearhead marketing initiatives for the company. She also works with cross-functional teams to maximise our business revenues.

In our Technical Production department, we welcomed Chris McDougall who joined us from London’s Royal National Theatre as Head, Technical Production.

With the National Arts Council’s appointment of Esplanade as the venue manager for Victoria Theatre & Victoria Concert Hall (VTVCH), we

deployed some of our full time staff to manage the venues. We appointed Lynn Quah who used to head Venue Partnership as General Manager, Venues to take care of all these managed venues. We also recruited new staff in preparation of its opening and operations thereafter. A task force comprising Esplanade staff was setup to assist the VTVCH pre-opening team. VTVCH is now run by a full-time team of 25 people.

LOOKING AFTER OUR STAFF

Even as we are committed to providing excellent service and warm hospitality to all our customers, we

are also steadfast about providing a safe work environment for our staff. We formalised a Human Resources policy which makes clear the actions we will take to protect them from abusive patron behaviour.

As a not-for-profit organisation, our benefits are lean but we must continue to look after the welfare of our staff. Last year, we increased the annual medical and dental limits of our full-time staff to better meet our staff’s needs amidst rising costs.

SERVING THE COMMUNITY

We have always believed that we are here to serve our community. This instinctively surfaced when Singapore's Founding Prime Minister Mr Lee Kuan Yew passed away. Echoing the community-oriented actions of many in Singapore during the National Mourning Period, our staff too voluntarily organised themselves into groups to look after the crowds queuing along our waterfront, as they waited to pay their respects at Parliament House. Our staff sponsored the purchase of bottles of water and wet tissues, as well as cut up "fans" made of recycled cardboard. These items were given out to people in the queue to make their wait in the heat more bearable.

The Esplanade family came together to pay our respects to the late Mr Lee. A contingent of about 80 staff members went to Parliament House during the National Mourning period, while about 300 full-time and casual staff members and our families lined the front of the centre, along Esplanade Drive, to pay our last respects as the cortege drove past on its way to the University Cultural Centre for the funeral service.



A COMMITTED STAFF

Much of what we achieve at Esplanade can only be done because of the commitment of our staff. And we are thankful that many in the Esplanade family are passionate and dedicated individuals who firmly believe in what we do. Our staff turnover, which stood at 2% in FY2014/15, has consistently been below the national average regardless of the buoyancy of the job market. In the last financial year, 10 staff members celebrated their 10th anniversary with Esplanade. We are thankful to them for staying the course and for their commitment as well as loyalty.



TRAINING AND DEVELOPMENT OF ESPLANADE STAFF

Regular training and development for our staff equips them with both the soft and hard skills necessary to perform their daily tasks and ensures that as an organisation, Esplanade is at the forefront of arts excellence.

As a centre for everyone, we take the maintenance of health and safety standards seriously. A total of 71 staff members were trained or attended refresher courses in Occupational and Standard First Aid, Automatic External Defibrillator (AED) and Cardiopulmonary Resuscitation (CPR)

as part of our ongoing efforts to equip our staff to respond to emergencies which may arise during the course of their work.

To better equip our Programming staff who frequently need to manage aspects ranging from making an initial offer to arriving at a final agreement, we organised a workshop on "Fundamentals of Contract Law" for 51 staff members, helping them to be more aware of the dos and don'ts of the contracting process and the implications of various fundamental clauses in contracts.

Another 50 staff across various departments also attended a workshop on “Fundamentals of Intellectual Property Law”, gaining an understanding of different Intellectual Property Rights.

Eleven staff went through a practical “Presentation Skills” programme on how to deliver more engaging and impactful presentations. Additionally, 23 new supervisors attended a supervisory skills programme to enable them to be more effective supervisors at the work place.

Regular training and upgrading of our technical and operational staff’s skills keeps them abreast of industry developments and equips them with the specialised skills needed in their line of work. In FY2014/15, four staff from the Engineering & Building Management department attended the “Industrial Rope Access” (IRATA) training programme and 12 staff (six full-time and six casual) from Technical Staging attended a Forklift Refresher course.

Our Chief Engineer and one Engineer attended a “Green Mark Facilities Manager” certification course which

equipped them with the knowledge to implement sustainable improvement measures and technology at the centre.

Four new training programmes were also introduced in response to the company’s needs in various aspects. These were “Finance for Non Finance Managers” (attended by 37 staff); “Google SketchUp” which equips our technical production staff with new software skills necessary for their work (attended by 29 staff); “Developing a Generation of Leaders” which helped our management staff gain essential skills and techniques on coaching, mentoring and other related leadership skills (attended by 18 staff) and “Understanding Multiple Generations in the Workplace/Teams for Better Teamwork” which is aimed at helping a diverse workforce better understand each other (attended by 30 staff).

As part of professional development, our technical staff are encouraged to upgrade their technical skills and pursue professional qualifications. In FY2014/15, Esplanade sponsored one of our Duty Engineers for Ngee Ann Polytechnic’s Diploma in Engineering (Mechanical).



Regular training is provided for Esplanade staff and casuals.

Our Human Resources Manager also attended an eight-day Certificate in HR Management course as part of skills and knowledge upgrading.

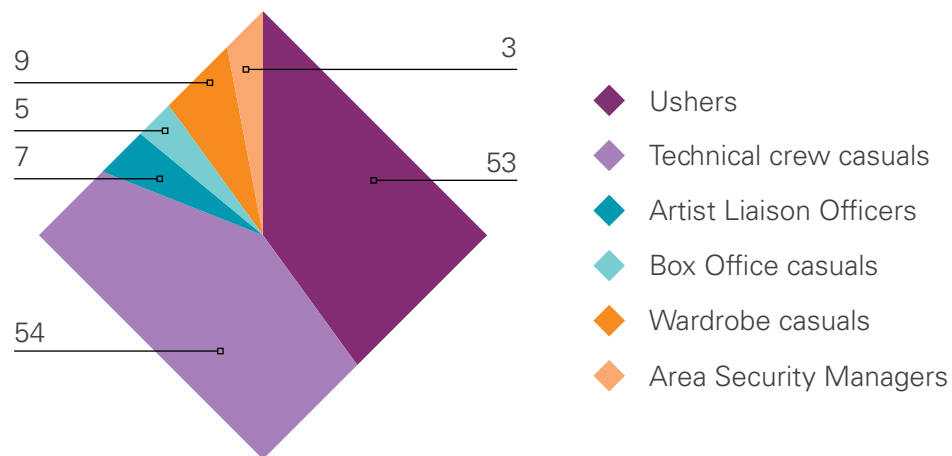
CONNECTING WITH INTERNATIONAL COUNTERPARTS

We recognise the importance of being part of a wider network in order to contribute to the arts at an international level. Whenever suitable, we support our staff’s participation in overseas platforms which allow them valuable networking and exchange opportunities with their international counterparts. Two of our young programmers attended the

Atelier for Young Festival Managers in Edinburgh, a yearly workshop organised by the European Festivals Association. Two of Esplanade’s Producers also participated in the Asia Producers’ Platform Camp, a new long-term public-private partnership initiative designed to create strong links among Asian producers. Two of our staging staff were also sponsored for a two-day National Rigging Certification Assessment, organised by Plasa and certified by the United Kingdom government. These two staff are trainers for rigging workshops conducted by Esplanade and this assessment adds to their professional credibility.

CERTIFICATION FOR CASUALS TO MAINTAIN SERVICE STANDARDS

To maintain high service standards, all new casuals recruited must attend our in-house certification programme before they begin work.



Number of Esplanade casuals who were certified for various roles in FY2014/15

TRAINING ATTACHMENTS AT ESPLANADE

In line with our commitment to develop capabilities for industry needs, Esplanade hosted a total of 66 (62 local and 4 foreign) trainees from local and international institutions (excluding the 12 trainees who came under the WSQ Technical Theatre Training Programme). Training programmes were customised for the trainees according to their learning objectives. These opportunities were also extended to trainees from overseas arts centres and companies whom we hosted.

As a yearly collaboration with The Chinese University of Hong Kong, we hosted Perrie Lai, a Masters student in Cultural Management. Her three-month attachment with Esplanade was part of the practicum component of her programme and during the time, she was attached to our Finance, Development, Marketing Communications and Programming departments. Perrie's previous experience as a Programme Host with Hong Kong's Metro Broadcasting Station allowed her to exchange ideas and experiences with our Programming team.

Susan Studham, a PhD student from Edith Cowan University in Western Australia and a 30-year theatre veteran was attached to Technical Production. During her time with us, she observed our approaches to stage management, production and also the manner in which production skills are taught as research for her PhD paper.

Resident Programme (University of Melbourne). Shelley was the Executive Producer with MONA – 'Festival of Music and Art' in Australia and was attached to Programming (Community) as she had a strong interest in *Kalaa Utsavam – Indian Festival of Arts*.

"I REALLY VALUED BEING ABLE TO MEET AND WORK WITH PEOPLE WHO, LIKE MYSELF, ARE PASSIONATE ABOUT THE ARTS SCENE IN SINGAPORE. I THINK ABOVE ALL ELSE, IT WAS THE PEOPLE AND WATCHING WHAT THEY GET TO DO EVERY DAY THAT HAS REALLY INSPIRED ME."

Kimberly Cheng

Trainee attached to Programming, 1 December 2014 to 20 February 2015

We hosted Shi Xin Yuan, a delegate from Shanghai Arts Culture Square, as part of our participation in the Singapore-China Young Business Ambassadors Programme 2014 organised by the Singapore International Foundation who was attached to various departments.

In addition, we hosted Shelley McCuaig under our continued collaboration with Asialink Arts

We hosted 24 students studying for Diploma in Business from Temasek Polytechnic as part of their attachment to the Singapore National Employers' Federation (SNEF). Esplanade is a member of SNEF and during their visit, we shared our Human Resources practices and corporate culture.



Sharing with the delegates from the Shanghai Performing Arts Association.

KNOWLEDGE SHARING WITH OVERSEAS COUNTERPARTS

We hosted 49 delegates from the Shanghai Performing Arts Association who came to Esplanade for a three-day session to learn and understand how we manage the centre and run its day-to-day operations.

Yeh Wen Wen, Executive Director of Taiwan's Cloud Gate Dance Theatre led a five-person delegation to Esplanade to understand how we market our programmes and run the

centre as they were about to open their own venue. Similarly, Zhang Jie, General Manager of Shanghai Culture Square was also here with five managers for the same purpose.

TRAINING FOR THE TECHNICAL THEATRE INDUSTRY

As the national performing arts centre, Esplanade helps develop capabilities to professionalise the industry through courses that we create and conduct.



Trainees of the TTTP programme in the Esplanade Theatre.



Graduates from the training programme with CEO Benson Puah.

This year, we recruited our sixth batch of trainees for the Workforce Skills Qualifications (WSQ) Technical Theatre Training Programme (TTTP). There were 12 trainees in this intake and they will complete their programme in April 2015, making them eligible for the WSQ Higher Certificate in Technical Theatre then. To date, we have trained 59 people through the programme.

Under the WSQ Theatrical Rigging Programme, we conducted two rounds of the Basic Theatrical Rigging Programme for 15 technical crew (two full-time and 13 casuals). All were awarded Statements of Attainment (SOA) from the Workforce Development Agency (WDA). We also conducted the Intermediate Theatrical Rigging Programme for five full-time staff and all received SOAs.

As part of our ongoing efforts to train and upgrade entry level technicians to be stagehands, we introduced a new series of short technical theatre training courses (WSQ Demonstrate Knowledge of Production and Technical Theatre Practice). Thirty-seven participants attended this two-day programme and learnt about working in technical productions in the arts and entertainment industry.

We also ran three WSQ Perform Basic Stage Operations courses, training 35 participants over three days on how to prepare the stage area for technical set-up including laying the floor for production according to stage plan and basic techniques of assembling and positioning set and scenery pieces.

To ensure that our entry level technicians work safely and efficiently at height and on elevated work platforms, we conducted the WSQ Elevated Work Platform for 54 people and the WSQ Working at Height Training for 48 people. All the participants received SOA upon completion of the programme.

Last year, a total of 49 technical crew and trainees went through the WSQ



Contribute to Health and Safety in the Workplace course. This programme is compulsory for technical crew and trainees working in Technical Production.

The WDA also supported our efforts to train individuals in specialised technical theatre skills such as Music

Score Reading and Specialised Lighting. Fourteen participants attended the Music Score Reading Programme which was facilitated by our in-house acoustician, Michelle Yeo. This programme provided participants with the rudiments of music score reading and how it applies to arts and entertainment productions.

We invited Brad Dickson, a Lighting Designer from the Canadian Broadcasting Corporation with more than 20 years of experience to conduct two rounds of our Specialised Lighting Programme. Brad has directed many lighting designs for live performances, television and film including the Beijing and Athens



Olympics and the *X-Men* movie. The programme was well subscribed and attended by 41 participants (18 full-time staff and 23 participants from various organisations including the Singapore Repertory Theatre, Resorts World Sentosa and Singapore Chinese Orchestra). Participants learnt about the artistry of lighting design and its applications during the five-day programme.

Fifty-one participants attended our series of Technical Theatre Foundation Courses, comprising Introduction to Technical Theatre, Fundamentals of Stage Management, Stage Lighting and Performance Sound. This programme continues to be of interest to individuals who wish to know more about technical theatre and what goes on backstage.

“AFTER THIS INTERNSHIP, I GOT A BETTER IDEA OF HOW THE THEATRE INDUSTRY WORKS AND HAVE ALSO LEARNT THE PURPOSES OF DIFFERENT TECHNICAL EQUIPMENT.”

Li Ya Jie

Trainee attached to Technical Production from 1 to 30 September 2014

Since 2008, Esplanade has collaborated with Ngee Ann Polytechnic on an industrial attachment programme for its Audio Visual Technology Diploma students. Each year, we receive two groups of 10 first-year students for a one-month attachment to Technical Production. From this, we select students who are keen and have an aptitude for Technical Theatre to return in their third year of study for a longer five-month attachment. This year, seven students were selected for the long-term attachment. Upon completion, these students were deployed to work as our technical crew casuals.



HUMAN RESOURCES

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

STAFF

FULL TIME PERMANENT STAFF	256
The Esplanade Co. Ltd	221
Drama Centre*	10
Victoria Theatre & Victoria Concert Hall*	25
CONTRACT STAFF	29
TOTAL	285

TRAINEES

LOCALS	74
FOREIGN	4
TOTAL	78

* The Esplanade Co Ltd staff deployed to manage National Arts Council venues.

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

35

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 – Mr Edmund Cheng Wai Wing, Mrs Theresa Foo-Yo Mie Yoen, 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 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 the financial year ended 31 March 2015, 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:

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

The Board comprises twelve 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.

Mrs Theresa Foo-Yo Mie Yoen retired from the Board on 31 December 2014, after serving 17 years on the Board including 10 years as Chairman. Mr Lee Tzu Yang was appointed by MCCY to succeed as Chairman from 1 January 2015. Mr Lee has been a Director of Esplanade since 2003 and he brings with him a wealth of experience in governing various corporate boards and arts organisations.

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

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

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating Committee (NC) which spells out the Board's terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation.

Performance evaluation for each director and the entire Board is carried out annually after the close of each financial year. The term limit for the Audit Committee (AC) Chairman is spelt out in the 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, public relations 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 6 to 9 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
Mr Lee Tzu Yang	Chairman	From 19 January 2015
Mrs Rosa Daniel	Member	From 24 November 2012
Dr Jennifer Lee	Member	From 19 January 2015
Mrs Theresa Foo	Chairman	Till 31 December 2014
Mr Andreas Sohmen-Pao	Member	Till 23 November 2013

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.

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

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

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

Audit Committee (AC)

The AC was established in March 1998 and comprises 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 Yap Chee Meng	Member	From 24 November 2013
Mr Andre Yeap	Member	From 19 January 2015
Mr Ramlee Bin Buang	Member	Till 18 January 2015

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, Head, Finance 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 2015, 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 Head, Finance, who are responsible for the implementation of improvement recommendations. The Board has been kept informed of the AC's review of Internal Audit reports, and management controls in place.

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

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

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

As part of the enterprise risk management process, Esplanade maintains 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.

The RCSA has been rolled out to all major business and support functions. As part of promoting a “risk-aware” culture and ownership of key processes, the individual departments carry out annual self-assessments of the key processes and review the effectiveness of controls in place. The results of the RCSA are presented to the management team and the AC.

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

Remuneration Committee (RC)

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

Name	Designation	Date
Mrs Mildred Tan	Chairman	From 19 January 2015
Dr Beh Swan Gin	Member	From 30 May 2012
Dr Jennifer Lee	Member	From 19 January 2015
Mr Ramlee Bin Buang	Member	From 19 January 2015
Mr Lee Tzu Yang	Chairman	Till 18 January 2015
Mr Patrick Ang	Member	Till 23 November 2014

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 – Dr Beh Swan Gin, Mrs Rosa Daniel and Mrs Mildred Tan, and Chairman, Mr Lee Tzu Yang, have been nominated by the Board, to approve financial commitments above \$1 million on behalf of the Company.

