

THE
ESPLANADE **CO LTD**

ANNUAL
REPORT

2015/16



esplanade
theatres on the bay
singapore

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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.

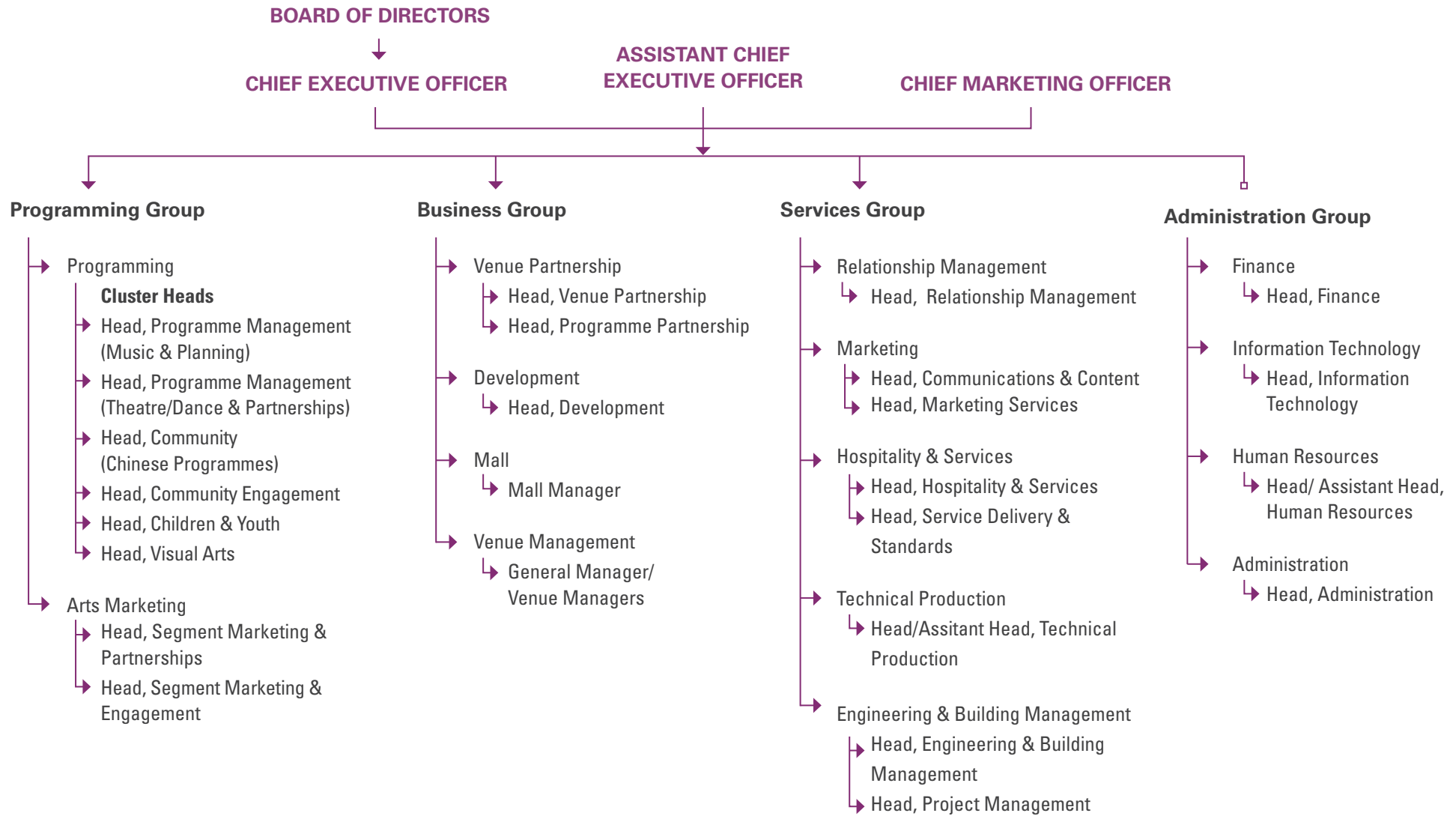
Above all, we are a team. We recognise that everyone matters and that all roles are important.

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)

Mrs Rosa Daniel

Ms Kathy Lai Sou Tien

Dr Jennifer Lee Gek Choo

Mrs Christine Ong

Mr Kenny Powar

Mr Ramlee Bin Buang

Ms Saw Phaik Hwa

Dr Patricia Tan Shu Ming

Mrs Mildred Tan-Sim Beng Mei

Mrs Valarie Wilson

Mr Yap Chee Meng

Mr Andre Yeap Poh Leong

NOMINATING COMMITTEE

Mr Lee Tzu Yang
(Chairman)

Mrs Rosa Daniel

Mr Kenny Powar

Dr Patricia Tan Shu Ming

AUDIT COMMITTEE

Mr Yap Chee Meng
(Chairman)

Ms Saw Phaik Hwa

Dr Patricia Tan Shu Ming

Mrs Valarie Wilson

Mr Andre Yeap Poh Leong

REMUNERATION COMMITTEE

Mrs Mildred Tan-Sim Beng Mei
(Chairman)

Dr Jennifer Lee Gek Choo

Mrs Christine Ong

Mr Ramlee Bin Buang

REGISTERED ADDRESS

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

CHARITY STATUS

Charity Registration No:
199205206G

Charity Registration Date:
3 August 1995

Constitution:
Company limited by guarantee

Founded: 26 September 1992

UEN: 199205206G

IPC STATUS

Effective Period:
1 April 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

Appointments from 1 April 2015 to 31 March 2016

MR LEE TZU YANG

Age 62. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2013.

Chairman – Casino Regulatory Authority, Singapore University of Technology and Design, Middle East Institute of the National University of Singapore. Member – Council of Presidential Advisers, Legal Service Commission, Board of Visiting Justices, Centre for Liveable Cities Advisory Board.

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

MRS ROSA DANIEL

Age 52. Appointed to the Board on 24 Nov 2012. Date of last re-appointment: 24 Nov 2015.

DS (Culture) – MCCY. CEO – National Heritage Board.

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

MS KATHY LAI

Age 50. Appointed to the Board on 1 Jun 2015 (1st Appointment).

Chief Executive Officer – National Arts Council. Director – Singapore Art Museum (Member, EXCO and Nomination and Remuneration Committee and Co-Chair, Singapore Biennale 2016 Advisory Committee), Singapore Arts School Ltd (Member, Finance Committee and Venue & Facilities Management Committee) and National Gallery Singapore (Member, Audit Committee, Marketing Advisory Panel and Visual Arts Cluster Advisory Board). Member – Arts House Limited, Singapore Tyler Print Institute and Singapore Chinese Orchestra Company Limited. Member – Republic Polytechnic (School of Hospitality Advisory Committee), Economic Development Board's Lifestyle Committee, Ministry of Culture, Community and Youth's National Integration Working Group for Community, Ministry of National Development & Ministry of Environment and Water Resources' Centre for Liveable Cities Stakeholders Steering Committee, Urban Redevelopment Authority's Place Management Coordinating Forum,

World Cities Summit–Singapore International Water Week–CleanEnviro Summit Singapore 2016 Joint Steering Committee and Our Tampines Hub Advisory Board. Member – Hong Kong Arts Development Council's International Advisory Board.

Qualifications: Bachelor of Arts (2nd Class Honours)(Lower Division), Master of Arts, University of Oxford, UK.

DR JENNIFER LEE GEK CHOO

Age 63. Appointed to the Board on 1 Jun 2014. Date of last re-appointment: 24 Nov 2015.

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

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

MRS CHRISTINE ONG

Age 58. Appointed to the Board on 24 Nov 2010. Date of last re-appointment: 24 Nov 2015.

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

Qualifications: Bachelor of Accountancy, University of Singapore.

MR KENNY POWAR

Age 45. Appointed to the Board on 24 Nov 2015 (1st Appointment).

Founder and CEO – POWARS. Managing Partner – Hatcher. Director – KEHPITAL.

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

MR BENSON PUAH TUAN SOON

Age 59. 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 (AHFM) & Ascendas Hospitality Trust Management (AHTM) Pte Ltd (Chairman Board Risk Committee, Member, Nominating & Remuneration Committee), National Gallery Singapore (Chairman, Audit Committee, Member, EXCO and Nominating & Remuneration Committee), Rakan Riang Pte Ltd, 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.

MR RAMLEE BIN BUANG

Age 59. Appointed to the Board on 12 Dec 2011. Date of last re-appointment: 24 Nov 2013.

Founder – UYKO Advisory. Director – Centre for Fathering Limited, Alexandra 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 (UK), 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 61. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2015.

Group CEO – Auric Pacific Group Limited (until May 2015). Director – Auric Pacific Group Limited. Independent Director – Globe Telecon Inc and The Hour Glass Limited. President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice-President of Executive Committee – International Wu Style Tai Chi Chuan Federation. Governor (Singapore & Malaysia) – Wu's Tai Chi Chuan Academy. Member of Board of Trustees – Singapore Management University. Board Member – Tan Tock Seng Hospital Community Fund.

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

MRS MILDRED TAN-SIM BENG MEI

Age 57. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2015.

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 and National Volunteer and Philanthropy Centre (NVPC)). Board Member – Media Development Authority, Ministry of Education's Lee Kuan Yew Fund for Bilingualism, Centre for Non-profit Leadership (CNPL), Gardens by the Bay and The Community Foundation of Singapore. Member – Monetary Authority of Singapore's Appeal Advisory Panels, Ministry of Culture, Community and Youth's Singapore Charity Council, Young Men's Christian Association of Singapore Advisory Council, Anglo Chinese School Board of Governors and Trinity Theological College.

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

DR PATRICIA TAN SHU MING

Age 42. Appointed to the Board on 24 Nov 2015 (1st Appointment).

Director – COMO Foundation.

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

MRS VALARIE WILSON

Age 45. Appointed to the Board on 26 Feb 2016 (1st Appointment).

Director, Arts Education Branch, Student Development Curriculum Division, Ministry of Education.

Qualifications: Bachelor of Music Honours, King's College London. Associate of King's College, Associate of the Royal College of Music, Postgraduate Diploma in Education, National Institute of Education, Nanyang Technological University.

MR YAP CHEE MENG

Age 60. Appointed to the Board on 24 Nov 2013. Date of last re-appointment: 24 Nov 2015.

Independent non-Executive Director – SATS Ltd, SMRT Corporation Ltd, Keppel Land Limited, AXA Insurance Singapore Pte Ltd, RHB Securities (Singapore) Pte Ltd, Lazada Group SA 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.