1.3 Board Meetings

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

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

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

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

	Date of First Appointment	Date of Last Re-Appointment	Board of Directors		Nominating Committee		Audit Committee		Remuneration Committee	
			Number of Meetings							
			Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Lee Tzu Yang	24 Nov 2003	24 Nov 2013	4	4	-	-	-	-	1	1
Mrs Theresa Foo-Yo Mie Yoen ⁽¹⁾	24 Nov 1997	24 Nov 2013	3	3	2	2	-	-	-	-
Mr Patrick Ang Peng Koon ⁽²⁾	24 Nov 2009	24 Nov 2011	2	2	-	-	-	-	1	1
Dr Beh Swan Gin	24 Nov 2010	24 Nov 2012	4	4	-	-	-	-	1	1
Mrs Rosa Daniel	24 Nov 2012	24 Nov 2012	4	3	2	2	-	-	-	-
Dr Jennifer Lee ⁽³⁾	1 Jun 2014	1 Jun 2014	4	3	0	0	-	-	0	0
Mrs Clara Lim-Tan ⁽²⁾	24 Nov 2009	24 Nov 2011	2	1	-	-	-	-	-	-
Mr Low Eng Teong ⁽⁴⁾	24 Nov 2014	24 Nov 2014	2	1	-	-	-	-	-	-
Mrs Christine Ong	24 Nov 2010	24 Nov 2012	4	3	-	-	4	1	-	-
Mr Benson Puah Tuan Soon	27 Aug 2002	24 Nov 2013	4	4	-	-	-	-	-	-
Mr Ramlee Bin Buang	12 Dec 2011	24 Nov 2013	4	4	-	-	3	2	0	0
Ms Saw Phaik Hwa	24 Nov 2007	24 Nov 2012	4	4	-	-	4	4	-	-
Mr Andreas Sohmen-Pao ⁽²⁾	1 Mar 2010	24 Nov 2011	2	1	2	2	-	-	-	-
Mrs Mildred Tan	24 Nov 2007	24 Nov 2012	4	3	-	-	-	-	1	1
Mr Yap Chee Meng	24 Nov 2013	24 Nov 2013	4	4	-	-	4	4	-	-
Mr Andre Yeap ⁽⁴⁾	24 Nov 2014	24 Nov 2014	2	0	-	-	1	1	-	-

⁽¹⁾ Term Ended on 31 Dec 14

⁽²⁾ Term Ended on 23 Nov 14

⁽³⁾ Appointed on 1 Jun 14

⁽⁴⁾ Appointed on 24 Nov 14

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 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.com Pte Ltd is a related party as Esplanade holds a 35% interest. 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.

Esplanade has engaged the professional services of Rajah & Tann LLP where one of our ex-Directors whose term expired on 23 Nov 2014 is the Deputy Managing Partner, while a new Director appointed from 24 Nov 2014 is a Senior Partner of that firm. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann LLP in Note 24(a). The Board considers the Director as independent and the Director was not involved in Esplanade's decision to engage Rajah & Tann.

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

3 STRATEGIC PLANNING

3.1 Objectives

The vision and mission of Esplanade are clearly articulated, and reviewed and approved by the Board. The vision and mission are shared with the public through our Annual Report, website, as well as printed collaterals. Key Performance Indicators (KPIs) for each budget year as well as the intermediate and long term direction of the Company are approved by the Board to ensure relevance to the changing environment and needs. The company's achievement of its KPIs set for the year are reported on a quarterly basis to the Board and stakeholders, including MCCY and the Singapore Totalisator Board that provides funding for Esplanade's community programmes.

3.2 Long-term Planning

The Board regularly discusses and reviews the intermediate and long term business plans of the Company.

The Board also ensures that there is a plan for capability development within the Company and monitors the progress of this plan. The Board ensures adequate resources are available to sustain the Company's operations and such resources are effectively and efficiently managed. All Board members bring their independent judgment, diversified knowledge and experience to bear on issues of strategy, performance, resources and standards of conduct.

4 PROGRAMME MANAGEMENT

All programmes and activities conducted by Esplanade are carefully planned, tracked and reviewed to ensure relevance to the mission and vision. The Board receives a Monthly Activities Report, Quarterly Balanced Scorecard and reports of performance at the quarterly Board meetings.

5 HUMAN RESOURCE MANAGEMENT

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from pages 84 to 92 of the Annual Report.

In addition to the average 285 full time staff for FY14/15 (including DC and VTVCH), Esplanade has a pool of 719 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fund raising.

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

The Company is committed to a high standard of ethical conduct and adopts a zero-tolerance approach to fraud. As part of good governance, Esplanade implemented an Ethics and Fraud Reporting Policy which provides staff with well-defined and accessible channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or the 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 corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. All sponsorships and donations are channelled through our 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 and are in line with best practices promoted by the office of the Commissioner of Charities. We are careful that our sponsorship arrangements are not seen as endorsements of our sponsors' products or organisation. More details on Development can be found on pages 57 to 65 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.

9 PUBLIC IMAGE

The mission, programmes and activities of Esplanade are published on our website, through our quarterly Esplanade programme publication "What's On", marketing brochures, on-site posters and centremedia, press advertisements and a host of other collaterals. The scope of our Marketing Communications department includes government and media relations, board communications, issues management, crisis communications, corporate tools such as the annual report, 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.

ESPLANADE AT A GLANCE

Esplanade's vision is to be a performing arts centre for everyone and our mission is to entertain, engage, educate and inspire. Over the years, Esplanade had developed a solid foundation of both community and artistic development programmes, anchoring Singapore's arts and cultural calendar for local audiences and international visitors. Esplanade has developed new strategic directions at the community, national and international levels that leveraged this expertise and experience for more focused outcomes as we embark on the next phase of growth.

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

Nevertheless, there are certain limitations even with the Balanced Scorecard approach. As Esplanade moves into the next phase, we need to take a broader perspective on performance and strategic goals. We recognise that while KPIs measure output, desired outcomes related to specific changes in behaviour, condition or satisfaction are end states or visions which are longer term and cannot be measured in a quarterly or yearly report.

THE COMMUNITY PERSPECTIVE

The first aspect is perhaps the most important reason for Esplanade's existence – its contribution to the community. Esplanade aims to be an **agent for social transformation** to harness the power of the arts for change and social good. Esplanade's non-ticketed programmes, cultural festivals, children and education

programmes, already bring quality arts to a wide demographic. Esplanade is moving beyond broad outreach and focuses on developing programmes that bridge different cultures and bring about more inter-cultural bonding around a Singapore identity. Esplanade also aims to deepen its engagement with seniors and communities in special needs through the arts, and expand education programmes for the young that expose them to Singaporean and Asian stories and art forms.

Esplanade has established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a diverse calendar of festivals and activities throughout the year for our various communities in Singapore. Esplanade's programmes also encourage audiences to go beyond popular works to a deeper appreciation of the arts.

No. of Activities	
Ticketed	825
Non-Ticketed	1,830
Total No. of Activities - Ticketed & Non-ticketed	2,655
Attendance	
Ticketed	361,130
Non-Ticketed	1,391,180
Total Attendance – Ticketed & Non-ticketed	1,752,310
Community Engagement / VWO-centric	
No. of Activities	415
No. of Participants	10,550

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

Esplanade's Community Engagement team organises activities and initiatives to engage the community organisations, voluntary welfare organisations and the disadvantaged groups. The core objective is to energise and motivate such communities through the arts, and in doing so will demonstrate wider society's embracing of these communities and Singapore's inclusiveness.

THE NATIONAL PERSPECTIVE

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

No. of New Works or Initiatives	38
No. of Training Courses	26
No. of Trainees	78
No. of Trainees to receive National Certification	288

As the international environment changes rapidly, Asia is playing an increasingly important role in many areas, including the arts. We will invest in works that are of significance to reflect the contributions of the region. We will put in more resources to shape new works and invite artists for residencies at Esplanade. We will grow the body of local and Asian work by commissioning work or co-productions with local and 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 co-produce, thereby positioning Singapore as a contributor to world culture.

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

THE INTERNATIONAL PERSPECTIVE

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

No. of invitations to participate in international conferences / seminars	38
No. of visits or trainees from overseas	16

THE ORGANISATIONAL PERSPECTIVE

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

Key Financial Indicators	
Income	\$26,829,966
Expenditure	\$74,096,501
Cost Recovery Rate	48.4%
Corporate Support	
Sponsorship & Donation	\$5,652,572
Number of Sponsors & Donors	53
Staff Development	
Training (% of annual basic salaries)	2.1%
Staff Turnover (monthly average)	1.5%
(National average)	2.0%

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

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.

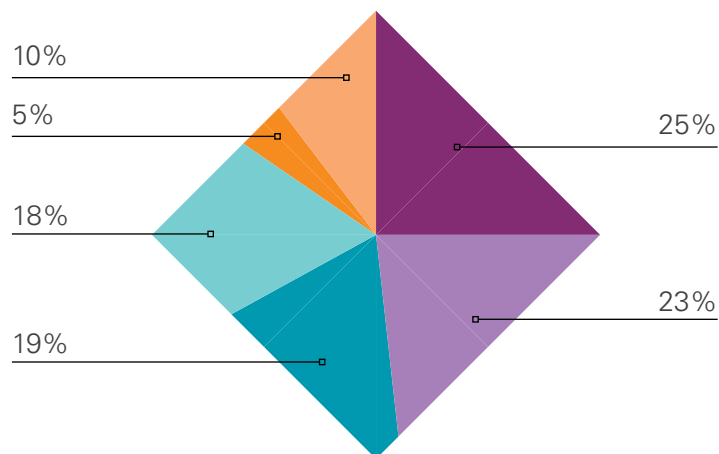
FINANCIAL HIGHLIGHTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

	FY 14/15 \$'000	FY 13/14 \$'000
TOTAL INCOME	30,406	28,333
TOTAL OPERATING EXPENDITURE	(81,587)	(75,051)
DEFICIT BEFORE GRANTS	(51,181)	(46,718)
SHARE OF PROFITS OF ASSOCIATED COMPANY	715	626
RESULTS AFTER SHARE OF PROFITS OF ASSOCIATED COMPANY	(50,466)	(46,092)
GRANTS FOR THE YEAR	42,361	28,300
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	17,146	15,459
RESULTS FOR THE YEAR	9,041	(2,333)
COST RECOVERY RATE	48%	49%
CAPITAL EXPENDITURE	1,673	1,108
TOTAL ASSETS	66,815	60,832

INCOME

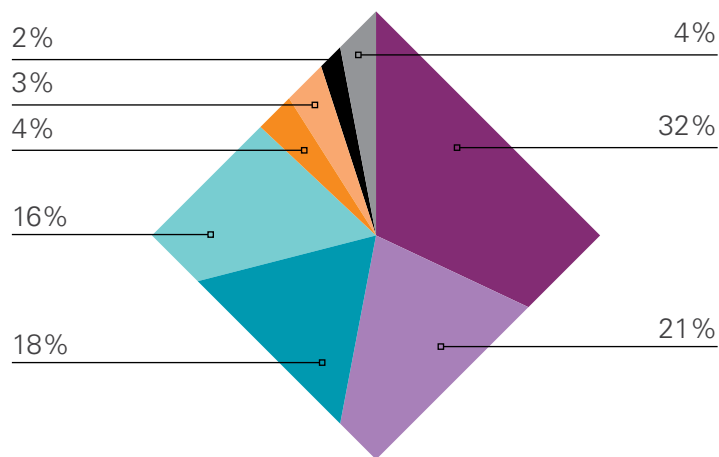
FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015



	FY 14/15		FY 13/14	
	\$'000	%	\$'000	%
◆ Mall and other rentals	7,620	25	7,684	27
◆ Venue hire and event services	7,064	23	6,241	22
◆ Sponsorships and donations	5,652	19	4,394	21
◆ Ticketing	5,610	18	6,064	16
◆ Car parking	1,508	5	1,534	5
◆ Other Income	2,952	10	2,416	9
TOTAL	30,406	100	28,333	100

EXPENDITURE

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015



	FY 14/15		FY 13/14	
	\$'000	%	\$'000	%
◆ Employee compensation	26,030	32	22,927	31
◆ Rental of property	17,146	21	15,459	21
◆ Property maintenance and utilities	14,513	18	13,101	17
◆ Programming costs	12,958	16	12,905	17
◆ Presentation services and relations	3,547	4	3,331	5
◆ Marketing and communications	2,854	3	3,153	4
◆ Depreciation and amortisation	1,520	2	1,649	2
◆ Others	3,019	4	2,526	3
TOTAL	81,587	100	75,051	100

OPERATING & FINANCIAL REVIEW

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

NEW DIRECTIONS

Over the last 12 years, Esplanade has built a strong foundation in programmes for the community, and has collaborated with artists and arts organisations in developing and raising standards in the performing arts industry. Embarking on our next phase of growth, the company has made strategic shifts in its programming to focus on more local and capacity development this year, while continuing to build on its international networks. This includes ramping up our efforts in producing and commissioning new work with Singapore artists and arts companies, as well as organising artist mentorship and residency programmes, training programmes for technical theatre, and talks and workshops exchanges with visiting foreign artists.

In addition to these content and capacity development strategies, Esplanade places strong emphasis in its service delivery and ensures that our operations are carried out in the most efficient and cost effective manner. Robust processes are put in place to optimise resource utilisation whilst maintaining consistency and high standards in our customer service. As competition intensifies with more performing venues joining the horizon, the company has commenced its review on overhauling the company's service offerings to create new opportunities, extract higher productivity from the workforce, and to evaluate automating various customer touch points to reduce dependency on manpower.

Esplanade's parent Ministry, the Ministry of Culture, Community and Youth (MCCY), has endorsed Esplanade's strategic directions for our next phase of growth and committed to providing funding over a 5-year block that will be disbursed equally over the period, starting from FY14/15. As we would be ramping up our efforts progressively to implement these longer-term capability and capacity development strategies, the unutilised funding in the initial years would go towards the higher investments required in later years over this 5-year

block funding period. This year, MCCY also provided additional capital funding for Esplanade to refresh the centre's facilities and amenities after 12 years, an expenditure that is accounted under MCCY.

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. In May 2013, the Ministry of Culture, Community and Youth (MCCY) further directed NAC to extend its partnership with Esplanade to also manage Victoria Theatre & Victoria Concert Hall (VTVCH). In July 2014, VTVCH re-opened its doors under Esplanade's management after a four-year refurbishment. Esplanade has also formed a dedicated team to manage both DC and VTVCH under the helm of a General Manager.

Under the management of Esplanade, income and expenditure for both NAC venues are included in Esplanade's financial statements. Any operating deficits for the operation of these venues are funded separately by NAC via an operating grant. With effect from the current financial year, the 2013 agreement reached with NAC allows for Esplanade to retain 50% of all balances after grant for both DC's and VTVCH's operations. The other 50% of all balances after grant, while part of Esplanade's accumulated reserves, is set aside solely for use in DC's and VTVCH's operations and upgrading or maintenance of equipment. Accumulated reserves from DC's and VTVCH's operations for the year amounted to \$581,659 and \$258,032 respectively, as shown in Note 21 of the Financial Statements. Capital expenditure for the two venues continues to be owned and funded by NAC.

¹ On 1 November 2012, Esplanade's parent ministry was changed from MICA to MCCY.

OPERATING REVIEW

Esplanade has reached a steady state of operations and revenue was near optimal with both performing venues and the mall well-utilised. However, with increased competition from new venues, the profile of hirers at the Esplanade have changed with more local productions being staged that have shorter runs, smaller inventory, lower ticket prices and sales. These factors contributed to the lower venue income earned at Esplanade, in addition to the closure of the Theatre for five months when the fly system was replaced. Nonetheless, after accounting for the income earned from the management of NAC venues DC and VTVCH, there was an overall increase in total venue income compared to last year.

In our core business of programming, our various *Esplanade Presents* festivals and series continue to evolve and grow their appeal to a wider audience. For our community outcomes, young audiences and youths continue to be a key area of focus. For the former, we created two new *Playtime* productions, while *Limelight* series, *Yfest* and *Baybeats* fired the imagination and passion of youths. A dedicated Community Engagement team was set up to expand and deepen our efforts for the arts to benefit those who are less privileged in our society. At the national level, our cultural festivals and various series featured an increased number of new commissions and co-productions, many featuring our Singapore artists. During the year, we also presented programmes that featured many excellent visiting artists and companies. These programmes profiled Singapore internationally and were well-received by both corporate sponsors and audiences. They include the world-acclaimed Stuttgart Ballet, the London Symphony Orchestra conducted by the acclaimed conductor Valery Gergiev, and the Beijing People's Arts Theatre's staging of the classic play *Teahouse* over four sold-out performances. Also of note is Matthew Bourne's seminal production of *Swan Lake* that opened our annual *da:ns* festival with five near sold-out

performances. We introduced National Theatre Live screenings, attracting a new audience for theatre through the film medium. We achieved total attendances of 1.54m for *Esplanade Presents* programmes, similar to last year, but with a higher cost recovery ratio as a result of cost savings in areas like logistics.

Among the new tenants complementing the existing tenant mix are The Coffee Bean & Tea Leaf; Mischief American Street Food, an American street food dining concept; Tong Ming Xi & Band World, retailing string and wind instruments; Goodgoods, a retailer of quality leather craft and bags; and Past 2 Present, a modern concept eatery that offers Asian fusion cuisine. Efforts to improve tenant mix and sales are ongoing.

The area of sponsorship continues to face challenges with corporations tightening their marketing spend and competition from other charitable causes and new venues. Sponsorship income was higher than FY13/14 as we received a higher level of sponsorship to organise a larger scale *Marina Bay Singapore Countdown* to usher in Singapore's 50th birthday, which cushioned the lower income secured in programme sponsorship. We will focus on strengthening our relationships with MNCs and SMEs and refine our value proposition to the individual needs of each sponsor, especially those that have been long term supporters of Esplanade. In addition, we will also explore more fully how to increase philanthropic giving from individuals supportive of Esplanade's mission and activities and building better relationship with these individuals.

The increase in Other Income was mainly due to recognition of the cultural matching fund of \$0.8m earned during the year, a scheme introduced by MCCY to encourage public donation to the Arts and Heritage sector through a dollar-for-dollar matching. The company also received wage credits of \$0.6m 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 during the year but this is matched by an equivalent amount in rental subvention and did not impact our bottom line.