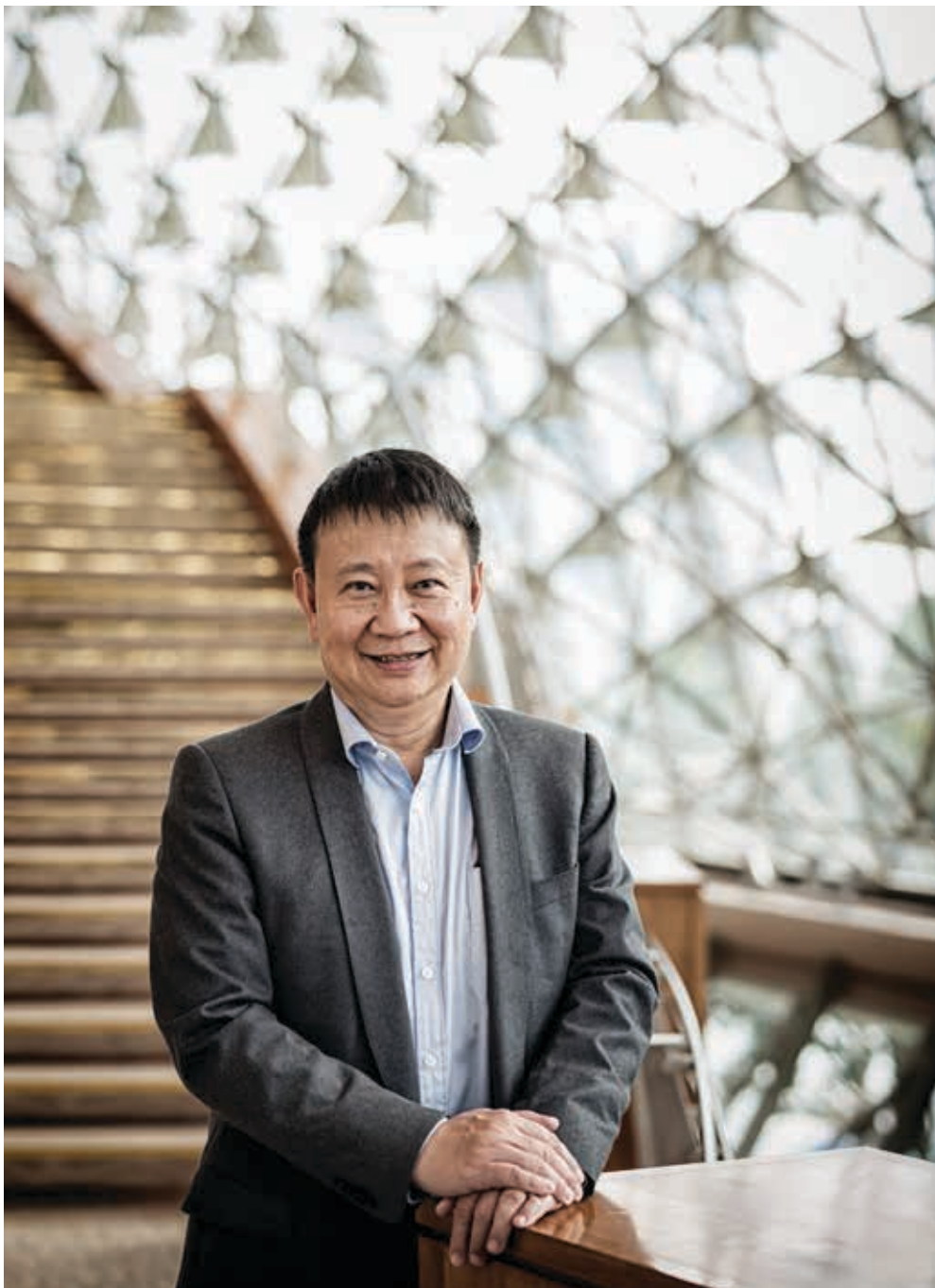
MR ANDRE YEAP POH LEONG

Age 54. Appointed to the Board on 26 Feb 2014 (1st Appointment).

Senior Partner, Dispute Resolution and Head, International Arbitration – Rajah & Tann Singapore LLP. Member – Energy Market Authority. Former Deputy Chairman – Income Tax Board of Review. Director – ASL Marine Holdings Ltd.

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





CHAIRMAN'S REVIEW

Singapore arts received cash and in-kind contributions totalling \$136.1 million in 2015. According to the National Arts Council, which announced this at its annual Patron of the Arts Awards ceremony and dinner in July 2016, this was more than 1.5 times the amount contributed in 2014. The drivers for this increase were the establishment of two new arts institutions in Singapore and Singapore's 50th birthday – what many of us referred to as SG50.

At Esplanade, we too are grateful to have received over \$6.2 million in sponsorship and donations in FY2015/16, a 10% increase over FY2014/15. Despite an uncertain global climate, individuals and corporations demonstrated their belief in the importance of the arts by giving generously to it. In the context of SG50, this strong show of support affirms the place of the arts in our nation's sense of identity and community spirit, and also our aspirations for the future. We express our heartfelt thanks to the 67 sponsors and donors who in FY2015/16 gave so generously towards Esplanade's cause.

Beyond our sponsors and donors, our artists and audiences too came together through Esplanade's presentations of theatre, music, dance, visual arts and more, to reminisce, remember, celebrate and be inspired in this special year. A total of 3,108 ticketed and free





activities were presented by Esplanade and our hirers in FY2015/16, and these were enjoyed by a total of 1.8 million people. Through the arts, we witnessed and embraced Singapore's diversity, and celebrated the ties that bind us together.

To better serve our community in the years ahead, we completed several projects in FY2015/16 that refreshed the centre. At PIP's PLAYbox, which is Esplanade's new dedicated children's space, young ones and their families spend time together reading books by Singapore authors and participating in craft activities. We see parents and their children forming stronger bonds through the arts and hope that this helps to plant the seeds for lifelong arts engagement among our younger generation.

Esplanade's refreshed Forecourt Garden now features plenty of seating amidst abundant soothing greenery. In the evenings, particularly on weekends, we are delighted to witness the Forecourt Garden enlivened with the chatter of friends and laughter of children as families and friends gather in its many nooks.

We are also heartened by the response to the *Adopt A Tree, Mark A Bench* initiative for the Forecourt Garden. Individuals and families came forward to honour their loved ones or commemorate a special occasion by adopting a tree or a bench, allowing us to raise \$168,000 in FY2015/16. We hope that more people will come forward to adopt our trees and benches in the Forecourt Garden. The support will go a long way towards our maintenance of this lush, green oasis in the heart of Singapore's arts and cultural district and help us keep it a welcoming space for all in our community to enjoy.

As the exuberance from Singapore's golden jubilee settles and we look to the future, Esplanade remains committed to our vision as an arts centre for everyone. This includes keeping the arts accessible through our diverse annual calendar of programmes, 70% of which are free for everyone to enjoy. Close to 50,000 students attended our dedicated children and youth programmes, or made excursions to performances and tours at the centre. We also remain committed to bringing the joy of the arts to underserved communities through our community engagement initiatives. In FY2015/16, we reached out to over 13,000 people including underprivileged children and youth, the sick, the elderly, as well as those in crisis and living in shelter homes.



OUR THANKS

There is no more important time than now to ensure that we keep the arts accessible to everyone. In an age of global uncertainty, we believe that the arts can provide a safe space to heal rifts, build bridges and encourage understanding. We express our heartfelt thanks to the artists, audiences and partners who have supported us through the years, and look forward to their continued support.

I thank the Ministry of Culture, Community and Youth, as well as the National Arts Council for their continued support and partnership. We also acknowledge the contribution of the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club. Their support makes possible our free programmes, children and youth programmes, and our cultural festivals like *Huayi – Chinese Festival of Arts* during the Lunar New Year period, *Kalaa Utsavam – Indian Festival of Arts* held in conjunction with Deepavali, *Moonfest – A Mid-Autumn Celebration* during the Mid-Autumn festival and *Pesta Raya – Malay Festival of Arts* during the Hari Raya Puasa period.

My thanks also go to my fellow board members for their tireless dedication and commitment to Esplanade. I thank our outgoing board members Dr Beh Swan Gin and Mr Low Eng Teong for their valued contributions, and warmly welcome Ms Kathy Lai, Mr Kenny Powar, Dr Patricia Tan Shu Ming and Mrs Valarie Wilson to the Esplanade Board.

As we look ahead to deepen Esplanade's impact on the communities we serve and lead development in the arts, we need, more than ever, a dedicated and passionate team. I thank the Esplanade staff for their commitment and hard work, and we count on them as we continue to serve our community through the arts.

Lee Tzu Yang
Chairman



FROM THE CEO



As a cultural institution that exists to make a positive cultural and social impact to Singapore through the arts, Esplanade – Theatres on the Bay is privileged to have an ecosystem of support that makes possible so much of what we do and hope to do for our artists, audiences and the arts industry.

We were reminded of this on several occasions in FY2015/16. In March 2015, we presented our first sensory-friendly performance at Esplanade for children with special needs. It was part of our *PLAYtime!* series for young audiences and in line with our efforts to do more to serve our diverse community through the arts.

In preparing for the performance, we reached out to the special needs community—from parents to educators—seeking insights into how we could provide the best possible arts experience for the children they cared for. Everyone we spoke with was forthcoming, patient and generous. The press was also supportive, with our main English-language daily, *The*

Straits Times, covering our efforts prominently, leading to greater public awareness of the challenges faced by this segment of audiences.

In yet another instance, our efforts to keep the arts accessible to everyone including young people, moved the Kewalram Chanrai Group to give Esplanade a cash donation of \$2 million in June 2015. This is Esplanade's largest cash donation since the centre opened in 2002. With the Ministry of Culture, Community and Youth's (MCCY) Cultural Matching Fund, we were able to obtain a dollar-for-dollar matching grant on the amount donated. These funds will go a long way as we seek to bring the joy of the arts to even more people, and do more to develop artists and the arts scene.

Although unrelated, these two instances demonstrate that it is only with the support of so many different sectors—audiences, artists, the media, the public, corporations and government—that Esplanade can do what we do for the community we serve.



SG50 – REFLECTING, CELEBRATING AND BEING INSPIRED THROUGH THE ARTS

Our belief that the arts plays an important role in connecting our diverse communities and helping us better understand ourselves and each other, was perhaps best witnessed in 2015, when we celebrated Singapore's 50th birthday or SG50. It was a special year for Singapore and the arts was often a conduit for our celebrations as we gathered to reflect, to commemorate and to be inspired for the future.

At Esplanade, we celebrated the many different facets and stories of our society and community through our existing festivals and series, through special commissions and collaborations, as well as partnerships with our hirers.

Through theatre, audiences were able to relate to the stories of those who had walked through Singapore's history, and to make connections that we will hold dear into the future. In *The Studios: fifty*, we presented fresh takes on 50 Singapore English language theatre works from the 1960s to the present, and during *Kalaa Utsavam – Indian Festival of Arts*, we commissioned *Adukku Veetu Annasamy*, a stage adaptation of the popular 1960s Tamil radio plays by Cultural Medallion recipient P. Krishnan. *Upstage – Contemplating 50 years*

of Singapore Mandarin Theatre by Toy Factory Productions was an Esplanade commission which paid tribute to the pioneers and unsung heroes of Singapore's Mandarin theatre scene, while *Ma'ma Yong (About Nothing Much to Do)* directed by Najib Soiman brought to life the traditional Malay dance-drama form *mak yong* for our audiences, many of whom were young people experiencing the form for the first time.

Our music presentations through the year recognised some of the musicians, composers and music communities who have helped develop Singapore's music landscape over the years. At our annual alternative music festival *Baybeats*, we were inspired by the unwavering spirit of Singapore's indie music community, while our free programme *Jazz in July* featured some of Singapore's most eminent jazz veterans throughout the month of July.

Through collaborations with our artists and arts groups, as well as the partnerships with and presentations by our hirers, we commemorated Singapore's rich history of music composition and celebrated the household names whose music has entertained generations of Singaporeans. These included performances by Singapore Chinese Orchestra, The Philharmonic Orchestra, Dick Lee, Jimmy Ye, Li Fei Hui, the music of pioneering Malay playback singer and music educator Nona Asiah, as well as the Singapore Indian Orchestra and Choir.



SUPPORTING THE DEVELOPMENT OF SINGAPORE ARTISTS AND THE INDUSTRY

Over the years, we have built a strong calendar of programmes which are embraced by many in our community. We have long partnered Singapore artists and arts organisations in developing and raising standards of the performing arts industry. Our focus has now turned to capacity and content development as we deepen our efforts to grow Singapore's arts scene.

Beyond presentations, we provided platforms for Singapore artists to develop new content through commissions and co-productions. These included new commissions for our cultural festivals *Huayi – Chinese Festival of Arts*, *Pesta Raya – Malay Festival of Arts* and *Kalaa Utsavam – Indian Festival of Arts*, as well as three works commissioned for *da:ns festival*.

The opportunity for mutual exchange and knowledge sharing among our artists also plays an important part in their development. We remained committed to providing such opportunities through mentorship programmes such as our *Baybeats Budding Programmes* for aspiring musicians, photographers, writers and video artists, as well as workshops such as the 10-day *da:ns lab* for independent Singapore choreographers.