Programming costs were marginally higher than last year with more Programme Partnership presentations that aim to achieve a greater diversity of programmes that can engage a broader base of mainstream audiences as well as corporate sponsors. These programmes included a sell-out performance of Pink Martini with Ngee Ann City as a presenting sponsor.

Esplanade is dependent on outsourced contractors for various property maintenance services that in turn engaged the services of foreign workers to a large extent. Maintenance contract renewal continues to face an upward cost

pressure in tandem with the government's tightening of foreign workers quota in Singapore. To alleviate some of these increases, minor repair works were in-sourced that yielded significant savings. Cyclical works also gained momentum as the centre ages.

Other Expenditure was higher than last year as a bigger proportion of GST incurred on expenditure is not claimable, as well as low value assets purchased by VTVCH during its first year of operation after the refurbishment.

FY14/15 closed with a higher deficit before grant of \$51.2m (including DC and VTVCH) compared to \$46.7m last year (including DC only). Our associate company SISTIC continued to be profitable, contributing \$0.7m to our results, bringing our deficit to \$50.5m, which was funded via a total operating grant of \$42.4m and government rental subvention of \$17.1m, resulting in a balance of \$9.0m. Plans to increase our manpower headcount during the year were delayed as the new funding formula was only confirmed towards the end of the year. These delayed expenditures, coupled with better income performance and savings achieved in various cost areas, contributed to the higher than expected balance after grant for the year.

FINANCIAL REVIEW

Esplanade's reserve policy is explained in the Governance Report. Our accumulated funds to date stand at \$45.4m or \$37.7m excluding the earnings from our associate company SISTIC and earnings from DC and VTVCH as shown in Note 21 of the Financial Statements. This is slightly above half of our annual operating expenditure of \$74.1m for FY14/15, excluding DC and VTVCH. This level of reserves is essential for the company to undertake more projects to pursue our strategic objectives and to improve the sustainability of our business.

Besides our commercial income, the principal funding sources of Esplanade are grants received from the Government of Singapore and the Singapore Totalisator Board which are awarded under strict conditions and increasing emphasis on Esplanade's earned income. Operating grants are also from the National Arts Council specifically for the operation of DC and VTVCH.

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

Esplanade's future growth will be driven by strategies to deepen our impact on the communities we serve, and to further our national role in industry development and as a leader in the performing arts on the international front. The company is mindful that such strategies will require significant investments in time and resources. We are also mindful that such investments in people, arts content and cultural expressions can only yield social and cultural returns in the much longer term, beyond the current funding horizon.

At the same time, we will operate in an increasingly challenging environment. Though our key venues are well utilised, the profile of our hirers will comprise more local groups and schools which bring lower income. The mall has maximised its gross lettable/leasable floor area and reached almost 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. Nonetheless, with the refreshed facilities and continued efforts in programming, we hope to attract more visitors to the centre which in turn will benefit the overall business in the centre.

Esplanade remains committed to promoting a creative economy, social integration and fostering community spirit through the arts despite the increasingly challenging socio-economic 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 2015

The directors present their report to the members together with the audited financial statements for the financial year ended 31 March 2015.

DIRECTORS

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

Lee Tzu Yang	(Chairman)
Benson Puah Tuan Soon	(Chief Executive Officer)
Beh Swan Gin	
Rosa Daniel	
Kathy Lai Sou Tien	(Appointed on 1 June 2015)
Jennifer Lee Gek Choo	
Christine Ong	
Ramlee Bin Buang	
Saw Phaik Hwa	
Mildred Tan-Sim Beng Mei	
Yap Chee Meng	
Andre Yeap Poh Leong	(Appointed on 24 November 2014)

ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

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

DIRECTORS' INTERESTS IN DEBENTURES

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

DIVIDENDS

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

DIRECTORS' CONTRACTUAL BENEFITS

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

DIRECTORS' REPORT

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

INDEPENDENT AUDITOR

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

On behalf of the directors



LEETZU YANG

Chairman



BENSON PUAHTUAN SOON

Director

11 August 2015

STATEMENT BY DIRECTORS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

In the opinion of the directors,

- (a) the financial statements as set out on pages 118 to 144 are drawn up so as to give a true and fair view of the state of affairs of the Company as at 31 March 2015 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



LEETZU YANG

Chairman



BENSON PUAHTUAN SOON

Director

11 August 2015

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 118 to 144, which comprise the balance sheet as at 31 March 2015, 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 financial statements 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 financial position and performance of the Company as at 31 March 2015, and the results, changes in accumulated funds and cash flows of the Company for the financial year ended on that date.

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE ESPLANADE CO LTD

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, 11 August 2015

STATEMENT OF COMPREHENSIVE INCOME

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

	Note	2015 \$	2014 \$
Income	3	30,406,314	28,333,135
Expenditure	5	(81,587,131)	(75,051,161)
Deficit before grants		(51,180,817)	(46,718,026)
Share of profit of an associated company	17	714,733	625,722
Results after share of profit of associated company		(50,466,084)	(46,092,304)
RELEASE OF GRANTS			
Operating grants	14	40,871,969	26,688,536
Deferred capital grants	23	1,489,646	1,611,679
		42,361,615	28,300,215
Government subvention – rental of property	7	17,145,904	15,459,360
Total comprehensive Income/(loss)		9,041,435	(2,332,729)
RETAINED IN:			
The Company		8,326,702	(2,958,451)
The Associated Company		714,733	625,722
		9,041,435	(2,332,729)

BALANCE SHEET

AS AT 31 MARCH 2015

	Note	2015 \$	2014 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	40,692,093	38,326,956
Trade receivables	13	1,701,067	1,370,904
Grants receivable	14	7,949,132	5,207,976
Merchandise	15	-	-
Other current assets	16	6,464,918	6,784,689
		56,807,210	51,690,525
Non-current assets			
Investment in associated company	17	5,838,479	5,123,746
Property, plant and equipment	18	4,169,118	4,018,057
		10,007,597	9,141,803
Total assets		66,814,807	60,832,328
LIABILITIES			
Current liabilities			
Trade and other payables	19	14,669,069	17,911,028
Specific funds - programmes	20	117,659	117,908
		14,786,728	18,028,936
Net assets		52,028,079	42,803,392
Accumulated funds	21	45,361,858	36,320,423
Deferred grants			
Investment grants	22	2,505,007	2,505,007
Deferred capital grants	23	4,161,214	3,977,962
		6,666,221	6,482,969
		52,028,079	42,803,392

STATEMENT OF CHANGES IN ACCUMULATED FUNDS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

2015	\$
Beginning of financial year	36,320,423
Total comprehensive gain	9,041,435
End of financial year	45,361,858
2014	
Beginning of financial year	38,653,152
Total comprehensive loss	(2,332,729)
End of financial year	36,320,423

STATEMENT OF CASH FLOWS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

	Note	2015 \$	2014 \$
Cash flows from operating activities			
Cash receipts from customers		31,467,918	28,402,587
Cash paid to suppliers and employees		(66,671,953)	(56,853,891)
Net cash used for operating activities		(35,204,035)	(28,451,304)
Cash flows from investing activities			
Purchase of property, plant and equipment		(1,355,194)	(1,014,063)
Proceeds from disposal of property, plant and equipment		4,991	13,086
Interest received		347,542	288,405
Dividend received from an associated company		-	1,750,000
Net cash (used for)/provided by investing activities		(1,002,661)	1,037,428
Cash flows from financing activities			
Grants received from Government		34,867,901	28,484,262
Grants received from National Arts Council		3,703,932	1,062,751
Cash held in trust		(40,966)	(54,888)
Net cash provided by financing activities		38,530,867	29,492,125
Net increase in cash and cash equivalents		2,324,171	2,078,249
Cash and cash equivalents at beginning of financial year		38,046,182	35,967,933
Cash and cash equivalents at end of financial year	12	40,370,353	38,046,182

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2015

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 2014

On 1 April 2014, 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. SIGNIFICANT ACCOUNTING POLICIES (Continued)

2.2 Income recognition

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

(a) Venue hire and event services

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

(b) Mall and other rentals

Rental income is recognised on a straight-line basis over the lease term (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.

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

2.3 Grants (Continued)

- (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.
- (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.

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

2.4 Property, plant and equipment (Continued)

(a) Measurement (Continued)

(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.

(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. SIGNIFICANT ACCOUNTING POLICIES (Continued)

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. SIGNIFICANT ACCOUNTING POLICIES (Continued)

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. SIGNIFICANT ACCOUNTING POLICIES (Continued)

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

	Notes	2015 \$	2014 \$
Mall and other rentals		7,620,014	7,684,365
Venue hire and event services		7,063,657	6,240,687
Sponsorships and donations	4	5,652,571	4,394,100
Ticketing		5,609,907	6,063,398
Car parking		1,507,567	1,534,337
Specific funds – programmes		249	-
Other income:			
Cultural Matching Fund		813,017	-
Wage Credit Scheme		597,013	243,374
WDA Grant		404,663	290,715
Capability Development Grant		21,600	920,400
Interest income on fixed deposits		356,127	301,699
Tenant services		182,997	146,927
Advertisement income		82,415	-
Royalties income		55,647	45,298
Merchandise sales		31,793	65,448
Income from guided tours		24,028	24,891
Gain on disposal of assets		2,878	12,063
Miscellaneous		380,171	365,433
		2,952,349	2,416,248
		30,406,314	28,333,135

Cultural Matching Fund (“CMF”) is a fund set up by the MCCY to provide dollar-for-dollar matching grants for eligible cash donations to arts and heritage charities and Institutions of a Public Character (IPC). The first \$300,000 in the CMF received during the year has no use-conditions. Subsequent amounts are to be used for projects and initiatives that will contribute to the long-term sustainability of the organisation or the cultural sector, with prior approval from the CMF Secretariat.

Wage Credit Scheme 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-funds 40% of wage increases given to Singaporean employees earning a gross monthly wage of \$4,000 and below.

WDA Grant refers to funding received from the Singapore Workforce Development Agency (“WDA”) that enables the Company to train workers in the Technical Theatre (Creative) Industry under the Creative Industries Workforce Skills Qualifications framework.

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. The training programme ended in April 2014.

4. SPONSORSHIPS AND DONATIONS

	2015	2014
	\$	\$
Non-tax deductible sponsorships and donations:		
- Cash	2,721,720	1,492,381
- In-kind	42,188	83,285
Tax deductible sponsorships and donations	2,888,663	2,818,434
	5,652,571	4,394,100

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 2015 did not exceed 30% of the total relevant sponsorship income for the same year.

5. EXPENDITURE

	Notes	2015	2014
		\$	\$
Employee compensation	6	26,030,067	22,926,966
Rental of property	7	17,145,904	15,459,360
Property maintenance and utilities	8	14,513,024	13,100,882
Programming costs		12,957,474	12,905,074
Presentation services and relations	9	3,546,853	3,331,011
Marketing and communications	10	2,854,499	3,152,821
Other expenditure	11	4,539,310	4,175,047
		81,587,131	75,051,161

6. EMPLOYEE COMPENSATION

	2015	2014
	\$	\$
Wages and salaries	21,523,224	18,946,652
Employer's contribution to Central Provident Fund	2,793,432	2,398,051
Other benefits	1,713,411	1,582,263
	26,030,067	22,926,966

6. EMPLOYEE COMPENSATION (Continued)

Average number of persons employed during the financial year:

	2015	2014
Permanent staff	256	239
Contract staff	29	35
Full-time employees	285	274

7. RENTAL OF PROPERTY

The Government of Singapore has charged the Company rental of \$17,145,904 (2014: \$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

	2015 \$	2014 \$
Building and facilities maintenance	10,874,497	9,490,740
Utilities	3,507,236	3,507,399
Insurance	131,291	102,743
	14,513,024	13,100,882

9. PRESENTATION SERVICES AND RELATIONS

	2015 \$	2014 \$
Production services	2,813,994	2,549,656
Ticketing and event services	732,859	781,355
	3,546,853	3,331,011

10. MARKETING AND COMMUNICATIONS

	2015 \$	2014 \$
Advertising and promotion	2,348,040	2,618,583
Public relations	336,608	329,462
Sponsor services and development	107,845	151,870
Publications costs	62,006	52,906
	2,854,499	3,152,821

11. OTHER EXPENDITURE

	Notes	2015 \$	2014 \$
Depreciation of property, plant and equipment	18	1,519,724	1,648,505
GST expense		1,079,271	869,358
Professional and IT support charges		504,900	441,497
Office supplies, postage and communication		473,269	392,717
Minor assets expensed		187,656	52,304
Travelling and transport		169,790	187,669
Bank charges		150,286	162,244
Governance costs			
- Legal and secretarial fees		129,669	47,450
- External auditors' remuneration		85,686	67,919
- Internal auditors' remuneration		39,600	34,400
Allowance made for impairment of trade receivables		23,614	3,241
Merchandise			
- Cost of merchandise sold		5,092	11,468
- Allowance for diminution in value		-	264
Anniversary Celebration expenditure		-	77,289
Foreign exchange losses/(gains)		69	(62)
Miscellaneous expenses		170,684	178,784
		4,539,310	4,175,047

12. CASH AND CASH EQUIVALENTS

	2015 \$	2014 \$
Cash at bank and on hand	7,692,093	7,326,956
Fixed deposits	33,000,000	31,000,000
	40,692,093	38,326,956
Cash held in trust	(321,740)	(280,774)
Cash and cash equivalents per statement of cash flows	40,370,353	38,046,182

Cash at bank and on hand includes amount of \$746,992 (2014: \$660,938) and \$882,926 which is the cash at bank and on hand for Drama Centre and Victoria Theatre and Victoria Concert Hall respectively 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 9 months (2014: varying dates within 10 months) from the financial year end. Interest rates on these deposits are variable and the weighted average effective interest rate as at 31 March 2015 was 1.10% (2014: 1.11%) 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\$233,959 (2014: US\$223,813) is held in trust by the Company for that association.

13. TRADE RECEIVABLES

	2015 \$	2014 \$
Trade receivables from:		
- Associated company	2,765	1,645
- Non-related parties	1,725,157	1,428,176
	1,727,922	1,429,821
Less: Allowance for impairment of receivables	(26,855)	(58,917)
Trade receivables – net	1,701,067	1,370,904

14. GRANTS RECEIVABLE

	Notes	2015 \$	2014 \$
Balance at beginning of year		5,207,976	5,726,753
Grants received from Government		(36,099,779)	(27,252,383)
Grants received from NAC		(3,703,932)	(1,062,751)
Transferred to deferred capital grants	23	1,672,898	1,107,821
Released to profit or loss		40,871,969	26,688,536
Balance at end of year		7,949,132	5,207,976

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 2015 amounted to \$12,772,432 and \$4,337,980 respectively (2014: \$10,640,169 and \$5,496,717).

Grants from NAC to be used solely for the operation of Drama Centre amounted to \$450,000. Grants for purchase and replacement of assets owned by NAC that are located in Drama Centre, received and receivable in the year ended 31 March 2015 amounted to \$500,046 and \$28,993 respectively (2014: \$698,278 and \$239,894).

The Company also received grants from the NAC to be used for managing the pre-opening activities and the operation of Victoria Theatre and Victoria Concert Hall amounted to \$3,724,932. Grants for purchase of assets owned by NAC that are located in Victoria Theatre and Victoria Concert Hall, received and receivable in the year ended 31 March 2015 amounted to \$805,222 and \$154,567 respectively (2014: Nil).

15. MERCHANDISE

	2015 \$	2014 \$
At cost	23,134	27,167
Less: Allowance for impairment	(23,134)	(27,167)
At net realisable value	-	-

Full allowance was made for the remaining stocks with the closure of the Esplanade Shop in March 2014.

16. OTHER CURRENT ASSETS

	2015 \$	2014 \$
Recoverable expenditure and receivables	4,955,161	6,186,049
Recoverable from the associated company	177,993	18,814
Prepayments	1,228,194	562,456
Deposits	103,570	17,370
	6,464,918	6,784,689

17. INVESTMENT IN ASSOCIATED COMPANY

	2015 \$	2014 \$
Beginning of financial year	5,123,746	6,248,024
Share of profit	714,733	625,722
Dividends received	-	(1,750,000)
End of financial year	5,838,479	5,123,746

The associated company declared dividends of \$2,000,000 to its shareholders during the year that was received after the financial year has ended. The dividend that was receivable by the Company at the end of the year amounted to \$700,000 based on 35% shareholding. The associated company paid dividends of \$5,000,000 to its shareholders during the last financial year. The Company received its share of the dividends based on 35% shareholding which amounted to \$1,750,000.