Working with our hirers, we supported successful presentations by various key Singapore arts groups including Singapore Dance Theatre, Singapore Lyric Opera, Singapore Symphony Orchestra and Toy Factory Productions among others.

Through our technical theatre training programmes, we continued with our efforts to help professionalise the industry. In FY2015/16, we introduced two new Workforce Skills Qualifications (WSQ) courses in basic sound operations and basic lighting operations.



ARTISTIC TIES WITH THE WORLD

Yet the year was not just about national conversations or building up capabilities at home. We have always believed firmly that it is important to be part of a wider conversation and community of Singapore and international arts practitioners. It is only through such open exchanges and long lasting relationships that we can advance Singapore's position as an international leader in the performing arts.

In FY2015/16, we were grateful to have had the opportunity to present a diverse line-up of the world's best artists who inspired us with their artistry. These included performances by artists and arts groups whom we have developed precious relationships with over the years. We welcomed back to Esplanade the likes of Beijing People's Art Theatre, Broadway artist Lea Salonga and dance masters Akram Khan, Israel Galván as well as Sylvie Guillem in her final world tour. We also welcomed several in their maiden Esplanade performances such as Hong Kong stars Anthony Wong and Louisa So of Dionysus Contemporary Theatre, English National Ballet, Vienna Philharmonic Orchestra conducted by Maestro Christoph Eschenbach and jazz greats Steve Gadd and Kenny Barron.

Through our hirers' presentations, we also welcomed some of the world's best artists including Maestro Zubin Mehta who conducted the Israel Philharmonic Orchestra in our Concert Hall, as well as one of India's greatest and most revered musicians Amjad Ali Khan.

Group visits and trainees from overseas arts centres connected us to our international counterparts, giving us platforms for mutual exchange and knowledge sharing.

KEEPING THE ESPLANADE EXPERIENCE ENGAGING AND FRESH

Our audiences today are faced with myriad lifestyle and entertainment choices. We recognise that we need to constantly seek new ways of engaging our audiences and keeping the Esplanade experience fresh for them, in order to encourage even more to embrace a lifelong relationship with the arts.

We embarked on several digital and social initiatives in the year, including launching a new Esplanade website. With the help of relevant technology, we hope to better anticipate and serve the needs of our audiences. We also sought to enhance our customer service practices to delight our visitors each time they visit the centre.



At the same time, we continued with refreshment works around the centre, updating our spaces and facilities to keep them attractive and relevant for the evolving needs of our artists and audiences. We are pleased to now have a dedicated children's activity area at the centre, PIP's PLAYbox, where young ones and their parents can spend precious time together on arts-related activities. At the front of the centre, we have also unveiled a redeveloped Forecourt Garden that bears lush greenery, relaxing water features and benches for our visitors to sit and enjoy the surroundings.

In keeping with the spirit of always looking at things afresh, we have also reorganised our presentation for this annual report. Rather than organising information in chapters which reflect the results of the organisation's departments as we have done in the past, we have restructured this report's presentation so that it better conveys Esplanade's contributions at the community, national, international and organisational level, as well as depicts what we are doing to better serve our artists and audiences.

Because Esplanade is inextricably linked to those who support us and those we serve, we have also sought to share the stories of some of these individuals.



GRATITUDE FOR AN UNWAVERING BELIEF IN OUR CAUSE

We are immensely grateful to everyone who has been unstinting in their support of Esplanade and look forward to growing these relationships and cultivating new ones as we remain steadfast in our mission to entertain, engage, educate and inspire and work towards our vision of being a performing arts centre for everyone.

My heartfelt thanks go to our Chairman and Board of Directors for their passion and dedication, as well as every member of the Esplanade family for their unwavering belief and commitment to Esplanade's cause.

Benson Puah Tuan Soon
Chief Executive Officer

**The Community
Perspective**



Arts for All

The belief that the arts transforms lives—that it not only uplifts spirits, but also helps to foster greater understanding and build stronger bonds—drives all that we do at Esplanade.

As a centre for everyone, our programmes at Esplanade serve audiences of different ages, races, backgrounds and interests. Programmes presented by our venue hirers also add to the array of arts offerings available at the centre for everyone to enjoy.

With time, we hope that our efforts to make the arts accessible to everyone will encourage a lifelong arts-going habit among our community.

Total number of ticketed and non-ticketed activities at Esplanade in FY2015/16

- Ticketed	906
- Non-Ticketed	2,202
Total	3,108

Total attendance for ticketed and non-ticketed activities at Esplanade in FY2015/16

- Ticketed	408,289
- Non-Ticketed	1,412,934
Total	1,821,223

Esplanade's Community Engagement / VWO-centric activities in FY2015/16

- No. of Activities	447
- No. of Participants	13,411

NURTURING THE NEXT GENERATION THROUGH THE ARTS

We believe that an appreciation of the arts and an awareness of one's culture and heritage should start at a young age. As such, we have invested significantly in nurturing the next generation of audiences not only through our children and youth programmes, but also through children-oriented programmes in our cultural festivals dedicated to Chinese, Malay and Indian arts.



Octoburst! – A Children's Festival 2015.

At **Octoburst! – A Children's Festival**, we launched **PIP**, our mascot for young audiences. PIP is short for Playful, Imaginative and Polite, and we hope to encourage children to espouse similar values. PIP serves as a guide for young audiences, highlighting children-friendly programmes in Esplanade's calendar. Through the year, PIP got acquainted with our young audiences by making appearances at many of our programmes for children.

Spotlight

► PIP

PIP's Club is part of Esplanade's suite of membership programmes for arts goers to enjoy savings as well as more engaging arts experiences.

Find out more at www.esplanade.com/pips-club



This year, Esplanade saw the cutest and cuddliest addition to our arts family—PIP!

PIP, whose name stands for Playful, Imaginative and Polite, is Esplanade's mascot for our children's arts presentations. As you would expect for something so eye-catching and loveable, PIP is warmly welcomed by arts lovers of all ages at the centre. PIP calls Esplanade home and has a favourite space—a new children's arts play area at Level 4 known as PIP's PLAYbox.

"Hello everybody! I arrived at Esplanade in October 2015 and PIP's PLAYbox is my home. I've been busy as a bee celebrating many festivals with all the new friends I've made, and I always welcome them and their families to my home where they can play, enjoy storytelling sessions, do craft and get involved in the arts. My friends can also join a special PIP's Club where I share stories and interesting arts tidbits.

Who are my friends? Well, my little friends come with their pre-school and kindergarten teachers on weekdays to watch *PLAYtime!* shows at Esplanade. On weekends, new friends from Singapore and other parts of the world visit my home with their families. My big artist friends also drop by my home regularly to tell interesting stories!

It's been a really eye-opening year at Esplanade. There are so many different art forms and cultures for me and my friends to learn about. They get to enjoy festivals such as *Octoburst! – A Children's Festival* and *Pesta Raya – Malay Festival of Arts*. I love how we can all experience how fun the arts is together all through the year here at Esplanade!"



Children and parents participating in a craft activity at PIP's PLAYbox.

With the introduction of PIP, we also created **PIP's PLAYbox**, a dedicated space for children at Esplanade. PIP's PLAYbox is a repurposed space located next to the Theatre Studio and it comprises indoor and outdoor play areas. At the indoor area, children can participate in self-guided craft activities, read books from a collection of children's titles by Singapore authors, and attend storytelling activities during festivals. For example, during *Huayi – Chinese Festival of Arts 2016*, activities at PIP's PLAYbox were centred on the theme of the Chinese zodiac. The space is now a much-loved space for young children and their parents.

"I personally love it that [PIP's PLAYbox] stocks books written by local writers and illustrators and this place is really an inviting space for parents to read to their children...It's a safe place for young kids to have fun together."

Lynn Lee, parent blogger, Raising Faith: A Motherhood Journey (<https://lynnlly.com>), 1 March 2016



Bunny Finds the Right Stuff, PLAYtime! 2016

Besides increasing the level of activity of our children and youth programmes, we also sought to raise their quality and extend their reach. We strengthened the production capabilities behind our **PLAYtime!** series for two to four year olds, which is produced entirely by Esplanade. For the first time, the entire *PLAYtime!* set was built in-house at Esplanade's technical workshop, an important milestone in our capability-building for producing works. For the *PLAYtime!* production ***Bunny Finds the Right Stuff***, which is an adaptation of a book by Singapore author Emily Lim, we introduced two **sensory-friendly performances** that welcomed children of all needs and abilities to enjoy theatre in a safe environment. Given the positive response, we are exploring more ways to open up such performances to young audiences with special needs.

“Don’t judge the success of the performance by whether the kids appear to enjoy it. For us parents, teachers and therapists, it’s already a success that the Esplanade is allocating a performance for children with special needs.”

Phoebe Lim, parent of a teenage son with autism, as quoted in The Straits Times, 5 March 2016



School children at a Keppel Nights-supported outing to the Feed Your Imagination (F.Y.I) performance Samsui Women: One Brick at a Time by The Finger Players.

By building strong ties and through regular engagement with teachers and schools, we are able to bring the arts to more young people. In FY2015/16, 3,250 students participated in our **Esplanade Trail** and **Learning Journeys**. These visits gave them the opportunity to learn more about the arts, Esplanade and careers in the arts. Seventy schools brought 13,994 students to attend our **Feed Your Imagination (F.Y.I)** performances, including the Esplanade-commissioned production **Samsui Women: One Brick at a Time** by The Finger Players. The **F.Y.I** series is an arts education programme with productions commissioned or created in collaboration with Singapore arts groups and customised for primary or secondary school students. Another 5,076 students from 59 schools benefitted from student concession tickets, school bookings and tickets supported under **Keppel Nights** at other ticketed performances all through the year. **Keppel Nights** is a partnership that was established between Keppel Corporation and Esplanade in 2013 and through it, Keppel has committed \$300,000 to provide students from heartland schools in Singapore with access to arts and cultural shows presented by Esplanade.

► The Community Perspective: Arts for All



Students performing as part of In Youthful Company, a free performance at the Esplanade Concourse.

The **Limelight** series gives school choirs and symphonic bands the opportunity to perform in our Concert Hall. We hope that these performance opportunities create positive and memorable arts experiences for students which inspire them to continue engaging with the arts throughout their lives. We presented 16 school choirs and symphonic bands including groups from CHIJ Katong Convent, Fairfield Methodist Secondary School, Pioneer Junior College, St Anthony’s Canossian Secondary School and Yuying Secondary School, which were performing under **Limelight** for the first time. Other schools presented as part of the **Limelight** series in FY2015/16 included Clementi Town Secondary School, Fuhua Secondary School and Yio Chu Kang Secondary School. In addition, students performed regularly at our free performances, most notably in June under the theme **In Youthful Company**, which showcased not only secondary schools and junior colleges, but also primary schools’ young talents at our Concourse and Outdoor Theatre.

Young audiences and students engaged through Esplanade’s programmes

	Attendance	No. of Schools / VWOs Engaged
<i>PLAYtime!</i> , <i>Feed Your Imagination (F.Y.I)</i> , <i>Limelight</i>	44,897	226
Student concessions, group bookings and <i>Keppel Nights</i> bookings for all other programmes	5,076	59
Esplanade Trail and Learning Journeys	3,250	41
Community Engagement Programmes for youths	3,186	79

DEVELOPING YOUNG ARTISTS

Esplanade is committed to building the next generation of artists by providing opportunities for them to develop their craft. In FY2015/16, we provided promising young practitioners with **intensive training programmes, workshops and mentorship programmes**. Many of these culminated in performances at our festivals and programme series. Besides strengthening the youths’ skills and artistry, these programmes brought various youth arts communities together and drew their friends and supporters to the centre.

Our **Baybeats Budding Programmes**—which are organised in conjunction with our annual alternative music festival *Baybeats*—continued to offer mentorship opportunities with experienced musicians, music producers and media practitioners to aspiring bands, photographers, writers and video artists. Participants shared that the programmes were valuable in connecting them with the industry, giving them practical experience and exposure, and allowing them to learn from the best in the business.