17. INVESTMENT IN ASSOCIATED COMPANY (Continued)

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

	2015 \$	2014 \$
Assets	28,951,000	26,261,000
Liabilities	17,866,000	15,217,000
Revenues	14,005,000	13,617,000
Net profits	2,042,000	1,788,000

Investment in the associated company includes goodwill of \$1,358,735 (2014: \$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	
			2015 %	2014 %	2015 \$	2014 \$
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
2015	\$	\$	\$	\$	\$	\$	\$	\$
Cost								
Beginning 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
Additions	28,050	199,000	83,110	70,000	785,224	33,894	473,620	1,672,898
Disposals	(398,601)	(56,000)	(84,354)	-	(290,973)	-	-	(829,928)
Transfers from capital projects in progress	-	-	-	-	-	10,650	(10,650)	-
End of financial year	2,688,154	5,158,632	12,159,374	487,616	8,039,293	1,726,476	473,620	30,733,165
Accumulated depreciation								
Beginning of financial year	2,669,080	3,908,264	10,865,917	378,616	6,603,179	1,447,082	-	25,872,138
Depreciation	138,560	226,671	549,119	15,500	486,596	103,278	-	1,519,724
Disposals	(398,601)	(56,000)	(82,322)	-	(290,892)	-	-	(827,815)
End of financial year	2,409,039	4,078,935	11,332,714	394,116	6,798,883	1,550,360	-	26,564,047
Net book value								
End of financial year	279,115	1,079,697	826,660	93,500	1,240,410	176,116	473,620	4,169,118

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
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

19. TRADE AND OTHER PAYABLES

	2015	2014
	\$	\$
Trade payables to:		
- Non-related parties	1,547,760	5,746,553
- Associated company	-	2,235
	1,547,760	5,748,788
Accrued operating expenses	7,672,375	5,475,536
Deposits received	3,213,665	2,193,967
NAC venues start-up grant	-	1,794,932
Government grant received in advance	-	1,231,879
Deferred income	1,839,834	1,108,512
Sundry payables	395,435	357,414
	14,669,069	17,911,028

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.

	2015	2014
	\$	\$
Balance at beginning and end of year	117,659	117,908

21. ACCUMULATED FUNDS

	2015	2014
	\$	\$
Balance at beginning of year	36,320,423	38,653,152
Contributed by operations	8,326,702	(2,958,451)
Share of profits of associated company	714,733	625,722
Balance at end of year	45,361,858	36,320,423

Accumulated funds contributed by operations includes amount of \$2,618 (2014: \$250,822) and \$258,032 which is contributed by the operations of Drama Centre and Victoria Theatre and Victoria Concert Hall respectively. This results in an accumulated funds attributable to Drama Centre of \$581,659 (2014: \$579,041) and Victoria Theatre and Victoria Concert Hall of \$258,032 as at the end of the financial year.

22. INVESTMENT GRANTS

	2015	2014
	\$	\$
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

	Notes	2015 \$	2014 \$
Balance at beginning of year		3,977,962	4,481,820
Transferred from operating grants	14	1,672,898	1,107,821
Released to profit or loss		(1,489,646)	(1,611,679)
Balance at end of year		4,161,214	3,977,962

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:

24. SIGNIFICANT RELATED PARTY TRANSACTIONS (Continued)

(a) Sales and purchases of goods and services

	2015 \$	2014 \$
Commission income received from associated company	9,913	12,815
Handling fees received from associated company	7,106	7,162
Director's fees received from associated company	3,200	3,200
Sales commission expense paid to associated company	91,825	98,178
Ticketing agency fees paid to associated company	205,060	213,574
Software maintenance fees paid to associated company	150,000	150,000
Other services paid to associated company	77,954	50,660
Legal and other fees paid to other related party	103,670	35,744

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.

24. SIGNIFICANT RELATED PARTY TRANSACTIONS (Continued)

(b) Key management personnel compensation

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

	2015 \$	2014 \$
Salaries and other short term benefits	2,001,622	2,489,307
Employer's contribution to Central Provident Fund	80,997	105,083
	2,082,619	2,594,390

Number of key management in remuneration bands is as follows:

	2015	2014
\$600,000 to below \$700,000	1	1
\$500,000 to below \$600,000	-	-
\$400,000 to below \$500,000	-	-
\$300,000 to below \$400,000	1	1
\$200,000 to below \$300,000	2	5
\$100,000 to below \$200,000	4	2
Below \$100,000	-	-
	8	9

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 2015.

26. COMMITMENTS

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

	2015 \$	2014 \$
Leasehold improvements and equipment	383,010	114,294
Works and services	524,130	170,668
	907,140	284,962

26. COMMITMENTS (Continued)

(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:

	2015	2014
	\$	\$
Not later than one year	30,980	26,520
Later than one year but not later than five years	52,920	59,420
	83,900	85,940

26. COMMITMENTS (Continued)

(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:

	2015	2014
	\$	\$
Not later than one year	5,197,920	5,515,293
Later than one year but not later than five years	4,717,711	3,608,367
	9,915,631	9,123,660

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:

	2015	2014
	\$	\$
Financial assets		
Cash and cash equivalents	321,740	280,774
Currency exposure	321,740	280,774

At 31 March 2015, if the USD had strengthened/weakened by 1% (2014: 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 \$3,217 (2014: \$2,808) 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.

27. FINANCIAL RISK MANAGEMENT (Continued)

(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.

27. FINANCIAL RISK MANAGEMENT (Continued)

Financial risk factors (Continued)

(b) Credit risk (Continued)

(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:

	2015	2014
	\$	\$
Past due < 3 months	649,630	373,267
Past due 3 to 6 months	143,189	28,745
Past due over 6 months	76,012	60,403
	868,831	462,415

27. FINANCIAL RISK MANAGEMENT (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	2015	2014
		\$	\$
Gross amount		26,855	58,917
Less: Allowance for impairment		(26,855)	(58,917)
		-	
Beginning of financial year		58,917	55,676
Allowance made		23,614	3,241
Allowance written off		(55,676)	-
End of financial year	13	26,855	58,917

(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.

27. FINANCIAL RISK MANAGEMENT (Continued)

Financial risk factors (Continued)

(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.

	2015	2014
	\$	\$
Net debt	(26,060,366)	(20,135,154)
Accumulated funds	45,361,858	36,320,423
Total capital	19,301,492	16,185,269

The Company is not subject to any externally imposed capital requirements for financial years ended 31 March 2015 and 2014.

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 2015 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 11 August 2015.

PATRON, SPONSORS & DONORS

LIFESTYLE SPONSOR

Viz Branz Pte. Ltd.

PROGRAMME SPONSORS

Barclays Bank PLC

Beijing 101

Bowen Enterprises (Pte) Ltd

Capitol Optical Company (Private) Limited

City Gas Pte Ltd (as Trustee)

DBS Bank Ltd

EFG Bank AG

Field Catering & Supplies Pte Ltd (Polar Water)

Geneva MasterTime Marketing LLP (Patek Philippe)

Goethe-Institute Singapur

Hong Leong Foundation

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

Keppel Corporation Limited

Keppel Land International Limited

Kwan Im Thong Hood Cho Temple

LianBee-Jeco Pte Ltd (Braun Büffel)

Marina Bay Sands Pte Ltd

Marina Centre Holdings Pte Ltd

Mitsubishi Corporation

Mitsubishi Electric

Ngee Ann Development Pte Ltd

On Cheong Co. Pte Ltd

OUE Limited

Precious Treasure Pte Ltd (The Fullerton Heritage)

Raffles Quay Asset Management Pte Ltd (RQAM)

- Marina Bay Financial Centre

SBBS Management Pte Ltd (S-One Stuttgart Singapore)

Singapore Land Authority

Singapore Press Holdings Limited

Supply & Demand Pte Ltd (Macbeth)

T.K.H Lighting & Electrical Trading Pte Ltd

Tai Sun (Lim Kee) Food Industries Pte Ltd

Taster Food Pte Ltd (Din Tai Fung)

The Great Eastern Life Assurance Co Ltd

Topseller Pte Ltd (Golden Peony)

UnionPay International Co. Ltd.

United Parcel Service Singapore Pte Ltd

Urban Redevelopment Authority

VICOM Ltd

William Grant & Sons (Singapore) Pte. Ltd.

Yamaha Music (Asia) Private Limited

CORPORATE PATRON

L.C.H. (S) Pte Ltd

DONORS

Abdul Rohim Bin Sarip

Benson Puah T S

Chandra Mohan

Daikin Airconditioning (Singapore) Pte Ltd

David Liao

Eunice Yap

K.V.Aiyappan

Lee Foundation Singapore

Lee Sit Lien

Lotto Carpets Gallery

June Loh

No Signboard Seafood Restaurant Pte Ltd

Ong Eng Guan

Ravindran Sivalingam

Singapore Telecommunications Limited (SingTel)

Stephen CuUnjieng (Evercore Partners)

Terene Seow

Toshihiko Takahashi

Wing Khong Renovation Contractors

Yvonne Tham

IN-KIND SPONSORS

Sharp-Roxy Sales (Singapore) Pte Ltd

Citcall Communications Pte Ltd

Ctrl Fre@k

TOTE BOARD FAMILY

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

ESPLANADE PRESENTS PERFORMANCES

APRIL 2014 TO MARCH 2015 (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

(6 – 9 November 2014)

A Tapestry of Sacred Music

(19 – 21 April 2014)

Baybeats

(27 – 29 June 2014)

Celebrate December

(19 – 31 December 2014)

ConversAsians

(28 – 30 April 2014)

da:ns festival

(9 – 19 October 2014)

Flipside

(30 May – 8 June 2014)

Huayi – Chinese Festival of Arts

(20 February – 1 March 2015)

Kalaa Utsavam – Indian Festival of Arts

(21 – 30 November 2014)

Moonfest – A Mid Autumn Celebration

(5 – 8 September 2014)

National Day Celebrations

(8 – 10 August 2014)

Octoburst!

(3 – 6 October 2014)

Pesta Raya – Malay Festival of Arts

(28 – 31 August 2014)

Voices – A Festival of Song

(5 – 7 December 2014)

Yfest

(20 – 22 June 2014)

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

6 – 9 November

CONCERT HALL

Divas of Old Shanghai

Ling Ying, Li Chuan, Felinda Wong,
Tandy Lim, Celine Yeh, Rita Liu, Ding
Hua & Samuel Chong

Return to the Tea Dance

The Dukes, The Trailers, Vernon
Cornelius, Joe Aaron & Jerry
Fernandez

RECITAL STUDIO

Diva-Diva Kita

Mahani Mohd & Sarah Aqilah

CONCOURSE

Chinese Evergreen Oldies

Xie Sheng Zhi

From Us to You

The UkeBoomers

Hits of Yesteryear

Hillary Francis & Sheila De Niro

Keroncong Nada Temasek

Walking Down Memory Lane

NUS Society Choir

OUTDOOR THEATRE

Ernesto Valerio & The Meltones

Getai Sing-along

Lin Ruping, Tian Yue, Qi Xian &
Sherraine Law

Matthew & The Mandarins and The Meltones

TALKS

Beyond the Tea Dance

Joseph Pereira & Jimmy Appadurai
Chua

Embracing the Digital World

Dick Yip

A TAPESTRY OF SACRED MUSIC

25 – 27 April

CONCERT HALL

Jordi Savall: Jerusalem

Jordi Savall with La Capella Reial de
Catalunya, Hespèrion XXI & invited
artists from Israel, Turkey, Greece
& Armenia (Israel, Turkey, Greece,
Armenia, France, Spain)

Pipes in Harmony

Choir of St James', Sydney (Australia)

Sounds of Contemplation

Ani Choying Drolma, Steve Tibbetts
and Marc Anderson (Nepal, USA)

RECITAL STUDIO

Folk Hymnody from the Eastern United States and the Appalachian Mountains

Tim Eriksen and Friends (USA)

Mystique of the Manganiyars and Langas

Divana Ensemble (India)

CONCOURSE

Kirtan: Devotion of the Sikhs

Gurmat Sangeet Academy students,
Sikh Centre

Macapat: Spiritual Poetry of Java

Classical Vocalists from Solo
(Indonesia)

Melodies of Immortal Lands

Taoist Orchestra

Voices of Praise

Hallelujah Singers

OUTDOOR THEATRE

Barong: Ritual Theatre of Bali

Gamelan Pinda Sari (Indonesia)

Exaltation of the Divine

Nurulhuda Islamic Ensemble

Shaman Songs

Bulsechul Ensemble (Korea)

LIBRARY@ESPLANADE**Words of the Soul**

Dr Lee Tzu Pheng, Dr Boey Kim
Cheng, Yusri Ibrahim, Muhammad
Abdul Fattah and Paul Tan

COURTYARD**Embodying Nature: Music and Dance of Northern Philippines**

Sari Sari Philippine Kulintang Ensemble
featuring Alexander Tocong Tumapang
(Singapore, Philippines)

Ulek Mayang: Song of the Sea

Kumpulan Ulek Mayang PUSAKA
(Malaysia)

WORKSHOPS**African Drumming Workshop**

Djembe Singapore Club

Introduction to Balinese Music and Dance Workshop

Pinda Sari and Irving Chan Johnson
(Indonesia, Singapore)

Introduction to Sacred Harp Singing Workshop

Tim Eriksen (USA)

Make Your Own Dreamcatcher Workshop

Samantha Tio

Sacred Scents: Incenses of the World

Chia Wei Sheng

Singing Workshop by Choir of St. James' Sydney

Choir of St. James', Sydney (Australia)

TALKS**A Baroque History of Time: Hearts, Stars & the First Operas**

Andrew Lawrence-King (UK)

Devotion Artist Talk and Exhibition Tour

Eneko Ertz (Indonesia)

Jerusalem: Three Tales of One City

Dr Anne Kreps (USA)

Music, History and Intercultural Dialogue

Jordi Savall (Spain)

Ritual Arts of Bali

Dr Irving Chan Johnson

The Ritual Arts of Kelantan and Terengganu

Eddin Khoo (Malaysia)

BAYBEATS

27 – 29 June

THE CHILLOUT STAGE (CONCOURSE)

.gif

Atlas

Bani Hidir

Deon

ENEC.E

Fall To Fly (Macau)

Jaime Wong

Pitch Feather

Pixel Apartment

ARENA (OUTDOOR THEATRE)

Atlas

Attention! The New Portsdown

Giants Must Fall

Inch

Insight

Lightcraft (Indonesia)

Lost Weekend

Monster Cat

Spacedays

Sphaeras

Ssighborggg (Korea)

The Livid Sun

WhileTheKidsAreSurreal

wyd:syd

POWERHOUSE (THE EDGE)

Aspectrum

Earthmover (Philippines)

Fall of Mirra

False Plaintiff

ORANGECOVE

Seringai (Indonesia)

Stopgap

Straight Forward

Subculture (Malaysia)

Survive, Said The Prophet (Japan)

The Full Pledge Munkees

They Will Kill Us All (Malaysia)

Two Million Thanks (Thailand)

Villes

**OBSERVATION DECK
(LIBRARY@ESPLANE)**

.gif x WhileTheKidsAreSurreal

Bani Hidir, Daniel Sassoon, Leonard Soosay

Fall of Mirra

Inch x Spectrum

Insight

Ssighborggg (Korea)

Survive, Said The Prophet (Japan)

wyd:syd x ORANGECOVE

CELEBRATE DECEMBER

19 – 31 December

CONCOURSE

3 IN A CROWD

Anglo–Chinese Junior College
Choir

Charles Stitch Wong

ITE Show Choir

Lorong Boys

Magdalene Wong & Karen Chou

Ministry of Bellz

PhilBrass

The Disclaimers (United Kingdom)

The Huckleberry Friends

The Singing Chef with Irene Jansen
& Friends

The Vocal Consort

OUTDOOR THEATRE

Afterhours

Babes Conde & Friends

Brass Nation

Gareth Fernandez & The Momma
Shop

Johnny James (USA)

KPA ITB Angklung Ensemble
(Indonesia)

Robyn & Terry

Take Two

What Is Hip

VOX

WORKSHOPS

Mark Making Workshops

Pyus Chan (Indonesia)

CONVERSASIANS

28 – 30 April

The Heart of Sankai Juku: In
Conversation with Ushio Amagatsu
(Japan)

Behind Hamlet – The Clown Prince
Atul Kumar & The Company Theatre
(India)

**Can we be less “Asian”? Asian
Performance Art Beyond the
Nation-State**

Dr Farish A Noor (Malaysia)

Culture as Fiction

T. Sasitharan

**Devising Theatre – From Idea to
Performance**

Atul Kumar

**I Am Baba – Musings about identity
and origins by a 9th generation
Chinese Peranakan**

Peter Lee

**The Adventures of the Mad
Chinaman**

Dick Lee

**The Great Debate: You have to be
miserable to be an artist**

Daisy Irani, Edith Podesta, Jeffrey Tan,
Nora Samosir, Charlene Rajendran and
Zelda Tatiana Ng

**Butoh Workshop: Mind Body
Movement**

Sankai Juku (Japan)

DA:NS FESTIVAL

9 – 19 October

THEATRE**FAR**

Wayne McGregor Random Dance (UK)

I, Carmen

María Pagés Compañía (Spain)

Matthew Bourne's Swan Lake

Matthew Bourne (UK)

THEATRE STUDIO**4 & 5**

Tao Dance Theater (China)

ALPHADaniel Kok, Eisa Jocson, Arco Renz
(Singapore, Philippines, Belgium)**Forecasting**Giuseppe Chico, Barbara Matijevic, 1er
Stratageme (France)**Intermezzo**

Singapore Dance Theatre

RECITAL STUDIO**Sifting**

LASALLE College of the Arts

**The Third Space: Contemporary
Asian Explorations in Dance**

Nanyang Academy of Fine Arts

CONCOURSE**Bharatanatyam: Rhythm and
Gesture**

Bharathaa Arts

Dances from MindanaoIntegrated Performing Arts Guild
(Philippines)**Gambuh Unmasked**Sanggar Tari Bali Nyoman Kakul
(Indonesia)**Puja – Lanna Dances of Northern
Thailand**Nor Silp: Art Sprouts featuring
Waewdao Sirisook (Thailand)**UPPER CONCOURSE / ROVING****Picture This!**

FL - Fotografics

Shall We Dance?