“The experience has been very enriching and fulfilling... [and] has equipped us with much skill, knowledge and experience as a band... Different mentors from the music and media industry spent hours sharing their experiences and knowledge with us...”

Angus Sham, guitarist of Cadence, a Baybeats 2015 Budding Band, as quoted in TODAY, 10 November 2015



A Pipe-ful Play Garden, *Octoburst! – A Children’s Festival 2015*.



SixTeen Dance Challenge, Yfest 2015. (photo credit: Raphael Ong)



After Six, Voices – A Festival of Song 2015.



Starlight Elan Orchestra with Jeremy Monteiro and Eugene Pao, Jazz in July 2015.

Yfest's SixTeen Dance Challenge resonated strongly with the street dance community and challenged participants to reflect on their movement vocabulary, and learn new dance techniques and performance styles. Following an audition, selected participants went through an intensive 16-hour training programme under the mentorship of internationally well-known choreographers such as **PREPIX's WasSup** and **Joony**, as well as **Honey J** and **Waackxxxxy** from South Korea and **Wrecking Crew Orchestra's U.U** and **Sawada** from Japan.

We rebranded our jazz mentorship programme Bright Young Things as **Mosaic Jazz Fellows**, to better reflect the intentions and associations of the programme. In FY2015/16, it attracted a strong crop of eight young jazz musicians who, under the tutelage of mentors **Chok Kerong**, **Joshua Wan** and **Tony Makarome**, honed their skills in jazz musicianship, leading up to performances at our free programmes, **Jazz in July** and **All Things New**. Many alumni of the programme also returned to perform and give talks at *Jazz in July*.

In FY2015/16, we piloted two programmes for youth. At **Voices – A Festival of Song**, we worked with **John and Deniece Glee Studios** to develop a **Voices Show Choir intensive programme**. Over a week, 14 participants from primary schools to tertiary institutes were schooled in the art of incorporating choreography with singing, culminating in a performance at the Outdoor Theatre during *Voices*.

We collaborated with **ArtsWok Collaborative** to present the inaugural **Peer Pleasure – An Annual Youth Theatre Festival**. During *Peer Pleasure*, youths were not only on stage and in the audience — they were backstage as well, learning from our technical crew about the production elements of theatre. Dialogues with practitioners inspired them, while they were also given the opportunity to share about the creation process behind their original works, as well as the challenges they faced in theatre-making. We hope to continue with *Peer Pleasure* as we seek to engage different segments of youth through various programmes in our programming calendar.



Rise of the Phoenix, The Necessary Stage's Theatre for Seniors, A Date With Friends 2015.

“Thank you for the opportunity to tell lesser known stories of our older generation. I cherish this experience.”

Gerald Chew, Actor, Rise of the Phoenix by The Necessary Stage's Theatre for Seniors (A Date With Friends, 6 – 8 November 2015)

ENGAGING OUR SENIORS

To serve our seniors, Esplanade regularly presents concerts which feature classic hits and evergreens at **A Date With Friends** festival, **Coffee Morning and Afternoon Tea** series and our free programmes. Previously, these programmes for seniors have centred on the idea of nostalgia and on creating opportunities for our audiences to reminisce about the good old times. In FY2015/16, we deepened our engagement with this community through our maiden **Theatre for Seniors** production **Rise of the Phoenix**, presented by theatre company, **The Necessary Stage**, at **A Date With Friends**. This community theatre project addressed issues associated with ageing, including memories, broken relationships and death. It allowed seniors to be actively engaged in theatre beyond being audience members, giving them opportunities to act and be part of the creative and production teams.

To enhance our seniors' experiences at shows where a sizeable turnout of seniors was expected, we rolled out senior-friendly amenities and performance settings, such as increasing lighting levels in the auditorium before and after performances, so that there is better visibility as audiences are entering and leaving the venue.



Footwork for Community Dance Project for Youths, 2015.



Elderly participants at a Community Angklung Workshop held in conjunction with Pesta Raya 2015.

BRINGING THE ARTS TO THE UNDERSERVED

Esplanade's **community engagement** initiatives aim to engage underserved communities through a variety of art-based programmes and projects. In FY2015/16, we reached out to some 13,000 people, including underprivileged children and youths, the sick and the elderly, as well as those in crisis and sheltered homes. We hosted them at Esplanade so that they could experience the arts, and also brought artist-led workshops and performances out of Esplanade to them.

The performing arts, especially music, can lift the spirit and tap deep emotional recall. As such, our community engagement workshops often involve music. We piloted a series of **Community Angklung Workshops** that reached out to 250 elderly beneficiaries from nine Voluntary Welfare Organisations (VWOs). In conjunction with **Kalaa Utsavam – Indian Festival of Arts**, we engaged eight children and youth VWOs as well as HOME Women Shelter through **Community Indian Percussion Workshops**.

It's a first experience for most of them, and most of them shared with me that it's very easy to learn. It helps in their finger and motor movements... And you can see that they're so interested, they even help each other along. I hope in Singapore, more of these sessions can be shared among the elderly."

Grace Wada, Programme Coordinator, Thong Kheng Seniors Activity Centre (Queenstown) in response to Community Angklung Workshops as part of Pesta Raya – Malay Festival of Arts 2015.

Spotlight

► Nawaz Mirajkar

In FY2015/16, Esplanade reached out to approximately 13,000 beneficiaries from VWOs and underserved communities in Singapore.

“I have conducted many workshops and school programmes throughout the years, for people from all walks of life, but rarely with this much opportunity for interaction and direct communication.

The entire experience was definitely very eye-opening. I had never worked with these groups of individuals before, and it certainly brought a fresh perspective to my co-facilitators and me.

It was so rewarding to be able to see the growth of an individual through the medium of music, in such a short span of time. By the end of each workshop, it was always a privilege to see the participants play these unfamiliar instruments with such joy and confidence, when just an hour ago, they were shy and understandably uncertain.