JAZZ INC

OUTDOOR THEATRE**Gambuh**Sanggar Tari Bali Nyoman Kakul
(Indonesia)**Ream Eyso & Muni Mekhala**

Sophiline Arts Ensemble (Cambodia)

STAGE@POWERHOUSE**Friday I'm in Love: Salsa & Samba**

ACTFA and The DanceSport Academy

Friday I'm in Love: Tango & Waltz

ACTFA and The DanceSport Academy

**Saturday Night Fever: Hip Hop &
K-pop MV Dance**Danz People and Celine Jessandra
School of Performing Arts**Saturday Night Fever: Traditional
Jazz & MV Dance**

JAZZ INC and Danz People

Sunday Funday: Electro Swing & JiveJAZZ INC and The DanceSport
Academy**Sunday Funday: Flamenco &
Bollywood-Bhangra**Rose Borrromeo Spanish Dance
Company, BollyBeatz & Sherepunjab
Bhangra**TALKS****RASAS: Dances of Northern Thailand**

Waewdao Sirisook (Thailand)

WORKSHOPS**Contemporary Dance Masterclass**

Random Dance (UK)

FLIPSIDE

30 May – 8 June

CONCERT HALL**Voice Mechanics**

Maywa Denki (Japan)

RECITAL STUDIO**NUMEN: The Wild Woman Sings**

Judee Tan

THEATRE STUDIO**Swamp Juice**

Bunk Puppets (Canada)

CONCOURSE**The Jukuleles****Face to Face**

Ojarus (Japan)

Silent Films

Lost Tribe of Pulau Gypsy

The J Show

Jay Che

COURTYARD**Bicycle Scribble**

Guixot de 8 (Spain)

OUTDOOR THEATRE**BOXING and FUNNY BUSINESS**

Fraser Hooper (UK)

ROCK!

Pants Down Circus (Australia)

WATERFRONT CANOPY / ROVING**#upLIFT and #sgJAM**

The Flippin' Rovers!

Conduct Us!

Sin Jin How and band

Just Juggle

JimmyJuggler & Performer Willie

Let's Boogie

Danz People

Ojarus Walkabout

Ojarus (Japan)

Squawk

Creature Encounter (UK)

**HUAYI –
CHINESE FESTIVAL OF ARTS**

20 February – 1 March

CONCERT HALL**NU SHU – The Secret Songs of Women**

Tan Dun, Metropolitan Festival Orchestra, Chen Yuying, Yuan Li & Zhao Lei (USA, Singapore, China)

Savage Land – An Opera in Concert

Singapore Chinese Orchestra, Zhang Feng, Li Jing Jing, Zhang Ya Lin, Zhu Hui Ling, William Lim, Melvin Tan and National University of Singapore Choir (Singapore, China)

You & Me · Olivia

Olivia Ong

THEATRE**Rice**

Cloud Gate Dance Theatre of Taiwan (Taiwan)

What is Sex?

Edward Lam Dance Theatre (Hong Kong, Taiwan)

RECITAL STUDIO**in::music – Hanjin: Happiness can be Simple**

Hanjin

in::music – HUSH band

HUSH band (Taiwan)

in::music – Ling Kai: No Longer [One]

Ling Kai

Shaoqin Bang in Concert

Shaoqin Bang (Canada, China)

The Magic Ocean

Directed by Ian Loy

THEATRE STUDIO**CouCou on MARS**

GayBird (Hong Kong)

Travel with Mum

The Nonsensemakers (Hong Kong)

CONCOURSE**A Little Jazz**

Elaine Lam & Juliet Pang

Chamber Blossom

Ding Yi Youth Ensemble

Festive Favourites

Stringanza

Festive Voices

Singapore Char Siew Baos!

Joyous Spring

Singapore I-Lien Drama Society

PhilSax Goes Mandopop!

PhilSax

Qilin Live at Huayi

Qilin Group

Sentimental Chinese Art Songs

Zhuang Jie

Spring

Asian Contemporary Ensemble

Timeless Classics

SMU Guitarissimo

Tunes of Spring

Z3nith Ensemble

We are Singer Songwriters! – 1 2 3 MuTouRen

1 2 3 MuTouRen

**We are Singer Songwriters!
– Bevlyn Khoo: The People I've Known**

Bevlyn Khoo

**We are Singer Songwriters!
– Cheng Jin An: Heart Songs**

Cheng Jin An

**We are Singer Songwriters!
– Jacky Chew & Juno Lin:
The J x J Experience**

Jacky Chew & Juno Lin

**We are Singer Songwriters!
– Kathryn Q.: Like a Novice**

Kathryn Q.

**We are Singer Songwriters!
– Ruth Kueo Miaoru X Fatt:
Originals Ignite**

Ruth Kueo Miaoru & Fatt

Youths in Crosstalk: Singapore Delights

Young People's Performing Arts Ensemble

OUTDOOR THEATRE**Ambush from All Sides**

The Pipa Quartet

Chinese Dance Expressions

Singapore Hokkien Huay Kuan Dance

Theatre featuring SA

Evergreen Classics

Hainan Hwee Kuan Harmonica Orchestra

Getai Starry Night

Lin Ruping, Zhong Jin Ling, Vanessa Voon, Jayden Chew, Huang Xiu Ping & Huang Hao Feng

Huayi Opening: Auspicious Lion Dance

Wen Yang Lion Dance Troupe

MDC Springtime Celebrations

SAF MDC Chinese Music Ensemble

Our Theme Songs

Chriz Tong & Donnie Chan

Rhapsodies

Pasir Ris Secondary School Chinese Orchestra

Traditional Delights

Sheng Hong Arts Institute Chinese Dance Department, Nanyang Polytechnic Chinese Orchestra Percussion Ensemble & Tian Eng

Dragon and Lion Dance Centre

We are Singer Songwriters! – ah5ive The Band: Here We Go
ah5ive The Band**We are Singer Songwriters!
– Nelson Tan: Iron Man**
Nelson Tan**We are Singer Songwriters!
– Rock On with The Azure Band**
The Azure Band**Young Voices of Xinyao**
TCR Music Station**WORKSHOPS / TALKS****A Date with Lin Hwai-min
– Coffee with Salt**
Lin Hwai-min (Taiwan)**Dance Master Class**
Cloud Gate Dance Theatre of Taiwan (Taiwan)**Parent-child Workshop: Fun with Chinese Drumming**
ZingO Festival Drum Group

Keychain Making Fun Workshop

Yang Xiuting & Mandy Tan

Stamping Art Workshop

Yong Kah Kin

Talk: Chinese Calligraphy and Couplets

Tan Khim Ser

Talk: The Chinese Character 羊 (Goat) and its Iconography

Dr Kang Ger-Wen

Talk: The Dramatic Worlds of Cao Yu & Lao She

Associate Professor Chin Kwee Nyet

KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

21 – 30 November

CONCERT HALL**Koshish: A Musical Crossover**

Shubha Mudgal (India)

The Raghu Dixit Project

The Raghu Dixit Project (India)

THEATRE**Disha: A Vision**

Spanda Dance Company, Leela Samson (India)

Within

Aditi Mangaldas Dance Company – The Drishtikon Dance Foundation (India)

RECITAL STUDIO**Engenyum Eppodhum – 100 years of Tamil Cinema**

Anil Srinivasan, Saindhavi, Vijay Gopal, Krishna Kishore (India)

Once Upon a Peacock's Tail

Renu Suresh, Sandhya Suresh, Aditi Gopinathan, Soniaponnamma Devaiah, Kalaivani Kumareswaran, Jasmine Sim, Madangopal Narayanan, Shweta Bhaskaran, Sarasa Krishnan

Pancha Naad: Melodic Journey Through 5 Elements

Amol Nisal, Milind Tulankar, Nawaz Mirajkar, Raid Bale Khan, Deepak Bhanuse, Keta Bidwe (Singapore, India)

Roobaroo – 100 Years of Hindi Cinema

Anil Srinivasan, Saindhavi, Vijay Gopal, Krishna Kishore (India)

THEATRE STUDIO**Girish Karnad's Nagamandala**

HuM Theatre

The Blind Age

Chowk Productions

CONCOURSE**Bollywood Songs Unplugged**

Soul & Dhol

Jazz Fusion: The Away Project

The Away Project

Just Feel

Just Feel Productions

Kathak Mefil

Nayantara Kurma Parpia

Naach!

Global Indian Cultural Centre, Panj-aab Bhangra

Natya Manjari

Singapore Malayalee Community Groups

Saree Sense Fashion Show

Saree Sense

Shaam-e-Ghazal

Ravin Raj, Abdul Kaleem, Satish Kumar, Govind Naidu, Sairam Prabha

Svarasampad

NAC Music Competition Winners, Aravinth Kumarasamy, Nawaz Mirajkar, Ghanavenothan Retnam

The Tamarind Sound Project

Raghavendran, Rajasekaran, Aditi Gopinathan, Sai Akileshwar, Yazeid Ahmad

Varsha

Sai Vigneshwar, Sai Akileshwar, Tony Makarome, Md Noor

OUTDOOR THEATRE**Fusion Beats: Maatibaani**

Maatibaani (India)

Tholpavakoothu: Shadow Puppetry of Kerala

Ramachandra Pulavar Tholpavakoothu Troupe (India)

WORKSHOPS

Workshop with Shubha Mudgal

Shubha Mudgal, Aneesh Pradhan (India)

TALKS

5 Element System of Ayurveda

Shailu Suresh

Contemporary Indian Folk Art

Dr Priya Maholay Jaradi

Folk Art of India – Mughal Painting

Durriya Dohadwala

Indian Festive Snacks and Sweets

Chef Devagi Sanmugam

Storytelling with Kamini Ramachandran

Kamini Ramachandran

The Colourful World of Indian Film Music

Anil Srinivasan

MOONFEST – A MID AUTUMN CELEBRATION

5 – 8 September

CONCERT HALL

An Evening with Hong Kong Chinese Orchestra

Hong Kong Chinese Orchestra (Hong Kong)

Peking Opera Extravaganza

The Plum Blossom Award Art Troupe (China)

RECITAL STUDIO

Laugh Out Loud!

The Gang of Five (Johnny Ng, Xu Huimin, Qiu Shengyang, Soo Wee Seng and Kee Keng Yong)

THEATRE STUDIO

The Cat Who Grew Fat and other Fables

Hunan Puppet and Shadow Art Protection and Inheritance Center and Tan Wan Sze (China / Singapore)

CONCOURSE

Favourite Nursery Rhymes

Singapore I-Lien Drama Society

Moonlight Serenades

Dunman High School Guzheng Ensemble

Radiant Voices

Young Voices Music Society

Sentiments by the Moon

Yin Yue

The Adventures of Wu Gang

Handsforth

OUTDOOR THEATRE

Cantonese Opera Excerpt – Flooding Jin Shan Monastery

Chinese Opera Society (Singapore)

Chinese Dance Jubilee!

Hwa Chong Institution (college), Kong Hwa Primary School and Yan Ling Dance Academy

Joyous Celebration

Ding Yi Music Company

Moonfest Opening

Singapore Chinese Arts Centre

Moonlight Harmony

Singapore Youth Chinese Orchestra

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)

WORKSHOPS

Lantern-Making Workshop

Puspita Dewi Hidayat

My Mini Chinese Opera Stage

Yang Xiuting & Ronald Cheah

Parent-Child Workshop: Discovering Chinese Opera

Chinese Opera Society (Singapore)

Parent-Child Workshop: Journey to the West Rotating Lantern
Yong Kah Kin

TALKS

A Healthy Lifestyle Through Traditional Chinese Medicine
Physician Lim Yin Jia

An Introduction to Chinese Orchestra
Lena Heng

Chinese Chess Strategies
Singapore Xiangqi General Association

Chinese Opera (Xiqu), A Lifelong Pursuit
Pei Yanling & Meng Guanglu

Chinese Philosophy and its Relevance in Daily Life
Assistant Professor Ngoi Guat Peng

Chinese Opera (Xiqu) Seminar
Professor Ji Guoping

Deciphering Lantern Riddles
Riddle Association

On Reading Chinese Classics
Dr Tham Wai Mun & Ms Hong Choi Siong

NATIONAL DAY CELEBRATIONS
8 – 10 August

CONCOURSE

Face Painting
Little Crystal Paints

Growing Up
LASALLE College of The Arts – Serenation

Letters to Singapore
Peggy Ferroa

Qilin Group

Songs from the Red Dot
Intune Music and Friends

Kampung Games

Pasar
Epigram Books, WhenIWasFour, Kampong Kards and Chilli & Nuts

OUTDOOR THEATRE

Celebrate Singapore!

Project RA and Prahbmeet

Singapore Char Siew Baos!

Singapore Musicals: More than just a Cha-cha-cha
Elaine Chan, Caleb Goh and Ethel Yap

Summertimes Big Band
Summertimes Big Band and Michah Velonza

WATERFRONT

Drum Circle
Community Drumming Network

CONCERT HALL ENTRANCE

Readings with Phua San San: “The Very Solid Adventures of Handsome Hock and Champion Poh”
Epigram Books, Phua San San

WORKSHOPS

Chope! Tissue Holder-making Workshop
Chilli & Nuts

Five Stones Play Area: Larger Than Life!
WhenIWasFour

Greeting Card-making Workshop
Kampong Kards

TALKS

Grandfathers’ Roads: Legacies of our Pioneers
Raymond Goh

Once Upon A Yesterday
Alex Tan Tiong Hee and Friend

Our Brick Estate
Lai Chee Kien

OCTOBURST!
3 – 6 October

RECITAL STUDIO

Something Very Far Away
A Unicorn Production (UK)

CONCOURSE

Around the World
NAFA School of Young Talents

Dance Expressions
Junior dancers from Chowk

GO-Celebrate

Grace Orchard School

Let's Get Grooving

Sinclair Ang and JAZZ INC

Let's Play Together

Various

Melody and MovementMy Piano Room and CHIJ (Katong)
Primary Dance Club**Musical Bonanza**

APSN Katong School

Oinga Boinga!

The Amazing Toybox

Peter and the Wolf

Kreutzer Ensemble

Play Tunes

Sin Jin How and Jana Ang Fries

The Fat EmperorSingapore Hokkien Huay Kuan Arts &
Cultural Troupe**These are a Few of My Favourite****Things**Students of Mylin Seto and Rave
Harps**OUTDOOR THEATRE****Let the Games Begin!**

Dwayne & Friends

Roasted – Frozen in Singapore

Sight Lines Productions

Songs We Grew Up With

The Glue (Switzerland)

LIBRARY@ESPLANADE**Carnival of Animals**

My Piano Room

Draw Me a StoryTan Tiaw Gem and Singapore Hokkien
Huay Kuan Arts & Cultural Troupe**It's Storytime**Lim Hock Lai and Singapore Hokkien
Huay Kuan Arts & Cultural Troupe**My Cello, My Voice**

Aoden Teo

Piano Project

Students of Benjamin Loh

Shadow Tales

Pat's Schoolhouse (Jubilee Park)

Wonder Tales

Kamini Ramachandran

WORKSHOPS**#Selfie****aMaze Me!**

Tay Bee Aye

Book Stop!**Book Making Workshop**

Boedi Widjaja

Kamishibai Storycrafting

Kamini Ramachandran

Kirigami Pop-up Card Making

Chiho Tamura and Maya Takahashi

**Make Your Own Percussion
Instruments**

Sin Jin How

Octopost**Pinhole Monster**

Wang Ruobing

**PESTA RAYA –
MALAY FESTIVAL OF ARTS**

28 – 31 August

CONCERT HALL**Pelangi Untukmu di Singapura**

Ning Baizura (Malaysia)

SaktiRahayu Suppanggih, Restu
Kusumaningrum, Bali Purnati Centre
for the Arts (Indonesia)**RECITAL STUDIO****Ala Dondang Sayang**Orkestra Melayu Singapura, Rudy
Djoharnaen, Hariani Hassan Bakri,
Frederick Soh, Francis Hogan**Kuat Ketam Kerana Penyepit, Kuat
Burung Kerana Sayap**

Mohd Fared Jainal, Zulfadli Rashid,
Siti Zuraida Abdul Rahim, Farez Najid,
Mish'aal Syed Nasar, Faizal Abdullah

love.life.light

Tengku Adil

Runaway with Awi Rafael

Awi Rafael

THEATRE STUDIO

Wanita

Aidli 'Alin' Mosbit, Aminah Ahmad,
Endang Rahayu Ruslan, Gloria Tan,
Marina Yusoff, Nadiah M Din, Nora
Samosir, Seri Wahyuni Jaes, Siti Hajar
Gani

CONCOURSE

Aku Ada Cerita!

Djohan A Rahman, Mamad

Irama Melayu Sri Temasek

Orkestra Sri Temasek

Lagu-lagu Daerah

Rio Silaen & Voice of Indonesia
(Indonesia)

Malam Keroncong

Keroncong D'Temasek

Senandung Malaya

Cheryl Tan, Az Samad (Malaysia)

Senandung Malaya II

Aaron Khaled

Senikata

Reyza Hamizan

OUTDOOR THEATRE

Jejak Suara Suvarnavipa

Riau Rhythm Chambers Indonesia
(Indonesia)

Main Zapin

ASWARA Dance Company (Malaysia)

Tarian Selamat Datang

Sriwana

TALKS

Dedaun: Taking a Leaf from Malay Cooking

Aziza Ali

Let's Learn Malay! Basic Malay Language Class

Djohan A Rahman

VOICES – A FESTIVAL OF SONG

5 – 7 December

CONCERT HALL

Kalakan

Kalakan (France)

Seasons: The Earth in Motion

ONE Chamber Choir

The Puppini Sisters

The Puppini Sisters (UK)

RECITAL STUDIO

Harmony of Nature

Bunun Mountain Traditional Music
Chorus & Annie Chang (Taiwan)

CONCOURSE

An Evening at the Opera

Moira, Becky, Jeremy & Sam

A Cappella Set #1

Acattack! (Republic Polytechnic)
D'Stellers (Singapore Polytechnic)
Voxcessed (ITE)

A Cappella Set #2

ITE TAG
NUS Resonance
SMU Voix

Folksongs

Nanyang Khek Community Choir
PsalmiDeo Chorale
Wira & Endang (Republic Polytechnic)

Pop & Jazz Choir

TAS Voices
The Girl'Z

Songs from the Musicals

Jalan Besar Music & Theatre Co

Songs from the Salon

Moira Loh
Shaun Lee
Rebecca Li
Sam Garcia
Pauline Lee

OUTDOOR THEATRE

Aftersix

Indobeatbox

Rhythm & Grooves

Peter Huang & friends

Singalong

CrossCulture

WORKSHOPS

Introduction to A Cappella Singing

Peter Huang & SMU Voix

Music from the Basque Country

Kalakan (France)

Parent Child Singing Workshop

Angelina Choo (The A Cappella Society)

Songs of the Bunun People

Bunun Mountain Traditional Music Chorus (Taiwan)

The Puppini Sisters Workshop

The Puppini Sisters (UK)

TALKS

How to Care for the Voice

Joel Tay

Singing 101

Angelina Choo (The A Cappella Society)

Vocal Percussion vs Beatboxing

Peter Huang

YFEST

20 – 22 June

CONCOURSE (AMPLIFY)

Ffion Williams

Jawn

Kiah Yong

Sharks and Mars

Sol

Stephycube

The Lemon Puffs

ziqqsayshello

URBAN ZONE (OUTDOOR THEATRE)

Da Fam Collective

Gareth Fernandez

Heartfelt x The Urban Sensations

NeoDominatrix

Republic Rhapsody

XS.One The Regiment

SIXTEEN DANCE CHALLENGE SHOWCASE & MASTERCLASSES

Baby Sleek (South Korea)

Crazy Kyo (South Korea)

D.R.O.P. (South Korea)

Ha Woo Shin (South Korea)

Project Prepix Asia (South Korea)

UPSTAGE DANCE SHOWCASE (OUTDOOR THEATRE)

LASALLE College of the Arts, School of Dance

New Revolving Age (NRA)

NTU MJ

NUS Dance Blast!

Redeafination

Siren

SIM Dreamwerkz

SOKA

Graffiti Artist Showcase (Outdoor Theatre)

Rebel Daughters by RSCL

ESPLANADE SERIES

BEAUTIFUL SUNDAY

Afternoon at the Opera

kidsphilharmonic@sg

Carnival!

kidsphilharmonic@sg

Dance, Dance, Dance

ESO Symphony Orchestra

Evergreen Hits!

Raffles Alumni Chinese Orchestra

Imagine!

Windstars Ensemble

Kung Fu Mania!

People's Association Youth Chinese Orchestra

Mother's Day Special: Khas Untukmu, Ibu

Khadijah Ibrahim, Sezairi & Najip Ali

Mother's Day Special: Songs for Mothers with Love

Zhu Li Li, Yuan Jin, Xie Sheng Zhi & Lee Pei Fen

Music Playground

Cheng San Chinese Orchestra

Our Folk Songs, Our Tunes

Orchestra Collective

Rhythms of Spring

Hsinghai Art Association

Superheroes!

Mus'Art Youth Wind Orchestra

Unforgettable TV Theme Songs

Marsiling Chinese Orchestra

BITESIZE

Arabic Calligraphy – A Brief Introduction to Khat

Faizal Somadi

Ballet: Breaking the Barres

Celine Tan

Film Scoring – Portraits in Music

Tze Toh

Inside the Actor's Studio

Edith Podesta

Notes from a Theatre Director

Claire Wong, Checkpoint Theatre

Playing With Shakespeare

Daniel Jenkins

Raga and Taal: The World of Indian Classical Music

Sarita Alurkar-Sriram and Anu Raju

Rhythms of Tabla

Nawaz Mirajkar

Traditional Malay Dance

Fauziah Yusof, Sriwana

CHINESE CHAMBER MUSIC

Ruan Harmonies

Zhang Rong Hui, Lo Chai Xia, Cheng Tzu Ting, Han Ying, Jing Po & Koh Min Hui

The Charm of Silk & Bamboo

Tan Chye Tiong, Ong Yi Horng, Foong Chui San, Sim Boon Yew, Tao Kai Li & Lee Khiok Hua

Virtuosic Strings

Li Yuan, Qin Zi Jing & Yuan Qi

CHINESE THEATRE SERIES

Teahouse

Beijing People's Art Theatre (China)

CLASSICS

Valery Gergiev with London Symphony Orchestra

Valery Gergiev, Denis Matsuev (UK)

Masterclasses

Maxine Kwok-Adams, violin
Laurent Quenelle, violin
Paul Silverthorne, viola
Chi-Yu Mo, clarinet

COFFEE MORNING & AFTERNOON TEA

A Kind of Hush: A Tribute to The Carpenters

Peter Diaz & Gabrielle Ferdinands

Best Hits of Liu Wen Zheng

Cai Yiren

Billboard Belles

Wendy Chin & Friends

Chinese Folk Favorites II

Zhang Yan

Favourite Hokkien Songs

James Zhuang Qing Yu

Favourite Sakura Melodies

Chloe Lim

Nostalgic Melodies of Classic Hong Kong TV Series

Wilson Wong

Oh Pretty Woman – The Hits of Roy Orbison

Matthew & the Mandarins

Songs For You – A Tribute to Roman Tam

Hong Shao Xuan

Thank You for the Music: A Tribute to ABBA

Cat Ong, Ann Hussein & Sheila De Niro

The Best of The Beatles

Robyn & Terry

Unforgettable Gems of the 60s and 70s

David Ng, Cat Ong and Lebbeus Lau

COMMUNITY CONCERTS**Billboard Rockx!**

Nanyang Polytechnic Chinese Orchestra

Blockbusted! Music for Movies

Mus'Art Wind Orchestra

Fun With Music!

Philharmonic Winds

Joy!

Braddell Heights Symphony Orchestra

OMMProm: Jazz!

Orchestra of the Music Makers

Singapore! A Musical Celebration III

Singapore Wind Symphony featuring Jeremy Monteiro

Songs Our Parents Love

Philharmonic Youth Winds

The Enchanted World of Hayao Miyazaki

West Winds

DA:NS SERIES**Kagemi: Beyond the Metaphors of Mirrors**

Sankai Juku (Japan)

Onegin

Stuttgart Ballet (Germany)

Ballet Masterclass

Krzysztof Nowogrodzki, Director of Production, Ballet Master of Stuttgart Ballet (Germany)

DANCE APPRECIATION SERIES**Introduction to Sleeping Beauty**

Singapore Dance Theatre

Introduction to Ballet Classics

Singapore Dance Theatre

FEED YOUR IMAGINATION**#willyoubemyfriend**

1N THE ACT

My Friend, A Japanese Soldier

The Finger Players

Natya – The Spirit of Dance

Apsara Asia, Maya Dance Theatre

Our Songs, Our Stories

TCR Music Station

Radin Mas – A Princess of Singapore

Mini Monsters Limited

sixpointnine

Drama Box

The Sisters' Islands – An Introduction to Traditional Chinese Woodwind Instruments

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

Useless or Not!

Cloud Theatre

Where Worlds Meet

Kulcha

F.Y.I 2015 Teachers' Networking Session

Various

FOOTWORK

(as part of da:ns festival)

Argentine Tango I

ACTFA

Argentine Tango II

ACTFA

Ballet Baby

Shanti Gomes

Bhangra

SherePunjab Bhangra

Bellydance (Ladies Night)

Nawal Alhaddad

Bollywood II

BollyBeatz

Bollywood Baby

BollyBeatz

Breakdance

O School

Broadway Jazz I

LA Dance Connection

Broadway Jazz II

LA Dance Connection

Cha Cha Cha

The DanceSport Academy

Contemporary I

O School

Contemporary II

O School

Electro Swing

Jazz Inc

Flamenco

Rose Borrromeo Spanish Dance Company

Hip Hop I

Danz People

Hip Hop II

Danz People

K-Pop MV Dance I

Celine Jessandra School of Performing Arts

K-Pop MV Dance II

Celine Jessandra School of Performing Arts

Introduction to Balinese Gambuh Workshop

Sanggar Tari Bali Nyoman Kakul (Indonesia)

Jive

The DanceSport Academy

Latin Samba

ACTFA

Lyrical Hip Hop

Danz People

Parents & Kids: Bhangra

SherePunjab Bhangra

Parents & Kids: Cha Cha

The DanceSport Academy

Parents & Kids: Hip Hop

Danz People

Parents & Kids: Flamenco

Rose Borrromeo Spanish Dance Company

Parents & Kids: Line Dance

Roland Tan

Parents & Kids: Tap Dance

JAZZ INC

Parents & Kids + Twinkle Toes Bhangra

SherePunjab Bhangra

Pop Baby

LA Dance Connection

Reggae

O School

Salsa

ACTFA

Salsa II

ACTFA

Salsa Hip Hop

LA Dance Connection

Salsa Social**Street Jazz**

O School

Swing JAZZ INC	Full Moon Over Marina Bay Art Fazil	Anglican High School Symphonic Band	Yio Chu Kang Secondary School Choir
Swing Baby JAZZ INC	JuzBelieve Juz B	Catholic High School Symphonic Band	MOSAIC
Tango (Date Night) ACTFA	M.I.G. Musical Journey Mohamed Noor, Casey Subramaniam, Leonardo Mendoza	Convent of the Holy Infant Jesus Secondary Concert Band	Arturo Sandoval (USA)
Tango Nuevo ACTFA	Poems About Chaos Bani Haykal & Darren Ng	Dunman Secondary School Choir	Herbie Hancock (USA)
Tap Dance JAZZ INC	Power to the Pore Michalea Therese	Fairfield Symphonic Band	Pat Metheny Unity Group (USA)
Waltz I The DanceSport Academy	Synapses Pleasantry	Fuhua Secondary School Military Band	Rufus Wainwright (Canada)
Waltz II The DanceSport Academy	The Metamorphosis of Regi Leo Regi Leo	Nan Hua High School Choir	For The Record: Arturo Sandoval Ramu Thiruyanam
LATE NITE	The Pursuit SA	Pasir Ris Secondary School Choir	For The Record: Herbie Hancock Chok Kerong
Deep Soul Brotha Syed Ahmad	LIMELIGHT	Raffles Institution Choir	For The Record: Pat Metheny Dr Tony Makarome
Encore! An A Cappella Reunion In-A-Chord	Anderson Junior College Symphonic Band	St Andrew's Junior College Concert Band	Film Screening: Herbie Hancock – Possibilities (USA) Various
Evolution by Vandetta Vanessa Fernandez	Ang Mo Kio Secondary School Symphonic Band	Swiss Winds (Swiss Cottage Secondary School Band)	Film Screening: Herbie Hancock – 'Round Midnight (USA) Various
		Tanjong Katong Girls' School Symphonic Band	
		Tanjong Katong Secondary School Choir	
		Temasek Chorale (Temasek Secondary School)	

NATIONAL THEATRE LIVE

National Theatre Live: Frankenstein
Royal National Theatre

National Theatre Live: The Audience
Royal National Theatre

National Theatre Live: Coriolanus
Royal National Theatre

PENTAS

Jumaat 6 Pagi
Teater Kami

Laut Lebih Indah Dari Bulan
Rumah Anak Teater, Nam Ron, Sofia Jane, Vanidah Imran, Sharifah Amani, Benjy (Malaysia)

Ramli Sarip: 45th Anniversary Concert
Ramli Sarip, Godbless, Sweet Charity, J Mizan (Indonesia, Singapore)

The Best of Black Dog Bone & Gingerbread
Black Dog Bone, Gingerbread, Orkestra Melayu Singapura

PLAYtime!

Let's Play Pretend
Directed by Ian Loy

Out of the Box
Directed by Chow Keat Yeng

The Magic Ocean
Directed by Ian Loy

RAGA

Bhakti Shringara – A Tapestry of Emotions
Singapore Indian Fine Arts Society

Brahmakalpa – The Eternal Universe
Ajith Bhaskaran Dass, Rama Vaidyanathan (India, Malaysia)

Chakra: Krishna Rajani – Melodies on a Moonlit Night
Nawaz Mirajkar, Aslam Khan, Raghavendran Rajasekaran, Rahul Parasnis, Sveta Hattangdi Kilpady (India, Singapore)

Chakra: Swara Prabhat – A Musical Awakening
Ustad Usman Khan, Nawaz Mirajkar (India, Singapore)

Holi: Colours of Spring (Concourse)
Nandhitha Gurunath, Amit Dhamelia, Shere Punjab Bhangra, Singapore Gujurati Society, Marwari Mitra Mandal, Maharashtra Mandal, Singapore Bengali Association, Bollybeatz, Naba Basanta

Holi: Colours of Spring (Outdoor Theatre)
Gayetri Joshi, Temple of Fine Arts, Global Indian Cultural Centre

Moksha Katha – Poothana's Liberation
Shantha Ratii

Mukti Marga – The Path to Liberation
Gayatri Sriram (India)
Rabindra Sangeet
Srabonti Sen, Tagore Society (India, Singapore)

SPECTRUM

conun:DRUM
Eugene Toh, Lim Rei, Trivandrum D Rajagopal, Tan Lee Ying, Bernard Yong

Deconstructed
EDQ, Nicholas Loh

Music of Embers
Yong Siew Toh Conservatory New Music Ensemble, conducted by Dr Robert Casteels

Pieces Croisées
Yong Siew Toh Conservatory New Music Ensemble, conducted by Manual Nawri

THE STUDIOS

THEATRE STUDIO

#UnicornMoment
Checkpoint Theatre

Butterfly
Ramesh Meyyappan

Rant and Rave
The Finger Players

Red
Blank Space Theatre

Ten Thousand Tigers
Ho Tzu Nyen

RAW: Dark Room x 8

Edith Podesta

RAW: other/s

Elizabeth de Roza, Danny Yeo, David Diamond, Glory Kadigan (Singapore, UK)

RAW: The Boy Inside

Wang Liansheng

WORKSHOPS / OTHERS**Abstract Art Jam**

HansArt

Text To Stage – Visual Theatre

Ramesh Meyyappan

Mark Rothko and his art

Professor Tony Godfrey

AT THE CONCOURSE**APRIL 2014****AIRtime**

- Daniel Purnomo & Matthew Siew
- Gentle Bones
- Hell Low
- Just Feel Productions
- Mariam John

- Mohamed Noor
- Pygmalion Quartet
- Raghavendran
- Reyza Hamizan
- Ruby Chen
- Two-Cents Worth
- Wendy Phua

MAY 2014**Music from the Movies & Musicals**

- Juying Secondary School Show Choir
- Urban Harmony
- Tampines Secondary School Show Choir
- Aaron Khaled
- Acappuccino
- Regent Secondary School Show Choir
- Loyang Secondary School Show Choir
- Singapore Show Choir Academy
- Cheryl Tan (Malaysia)
- Flame of the Forest
- Raffles Girls' School Guitar Ensemble
- The Acoustic Band of Life
- Singapore Polytechnic String Ensemble
- Republic Polytechnic Replug IG

- Nanyang Polytechnic String Ensemble
- Ngee Ann Polytechnic Chinese Orchestra
- Temasek Polytechnic Music Vox
- Angie Choo & TAS Children's Pop Choir
- Catholic Junior College Symphonic Band

Mother's Day Weekend

- Mathilda D'Silva
- Earl Lazo & VocaBlends

JUNE 2014**In Youthful Company**

- North View Primary Guzheng Ensemble
- Unity Primary School Angklung Ensemble
- School of the Arts
- Raffles Institution String Ensemble
- Raffles Institution Music Elective Programme students
- My Piano Room
- Yishun Primary Concert Band
- NAFA School of Young Talents
- Seimpi School of Music
- North Vista Primary Choir
- Gan Eng Seng Primary School Choir

JULY 2014**Jazz in July**

- Spiral Quintet
- Inked Sun
- Project Ra: featuring SM/FM
- Gypsyfication
- Southbridge Trio
- RahaJazz
- Project Ra: The Vibes Collective
- Midnight Organ Trio
- Dawn Wong & the Shanghai Jazz Club
- Melissa Tham & Teriver Cheung (Singapore, Hong Kong)
- SMQ Stripped
- Clarice Handoko & Joel Chua
- Tze Toh & Wendy Phua
- White Noise
- Aya Sekine & Maya Nova
- Louis Soliano & Don Gomes
- Nicole Duffell Organ Trio
- Lily of the Valley
- Erwin Angullia
- The Last Train Home
- The Anson Fung Organ Trio with Melissa Tham
- Rachma Lim
- BGM Trio
- Kailin & Y-Quartet

AUGUST 2014**Red Dot Radio**

- Tricia & Friends
- Windson Liong
- Idah & Friends
- Superfly
- The Odd.inary Band featuring Dawn Wong
- Pink Saturday (Hafizah Naser)

Writer's Diary

- Johnny Eyeglass
- Jonathan Nuer
- These Boys Named Sue
- Amanda Tee
- Fazli Kamis
- Piblokto

SEPTEMBER 2014**Cipta Cita**

- Yunos Erksan
- Bakti Khair
- Masimran Ali
- Akeem Jahat
- Dan Loco

Crossing Borders

- KotoKotton
- Siong Leng Musical Association
- Ernesto Anaya with Ireson

- Shumba ye Moyo
- Le Chéile
- Siete Mares
- Samrah Al Mazikaty

Noise Singapore TMM Concerts

- Christiane Mikaela
- LINEATH
- Sam Driscoll
- The Little Giant
- Ariane Deborah
- Theodora
- Jasm!ne
- Linying
- The HubbaBubbass

Electric Avenue

- Ocean's Children
- NADA
- Skysprinter
- Mitch Advent
- Intrigant
- Riot !n Magenta

OCTOBER 2014**Dance Affair**

- Anson Fung and Melissa Tham
- Anson Fung and Oliver von Essen

- Anson Fung and Gayle Nerva
- The Tango Sextet
- The Jukuleles
- Soul&Dhol

Jazz by Association

- Alvin Wong's Spiral Quartet
- Eugene Ang
- Jordan and the Jazz Brotherhood

NOVEMBER 2014**School's Out!**

- Commonwealth Secondary Brass Ensemble
- Methodist School of Music
- Joyful Strings
- Di Capella Dizi Ensemble
- Dunman Secondary Guitar Ensemble
- Bedok View Secondary Choir
- My Piano Room
- Global Indian Cultural Centre

Roomful of Strings

- Ifan Rais
- Just 6
- The Travellers
- Xposé Guitar Ensemble
- Yan Neil Chan

DECEMBER 2014**Routes**

- Lost Weekend
- Nicholas Chim
- Ciao Turtle
- The Awks
- Gabriel Lynch (Australia)
- Jaime Wong
- Klutz
- Shawn Tok
- Rahul Advani

JANUARY 2015**All Things New**

- Hydir Idris
- Aaron Matthew Lim
- Kellyn Tan
- BittyMacbeth
- In-a-Bob
- The Away Project & Michelle Bousquet
- Kai
- Linying
- Chris Lister & Rizal Sanip
- Jessmo
- Anise
- Clarence Liew & Louisa Kan
- Gareth Fernandez, Jawn and Maricelle

- Stephycube
- Anson (Sol)
- These Brittle Bones

FEBRUARY 2015

All You Need Is Love

- Sheila de Niro & Friends

Come Together

- Faridzuan Faris
- Wynnette Yip
- Syaiful 'Ariffin
- Zainul Hossain
- Syakir Rusydi
- Ferry
- Rachel Tan
- Gina Vadham
- K.C. Meals
- Iris Judotter
- Lil E
- Cherie Ko
- Kevin Loh
- Rit Xu
- Cheryl Lee
- Betsy Hsu

MARCH 2015

Cool Classics

- The Vocal Ensemble

- The New Classics
- Vadhya Vrindam
- SOTA Indian Fusion Ensemble
- SOTA students
- Flutissimo
- NAFA School of Music
- CLARQuintet
- PIANOMANIA!
- Orchestra Collective
- Yong Siew Toh Conservatory vocal students
- Pauline Lee, Jin Jun Lee and Don Kow

Words & Music

- Charles Jedidiah (Australia)
- CLO & Louisa Kan

Bridging The Blues

- Smokey & The Pundit
- The Snatch Thieves

ON THE WATERFRONT

APRIL 2014

An Evening of ConversAsians

- SA featuring Riduan Zalani & Ismahairie Putra Ishak

Rock Out! The Baybeats Edition

- Purple Tiger
- Paint The Sky Red
- Vessel
- I Left A Monarchy
- Sparkle Driven Fairytale
- Plate
- Ellipsis
- Arson

Electric Avenue

- Ocean's Children
- Cosmic Armchair
- sub:shaman
- weish
- Pixel Apartment

Around The World

- Project W
- Flame of the Forest
- Marisma Flamenco

MAY 2014

LASALLE School of Music Recitals

- Then Wen Jing
- Cressentia Vanya Paliling
- Eunice Wan
- Vanessa Woon
- Keertana Bhoopal (India)
- Maria Grace Koh

- Joy Tang
- Rebecca Tan

To Mum With Love

- Sarah Aqilah
- Lily Anna Nuris

Localize!

- The Sets Band
- Yan Neil Chan
- Arajua
- Randolph Arriola

Rockin' Good Times

- The Zozi
- The Fridays
- Cockpit

Melodies in May

- Robyn & Terry
- Romito Mendoza
- Sheila De Niro

JUNE 2014

M.I.S.cellaneous

- Tenderfist (Malaysia)
- Cheating Sons
- Tristan (Indonesia)

JULY 2014**Jazz in July**

- Omniform
- SISAY (Ecuador)
- SWS City Swing
- Teriver Cheung Trio (Singapore, Hong Kong)
- Imaginary Forces
- Summertimes Big Band
- The Suitcase
- J4ZZLINE Project featuring Ray Alexander
- Thomson Big Band
- Ireson
- Inner Vibe and Havana Social Club
- Tanglin Rose Big Band
- The Steve McQueens

AUGUST 2014**Localmotion: Theme Songs of Singapore**

- Project W
- Retrogroove & Friends

Localmotion: Labels Galore

- Amateur Takes Control

- Caracal
- MXND KRFT
- F▲uxe
- Before The Tempest
- The White Trip Movement
- Fz Pz

A Gamelan Exposé

- Gamelan Asmaradana
- Gamelan Naga Kencana

SEPTEMBER 2014**Cipta Cita**

- Sufie Rashid
- Jamiel Said
- Asnida Daud
- T:zi
- The Pinholes
- The Full Pledge Monkees

Noise Singapore TMM Concerts

- Patriot
- Vessel
- Koji
- The Wanderus
- 2Halfs
- Afterglow

- Take Two
- Doves & Ravens
- Ellipsis

OCTOBER 2014**Dance Affair**

- Panoram Arts & Creations
- Gayetri Joshi & Friends

Jazz By Association

- Siete Mares
- J4zzline (Indonesia)
- The Suitcase

NOVEMBER 2014**I Love Rock & Roll**

- The Esquires
- The Pinholes
- The Superband
- Cashew Chemist

DECEMBER 2014**Vocal Variations**

- Andika

- NUS Indian Instrumental Ensemble
- Samrah Al Wehdah Al-Arabia

JANUARY 2015**All Things New**

- Anson Road
- DEON
- Flame of the Forest
- iNCH
- JJ and the Paperplanes
- Lily Anna Nuris
- Max Lee
- NADI Singapura
- Nelson & Amanda
- New Stream Brass Band
- Rit Xu & Friends
- Rit Xu Quartet
- stillsunrise
- TAJ featuring KAYE
- The Homecoming Committee
- The Momma Shop (featuring Sandra Riley Tang, Joshua Simon & Daniel Chia)
- THE PSALMS
- Theodora
- Ugly In The Morning

FEBRUARY 2015**Perennial Blossoms**

- InTune Music School
- AlleyTalk
- Sin Jin How
- The Evergreens

Valentine's Day Weekend: All You Need Is Love

- The HubbaBubbas
- Nick Zavior
- Anson Road featuring Gayle Nerva

MARCH 2015**Rocking The Region**

- Barefood (Indonesia)
- Elephant Kind (Indonesia)
- Marsh Kids (Indonesia)
- Birdforms (Philippines)
- Paranoid City (Philippines)
- Brisom (Philippines)

VISUAL ARTS**APRIL – JUNE 2014****Baybeats Photo Exhibition**

Baybeats Budding Photographers 2013

Devotion (and children)

Eneko Ertz (Spain / Singapore)

Devotion (in Singapore)

Eneko Ertz (Spain / Singapore)

Minor Cities

Speak Cryptic

Rotations: The Art of Tim Yip

Tim Yip (Hong Kong)

Silence

Ari Bayuaji (Indonesia / Canada)

FILMS**1000 Little Cranes**

Melinda Xia from LASALLE College of the Arts

Crocodile Journals

Yeo Lee Nah from California Institute of the Arts

For Your Blossom

Gaku Kinoshita from Royal College of Art (Japan / UK)

Mother's Love

Charmaine Tan Mei Jing, Cheng Yu Hsin, Tay Yi Ting, Tham Holmen,

Ong Han Sheng from Bukit Panjang Government High School

The Girl with Antlers

Yu-Hua Luo, Jing-Fan Lin, Zhi-Yu Chen, Jia-Rung Lee from Da Yeh University (Taiwan)

JULY – SEPTEMBER 2014**驰骋万里 (Chí chěng wànlǐ)**

Chua Boon Kee

My World. My Home

Teo Huey Ling with participants from various VWOs

Preserving Stories

anGie Seah with VWOs

Tales from Jalan Buang Hoe

Jeremy Hiah

Waiting for the Elevator

Sarah Choo Jing

FILMS**BLESS**

Victric Thng

Homesick

Anthony Chen

Priceless

Kenny Tan

The Team

Ray Pang

Xiao Fu

Ang Sookoon

OCTOBER – DECEMBER 2014**Legends of The Shadow**

Jeremy Hiah and Heri Dono together with participants from various VWOs (Singapore / Indonesia)

Maqula Al-Hala Wa Qaws Quzah – On the Rainbow and Halo (The Revision of The Optics)

Tiffany Singh (New Zealand)

Maqula Al-Hala Wa Qaws Quzah – On the Rainbow and Halo (Iris)

Tiffany Singh (New Zealand)

Path. 6, Unpacking my Library

Boedi Widjaja

Ramayana – An Exhibition of Madhubani Art

Kumuda & Shivali

SoftMachine: The Trailer Show

Choy Ka Fai

The Best of Marina Bay Singapore Countdown Photography Competition 13/14

Various Photographers

The Gate of Peace

Heri Dono (Indonesia)

FILMS

A Day Without Wind

Victric Thng

Fire

Jac Min

Fish Love

Royston Tan

Flux

Nigel Heng

Once Upon a Dance

Gozde & Russel Zehnder

JANUARY – MARCH 2015

Dapunta Hyang: Transmissions of Knowledge

Zai Kuning in collaboration with Mohamad Riduan

Happiness is... finding the garden that lies within

Ernest Chan

These Sacred Things

Ang Sookoon, Angie Seah, Ahmad Abu Bakar, April Ng, Betty Susiarjo, Claire Lim, Charles Lim, Chua Boon Kee, Chiew Sien Kuan, Chen Kunyi, Chng Seok Tin, Chen Sai Hua Kuan, Ernest Chan, Grace Tan, Jeremy Hiah, Justin Lee, KC Poh, Ken Cheong, Khiew Huey Chien, LATENT SPACES, Lina Adam, Leroy Sofyan, Lim Soo Ngee, Lim Bee Ling, Loh Jahan, Miguel Chew, Mohamad Riduan, Oh Chai Hoo, Quek Kiat Sing, Speak Cryptic, Susie Wong, Tan Chwee Seng, Tay Bak Chiang, Tang Ling Nah, Teo Huey Ling, Wang Ruobing, Victor Tan, Yeo Chee Kiong, Yeo Wee Hwee,

Yeo Shih Yun, Yong Kah Kin

Walking through Haw Par Villa

Chen Sai Hua Kuan and Wang Ruobing

FILMS

Curry Fish Head

Srinivas Bhakta

Di (Little Brother)

Michael Kam

Family Dinner

Shen Jia Hui, Clara Gan

Hock Hiap Leong

Royston Tan

Karang Guni

Anthony Chen

COLLABORATIONS

A Jazzy Christmas – Let's Keep Christmas in our Hearts

Jeremy Monteiro & Friends

A night with Mark O'Connor

Singapore Chinese Orchestra

Asian Intercultural Conference

Intercultural Theatre Institute

Big Band Magic – 20 Years of the Thomson Jazz Club

Thomson Big Band, Thomson Swing Band, Greg Glassman, Greta Matassa, Alemay Fernandez, Christy Smith

Dance India Showcase

by Apsaras Arts, featuring V P Dhananjayan, Shanta Dhananjayan, Madhavi Mudgal, Mythili Prakash, Lakshmi Viswanathan, Sheejith Krishna, Gauri Diwakar (India, Singapore, USA)

Marina Bay Singapore Countdown 2015

Urban Redevelopment Authority

Fireworks

Glorious (S) Pte Ltd

Fireworks Music

Late Iskandar Ismail
Julian Wong
Riduan Zalani
Rit Xu
Mike Chiang
Tang Jia
Marcus Ng
Colin Yong
Cheryl Ong
Mohammad Nizarfauzi bin Norlie
Saidrudy Mohd Buang
Sharanpal Singh Gill
Yaziz Hassan

DrumGaia

Riduan Zalani
Mohammad Nizarfauzi bin Norlie
Roch Ong
Saidrudy Mohd Buang
Sharanpal Singh Gill
Yaziz Hassan
Beats Encore (Republic Polytechnic)
Clementi CDN
Dennis Sim
Drum Sprouts
Gamelan Asmaradana
Hibikiya
Hishamuddin Abdul Rahman
Batidas Centro (ITE Central)
Kallang CDN
NADI SINGAPURA

Ngee Ann Polytechnic
Ogen Heartbeat
Samba Bomba (SCDF)
Samba Masala (Singapore Management University)
Sambarang Batucrang
Sambiesta
West Coast CDN
ZingO

Projection Mapping

Hexagon Solution Pte Ltd

M1 CONTACT Contemporary Dance Festival 2014: AFX – Asian Festivals Exchange

By Damansara Performing Arts Centre, Seoul Dance Collection, T.H.E Second Company, Yokohama Dance Collection, featuring choreographers Marcus Foo (Singapore), Jin Byoung Cheol (Korea), Lee Ren Xin (Malaysia), Miwa Okuno (Japan), and Wong Jyh Shyong (Malaysia)

M1 CONTACT Contemporary Dance Festival 2014: International Artist Finale

By Miwa Okuno (Japan), Sharon Fridman (Israel/Spain), Shintaro Que (Japan/Sweden), and Tung I-Fen (Taiwan)

M1 CONTACT Contemporary Dance Festival 2014: Organised Chaos

By T.H.E Dance Company, featuring choreographers Kuik Swee Boon (Singapore) and Kim Jae Duk (Korea)

M1 Singapore Fringe Festival – Under Pressure – Temporary Title

Groupe ACM, featuring Emilie Vandenameele and Hélène François (France)

M1 Singapore Fringe Festival – Terra Incognita

Pat Toh featuring Andy Lim, Zulkifli Mahmood

M1 Singapore Fringe Festival – Loss-Layers

A.LTER S.ESSIO featuring Fabrice Planquette and Yum Keiko Takayama (France, Japan)

M1 Singapore Fringe Festival – Grand Singe (Great Ape)

Nicholas Cantin, performed by Anne Thériault and Stéphane Gladyszewski (Canada)

M1 Singapore Fringe Festival – White Rabbit, Red Rabbit

Nassim Soleimanpour, performed by Benjamin Kheng, Pam Oei, Lim Kay Siu and Karen Tan (Iran, Singapore)

M1 Singapore Fringe Festival – Devising Masterclass

The Necessary Stage, featuring Haresh Sharma and Alvin Tan

Muara Festival

by Era Dance Theatre, featuring Universiti Malaya Cultural Centre, SMKN8 Surakarta, Sri Gemilang Pekan Baru, Sriwana, Azpirasi, Perkumpulan Seni, Kirana Seni, Persadaku Artiste Seni Budaya (Indonesia, Malaysia, Singapore)

Musical Tales: The Art of Suzhou & Tianjin Narrative Song

Ding Yi Music Company featuring Zhang Lingping, Tang Weiyu and Yang Yun (Singapore, China)

Of Poetry and Music

Ding Yi Music Company featuring Lim Yau and NAFA Chamber Choir, Su Yi Wen, Jeremy Koh and Choo Thiam Siew

Onak Samudera

by Som Said Sri Warisan Performing Arts Ltd, featuring Som Said, Tom Ibnur, Langkan Budaya Taratak, Onn Jaafar, Yayasan Warisan Johor (Indonesia, Malaysia, Singapore)

Onam Nite 2014

by Singapore Malayalee Association, featuring K S Chitra, Manju Warriar, Najeem Arshad, Madhu Balakrishnan, Mridula Warriar, Franco (India, Singapore)

Planet Earth in Concert

Singapore Symphony Orchestra, soloists Alemay Fernandez and Samuel Phua

Singapore Indian Fine Arts Society Festival of Indian Classical Music and Dance 2014 – Madhur Murali-Magical Flute

B.V.Balasai (India)

Singapore Indian Fine Arts Society Festival of Indian Classical Music and Dance 2014 – Swaraabhishek – Musical Offering

Kaushiki Chakrabarty (India)

Singapore Indian Fine Arts Society Festival of Indian Classical Music and Dance 2014 – Pravaha

Sheejith Krishna, students and alumni of SIFAS (India, Singapore)

Singapore International Violin Competition

Yong Siew Toh Conservatory of Music

Stringfellows

T'ang Quartet

Three – A 50th Anniversary Concert with SYC & Friends

SYC Ensemble Singers

Vasantham Live@Esplanade

Vasantham Artists

Virtuosos of Chinese Music 2014

Ding Yi Music Company featuring Jiang Ke Mei, Wang Wei and Yang Wei (Singapore, China)

COMMUNITY ENGAGEMENT

A DATE WITH FRIENDS

Photo frame-making Community Workshop

Chai Chee Seam

Voluntary Welfare Organisations (VWOs)

- All Saints Home
- Bo Tien Welfare Services Society
- Jamiyah Home for the Aged
- Kheng Chiu Loke Tin Kee Home
- Ling Kwang Home for Senior Citizens
- NTUC SilverACE @ Lengkok Bahru
- Singapore Baptist Convention - Baptist Golden Age Home
- SWAMI Home
- THK Senior Services (Taman Jurong)
- THK Wellness Hub (Telok Blangah Towers)

A TAPESTRY OF SACRED MUSIC

Gamelan Community Workshop

BronzAge Gamelan Ensemble

VWOs

- Care Corner Student Care Centre (Toa Payoh)
- Hougang Sheng Hong Student Care Centre
- PPIS Student Care Centre (Bedok)
- Whispering Hearts Student Care Centre

BAYBEATS

Budding Writers Programme

Eddino Abdul Hadi

CELEBRATE DECEMBER

Pinwheel-making Community Workshop

Pixel Creations

VWOs

- Arc Children's Centre Co Limited
- Care Corner Family Service Centre (Woodlands)
- CARElderly Seniors Activity Centre
- CHAMPS Network @ Blangah Rise
- En Community Services (North View)
- NTUC SilverACE @ Lengkok Bahru
- NTUC SilverACE @ Telok Blangah
- St Andrew's Home For The Aged
- St Hilda's Community Services
- St Joseph Home

FLIPSIDE

Shadow Puppetry Community Workshop

Jeff Achtem (Australia)

VWOs

- Beyond Social Services
- Darul Ihsan Orphanage
- En Community Services (Si Ling Student Care)
- Ramakrishna Mission Boys Home

Clowning Community Workshop

Fraser Hooper (UK)

VWO

- Muhammadiyah Welfare Home

FOOTWORK FOR COMMUNITY

Hip Hop Dance Project for at-risk youths

Danz People

VWOs

- Students Care Service (Clementi Centre) & Clementi Woods Secondary School
- Shuqun Secondary School

Creative Movement Dance Project for the elderly

Apsara Asia

VWOs

- Bukit Batok Home for the Aged
- Geylang East Home for the Aged

HUAYI – CHINESE FESTIVAL OF ARTS

Chinese Drumming Community Workshop

ZingO Festival Drum Group

VWOs

- Ain Society
- Daybreak Student Care Centre
- NTUC SilverACE @ Bukit Merah
- NTUC SilverACE @ Lengkok Bahru
- O'Joy Care Services
- SBL Family Service Centre (Tampines Student Care Centre)
- THK Seniors Activity Centre (Boon Lay)
- Whispering Hearts Student Care Centre

KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

Woodblock Printing and Tile Painting Community Workshop

Kumuda Krovvidi & Shivali Mathur

VWOs

- Bedok North Moral Student Care
- Joy Connection Student Care Centre
- Moral Student Care (Bukit Panjang)
- New Horizon Centre (Bukit Batok)
- New Horizon Centre (Jurong)
- New Horizon Centre (Toa Payoh)
- Thong Kheng Seniors Activity Centre (Queenstown)
- Thong Kheng Seniors Activity Centre (Tanglin-Cairnhill)
- Thong Theck Home for Senior Citizens
- Waterfalls Student Care Centre
- Yong En Care Centre

MOONFEST – A MID-AUTUMN CELEBRATION

Lantern-making Community Workshop

Kng Mian Tze & Rene Ong

VWOs

- 3-in-1 Family Centre - Aged Care
- Ain Society
- AWWA Seniors Activity Centre
- Blue Cross Thong Kheng Home
- Care Corner Seniors Activity Centre (TP62B)
- CDAC @ Redhill
- CDAC @ Sengkang
- CDAC @ Tanjong Katong
- Delta Senior School
- Evergreen Circle Seniors Activity Centre
- Geylang East Home for the Aged
- Healthserve
- HELP Family Service Centre
- HOME Women Shelter
- Hougang Care Centre
- Hougang Sheng Hong Student Care Centre
- Kheng Chiu Loke Tin Kee Home
- SBL Vision Family Service Centre (Tampines)
- THK Seniors Activity Centre (Toa Payoh)
- Wicare Support Group

NATIONAL DAY CELEBRATIONS

My World, My Home: Felting Community Workshop

Teo Huey Ling

VWOs

- Clubilya
- O'Joy Care Services
- Singapore Anglican Community Services - Community Rehabilitation and Support Service
- Tembusu Seniors Activity Centre

OCTOBURST!

Wayang Kulit Community Workshop

Jeremy Hiah & Heri Wardono
(Singapore, Indonesia)

VWOs

- Care Corner Student Care Centre
- Sengkang Family Service Centre – BASIC

My Book Vocals Community Workshop

PSFSG Pte Ltd

VWOs

- Beyond Social Services
- Hougang Sheng Hong Student Care Centre
- Whispering Hearts Student Care Centre

PESTA RAYA – MALAY FESTIVAL OF ARTS

Preserving Stories: Clay-making Community Workshop

Angie Seah

VWOs

- Fei Yue Student Care Centre (Choa Chu Kang)
- PPIS Student Care Centre (Jurong)

VOICES – A FESTIVAL OF SONG

Show A Cappella Project for the elderly

The A Cappella Society

VWO

- PEACE-Connect Seniors Activity Centre

Show Choir Project for at-risk children

John & Deniece Glee Studios

VWOs

- Beyond Social Services (Lengkok Bahru)
- Beyond Social Services (Whampoa)

YFEST

Fanzine Community Workshop

Speak Cryptic

VWOs

- Ang Mo Kio Family Service Centres (Youth Infinity)
- Singapore Boys Hostel

YOUTH PROGRAMMES

Budding Emcee Programme

Edward Choy

HIRERS' PERFORMANCES

APRIL 2014 TO MARCH 2015 (Unless otherwise stated, all performances are from Singapore)

CONCERT HALL

APRIL 2014

Singapore Symphonia Company Limited

- Gala: Bach - St. John Passion
- Italian & Classical
- Spring Symphony
- Asrael Symphony

Yong SiewToh Conservatory of Music

Conservatory Orchestra Series:
Beethoven's Triple & Mahler 5 Gala

MAY 2014

Singapore Symphonia Company Limited

- Yan Pascal Tortelier & Ilya Gringolts
- Beethoven's Fifth Symphony

19SIXTYFIVE PTE LTD

The Final Countdown by Budak Pantai

Victoria Junior College
Symphony of Voices 2014

JUNE 2014

Anglo-Chinese Junior College
An Evening with Friends

MediaCorp Vizpro International Pte Ltd

Anderson & Roe Piano Duo "Flights of Fantasy" Concert (USA)

Raistar Media Pte Ltd

CJR3 & The Bangs (Indonesia)

Metropolitan Event Productions Pte Ltd

Bridging Frontiers

Singapore Buddhist Free Clinic

Yellow River Cantata & Butterfly Lovers Concerto by Xiamen University Symphonic Orchestra and Chorus (China, Singapore)

MW Events Management LLP

Shimmering Sounds of the Soul - Solo Piano Recital by Shaun Choo

Singapore Symphonia Company Limited

Postures

JULY 2014

Singapore Symphonia Company Limited

Enigma Variations

The Singapore Lyric Opera Limited

SLO Children's Choir in Concert - After the Rain

Wind Bands Association of Singapore

4th Singapore International Band Festival

Singapore National Youth Orchestra

Russian Extravaganza

AUGUST 2014

Orchestra of the Music Makers

The Planets

City Chinese Orchestra (Singapore) Ltd

Footprints: Celebrating 40 Years of Music-Making

The Singapore Lyric Opera Limited
Gala Concert

SourceWerkz Pte Ltd

Singapore International Choral Festival 2014 Closing Ceremony

Sundance Company Pty Ltd

Nat Geo Live! Coral, Fire & Ice:
Explore Secret Underwater Worlds with Photographer David Doubilet

Vox Camerata

Musica Intimae 2014 – Decadenze

SEPTEMBER 2014

The Philharmonic Winds

Philbrass In Concert: Jive for Five

Chapter6 (S) Pte Ltd

Judika Live In Singapore (Indonesia)

OCTOBER 2014

Greenhorn Productions Pte Ltd
SARA BAREILLES - The Little Black Dress Tour (USA)

Singapore Symphonia Company Limited

- Stephen Hough Plays Dvorák
- Ray Chen Plays Mendelssohn
- Gala: Ashkenazy with the SSO

The Mainichi Newspapers Co Ltd
The 19th World Police Band Concert in Singapore 2014

Sundance Company Pty Ltd
Nat Geo Live: Extreme Adventure on the Edge Vertical Feats & the Man Who Can Fly with Advernture Filmmaker Bryan Smith

The Comedy Club Pte Ltd
Kings & Queen of Comedy Asia 5 (USA, Singapore, Australia)

Hallelujah Oratorio Society
Mendelssohn's - St Paul

NOVEMBER 2014

Arts Management Associates
MOZART MADNESS by the Mozart Group (Poland)

Regent Secondary School
OPUS VII: In Celebration of Regent 15th Anniversary

Singapore Symphonia Company Limited

- Yefim Bronfman Plays Brahms
- Gala: Renaud Capucon
- Cho-Liang Lin

Singapore National Youth Orchestra
Lanxess SNYO Classic 2014: Musical Virtuosos

DECEMBER 2014

The Singapore Lyric Opera Limited
All Things Bright and Beautiful

The Philharmonic Winds

- Philharmonic Winds: Circle of Life - A Night of Musicals
- Philharmonic Youth Winds: Classiques! Chœur

Wind Bands Association of Singapore

WBAS Youth Band Festival - Windstars Ensemble

The Assisi Hospice

Vocaluptuous - Love Laugh Live (A Charity Concert in aid of the Assisi Hospice)

Choral Association (Singapore)

Songs of Joy 2014

O'Star Entertainment Production Ltd

Guo De Gang "Crosstalk" Live in Singapore (China)

JANUARY 2015

Singapore Symphonia Company Limited

- GALA: Krystian Zimerman
- Passionate Pilgrimage

Orchestra of the Music Makers

OMM Goes to the Movies II

British Theatre Playhouse Pte Ltd

Leo Sayer Live in Singapore - 40 Years At The Top (UK)

FEBRUARY 2015

Singapore Symphonia Company Limited

- Hans Graf with the SSO
- Pops Concert: Rhapsody in Blue

NUS Centre For the Arts

Varsity Voices 2015 - Star by The NUSChoir

MARCH 2015

United World College of South East Asia

OPUS 2015

Singapore Symphonia Company Limited

- Sarah Chang Live
- Eliahu Inbal Conducts Mahler's Ninth

Christine N Arts Ltd

O for the Wings of a Dove by The Choir of St John's College, Cambridge (UK)

THEATRE**APRIL 2014**

Singapore Indian Fine Arts Society
SIFAS Festival 2014: Pravaha - A SIFAS
Dance Production by Senior Students
& Alumni (India)

Teamwork Productions
Farhan Akhtar (India)

Dream Academy Productions Pte Ltd
HAPPY EVER LAUGHTER Standup
Comedy Madness! (R18)

OCTOBER 2014

The Singapore Lyric Opera Limited
Lehar's The Merry Widow

NOVEMBER 2014

ABA Productions Pte Ltd
A Midsummer Night's Dream by
Shakespeare's Globe (UK)

DECEMBER 2014

Singapore Dance Theatre Ltd
Don Quixote

Dream Academy Productions Pte Ltd
Dim Sum Dollies - The History of
Singapore Part 2: The Growing Up
Years

JANUARY 2015

UBS AG
ON STAGE with UBS featuring Tanya
Chua (Private Event)

MARCH 2015

Singapore Dance Theatre Ltd
Sleeping Beauty

RECITAL STUDIO**APRIL 2014**

Greenhorn Productions Pte Ltd
Suzanne Vega – Live (USA)

Singapore Indian Fine Arts Society
SIFAS Festival 2014: Madhur Murali -
Magical Flute by B. V. Balasai (India)

Singapore Youth Choir Ltd
Stuff and Nonsense

Singapore Indian Fine Arts Society
SIFAS Festival 2014: Swaraabhishek -
Musical Offering - A Hindustani Vocal
Recital by Kaushiki Chakrabarty (India)

Virtuosi Music Centre
Luca Stradivari Premier Concert (Italy,
Russia, Japan, Singapore)

Kris Foundation
Kris Foundation Presents - Quand Je
Dors: When I Dream

Ruth Rodrigues
Back to Bach (Scotland)

MAY 2014

TECL - Venue Partnership - PG
A Keyboard Odyssey with Jenny Lin
(Taiwan)

re: mix
Bach Ahead

Loh Jun Hong
In Good Company - by More than
Music

De Silva Alicia Joyce
Quinnance presents The Music, Our
Works: Stones, Sand and Light

JUNE 2014

Goh Tiong Eng
Bouriakov in Recital - Celebrity Concert
Series/1st Flute Camp Singapore (USA)

Bhaskar's Arts Academy Ltd
Bhairavi

Society of Charis Singers
A.musing

Harmonica Aficionados Society
A Night of Chromatic Classics IV

Vocal Associates Ltd
Love Is A Many Splendoured Thing

JULY 2014**Veda Lin**

A Tale of Two Families

The Singers Vocal Ensemble

Swimming Over Chromatic Skies To
Clap Your Hands, Yes!

Toh Tze Chin

Alternate Worlds

Sin Feng Xiang Sheng Society

Laughter For All Ages

Singapore Street Festival Limited

Happy Together (by Elaine Chan & Erick
Guansing)

AUGUST 2014**Kris Foundation**

Trails of Creativity

Ee Ping Yee

An Evening of Songs and Arias from
Around the World with Soprano Ee
Ping (UK)

Ding Yi Music Company Ltd

Voices of Tomorrow

Sin Feng Xiang Sheng Society

Laughter For All Ages 2014

The Mad Scene

Martin Ng's Bel Canto Spectacular

Hwa Chong Alumni Association

Hwa Chong Voices: An Evening With
Voices

Yang Shuxiang

Shuxiang, Esther and Friends

De Silva Alicia Joyce

New Chamber Operas

SEPTEMBER 2014**Jasper Goh Chien Teng**

What's on Your Mind?

Loh Jun Hong

Play! by More Than Music

Young Musicians' Society

Could this be Death? - A vocal recital

by Cheryl Lee Peixin (Soprano) and
Wong Yun Qi (Pianist)

The Philharmonic Winds

Philharmonic Clarinet Strikes Back!

Roberto Alvarez

On The Flipside: An Antipodal Concert

Tang Tee Khoon

Love and Friendship ~ Mendelssohn,
the Schumanns, and Brahms

Lim Yan

Rebecca Chellappah and friends in
recital

OCTOBER 2014**Singapore Youth Choir Ltd**

This Song of Mine - A 50th Anniversary
Pre-Tour Concert

Vocal Associates Ltd

Khor Ai Ming: The Colour Palette of My
Life

Baihe Ladies Singers

My Songs To Share - Vocal Recital by
Soprano Koh Chiow Jiang

Singapore Symphonia Company Limited

Thomas Zehetmair

NOVEMBER 2014**MS Works**

Carmen Fantasy

Poh Chee Cheong

Street Noise SG - Martin Taylor &
Alison Burns (UK)

DECEMBER 2014**Orchestra of the Music Makers**

OMM-SOTA Orchestra Camp
Showcase Concert

Loh Jun Hong

Shall We Dance?

NUS Centre For the Arts

Harmonica Fantasy with Yasuo Watani
and Josephine Koh

Blinov Alexander

Graduation (by Nikolai Song)

Vocal Associates Ltd

The Magic Flute – An Opera-Concert
inspired by Mozart

Harmonica Aficionados Society

Qin Yuan 28: Guitarmonica Concert

JANUARY 2015**Lee Shi Mei**

Brahms: The Violin Sonatas

Wong Yun Qi

92steel&guts Present The Way North

New Opera Singapore Ltd

Liebeslieder: Songs and Dances of
Love

**Central Singapore Community
Development Council**

In Search of Purpose 2015 - An
Evening with Mr Lim Siong Guan

The Necessary Stage

M1 Singapore Fringe Festival 2015:
White Rabbit Red Rabbit by Nassim
Soleimanpour (Iran)

Tan Jiewei Jasper

Bassics

De Silva Alicia Joyce

Stringing Generations

Toh Tze Chin

Land with No Sun

Ministry of Bellz

MOB-VIII: SOLID GOLD Handbell
Concert

FEBRUARY 2015**Engage: Consumer Interfaces Pte
Ltd**

Vocal Traditions of India (Jayateerth
Mevundi & Ashwintbhide)

MARCH 2015**The Philharmonic Winds**
Soiree Musicale**Tong Ming Xi Pte Ltd**

Tong Ming Xi's Podium Event- Its All
About Bows

Victoria Chorale

John and Thomas: A Renaissance Affair
by Victoria Chorale

De Silva Alicia Joyce

Basically, Viola

THEATRE STUDIO**JUNE 2014****Singapore Dance Theatre Ltd**

Peter & Blue's Forest Adventure

SEPTEMBER 2014**Bhaskar's Arts Academy Ltd**

Ramayana / Yaatra IV

OCTOBER 2014**Pangdemonium Theatre Co Ltd**

Frozen

JANUARY 2015**The Necessary Stage**

- M1 Singapore Fringe Festival 2015:
Terra Incognita by Pat Toh
- M1 Singapore Fringe Festival 2015:
Loss-Layers by A. Iter S. essio (France
/ Japan)
- M1 Singapore Fringe Festival 2015:
Grande Singe (Great Ape) by Nicolas
Cantin (Canada)
- M1 Singapore Fringe Festival 2015:
Under Pressure-Temporary Title by
Groupe ACM (France)

MARCH 2015**Jyoti Unni**

Silk Roots

**City Harvest Community Services
Association**

To Laugh is to Live! by Kenny Ahern
(USA)

Glen Wee Liang Wei

- stillsunrise - colours in black
- Bear Culture Debut Album Launch

OUTDOOR THEATRE

SEPTEMBER 2014

Singapore GP Pte Ltd
2014 Formula 1 Singapore Grand Prix

REHEARSAL STUDIO

AUGUST 2014

Dance Channel
Zumba Fitness & Fun / Salsa Twirl and
Swing Social Night

JANUARY 2015

The Necessary Stage
M1 Singapore Fringe Festival
2015: Devising Masterclass by The
Necessary Stage



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