As an instructor you can tell when the student has a passion to learn. These participants had that fire inside, and I could connect with that. My biggest takeaway: Everyone has potential, no matter their background.

In a regular performance people come in, watch the show and leave. There is minimal interaction, if any. But with these community workshops, it goes both ways. I can be a direct influence in their lives, while they, in turn, influence mine. It was a learning experience for both the attendees and me, and that meant a lot to me.

It is fairly easy to perform in front of a large audience. But to reach out and touch the heart of one person through music? That means so much more.”



Tabla musician Nawaz Mirajkar has performed as an accompanist for many shows at Esplanade. In November 2015, he conducted workshops on Indian drumming and percussion for eight Voluntary Welfare Organisations (VWOs) as part of *Kalaa Utsavam – Indian Festival of Arts*. The participants included students from low-income families, at-risk youth and migrant workers.

► The Community Perspective: Arts for All

We also worked with arts collective **Diamonds on the Street** to pilot a **song-writing programme with residents of AG Home** which serve teenage girls in challenging situations. In this programme, the youth were taught the techniques of song-writing and lyrics creation as a way to express their life experiences and identity.

We brought performing artists from Esplanade's programmes out of the centre, to spread the holiday cheer to Bright Vision Hospital, Kwong Wai Shiu Hospital, KK Women's and Children's Hospital and Changi General Hospital. The emotional benefits were evident as seen in the broad smiles of patients, their family members and medical staff – with some patients even moving along to the beat of the music from their hospital beds.

“The arts plays a valid role in the hospital. It is a really good programme to bring musicians here and I think it benefits even the staff.”

Melanie Kwan, Senior Music Therapist, KK Women's and Children's Hospital commenting on Celebrate December 2015's off-site performances



Youths from AG Home during a song-writing programme conducted by arts collective Diamonds on the Street.



Artistari Gentari, Pesta Raya – Malay Festival of Arts 2015.



Holi – Colours of Spring 2016.



Moonfest – A Mid-Autumn Celebration 2015.

BRIDGING OUR DIVERSE COMMUNITIES

Esplanade's cultural festivals—**Huayi – Chinese Festival of Arts**, **Pesta Raya – Malay Festival of Arts**, **Moonfest – A Mid-Autumn Celebration** and **Kalaa Utsavam – Indian Festival of Arts**—continued to form the backbone of our community programmes calendar. Together with performances under our **Pentas** and **Raga** series, such as **Cipta Cita**, **Muara**, **Chakra** and **Holi – Colours of Spring**, they connected audiences with the culture of our ethnic communities. The programmes also celebrated the heritage, practices and traditions of our various communities, as well as showed how these have evolved over time.

While the respective ethnic communities form the core audiences for these programmes, we also continue to reach out to new audiences. We found through our audience surveys that an average of 61% of audiences were new to the four cultural festivals and a sizeable number of audience members were from other communities. For example, at *Kalaa Utsavam*, 28% of

the audiences were not Indian. This demonstrates the potential of these festivals to promote cross-cultural awareness and understanding.

To encourage families to enjoy the arts together, we included programmes for all ages in our cultural festivals including children's theatre commissions, bands popular among youths, parent-child workshops, evergreen music performances, and traditional Chinese street opera, among others. We were happy to witness a strong turnout by families at our cultural programmes as a result.

Spotlight

► Ayden Tang

Esplanade's variety of programmes catering to a wide range of ages means that families can enjoy the arts together.

Among those who attended Esplanade's festival *Moonfest – A Mid-Autumn Celebration* in September 2015, one little boy in particular stood out. For two consecutive days during the festival, six-year-old Ayden Tang was spotted around Esplanade, participating in the festival's various programmes, which ran from morning to night.

From donning a Chinese Opera costume and painting his face at a parent-child Chinese Opera workshop he attended with

his mum, to getting a behind-the-scenes peek at a Chinese Opera production during a backstage tour, Ayden soaked it all in with great enthusiasm.

According to his mum Rachel Yue, Ayden's love for Chinese Opera and Chinese arts and culture began at a very young age.

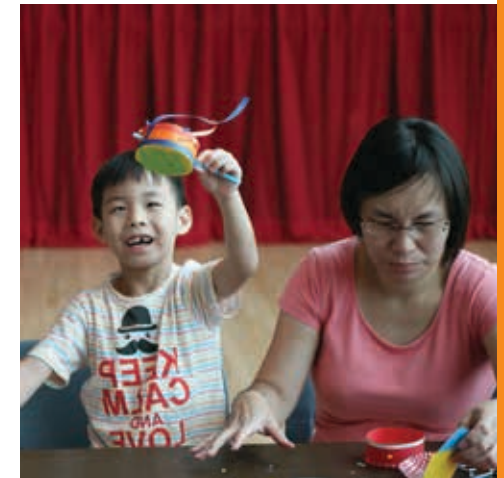
"When Ayden was one, he would go to the temple with my mum and me. My mother would watch the Cantonese Opera performances there and he too would sit down and watch. Since then, whenever there are street opera performances in the neighbourhood or Chinese Opera films on television, he will want to watch them.

Now, he has started to mimic the characters and he'll ask me to buy him outfits which look like those worn by the Chinese Opera characters so that he can pose and practise walking like them. His obsessions are Chinese Opera and lion dance as he likes percussion.

The first year we came for *Moonfest* was in 2014 when Ayden was five years old. I heard that there was a Chinese Opera parent-child workshop where children can try on opera make-up. So I asked him if he would be interested and he said yes. When we came, we were very amazed because there were a lot of free activities and performances and he participated in a lot of them.

We came back for *Moonfest* the next year and this time, I invited our friends and family for the different programmes. I got friends to come for the lantern-making workshop and told them that *Moonfest* is a good opportunity for children to learn the Chinese language.

For the backstage tour of the street opera stage, Ayden's cousins, who are two years younger than him, joined us. We also did the Lantern Walkabout which was very good because it was a family activity. My aunts joined us and after the Lantern Walkabout, they caught the opera performances at the outdoor opera stage.



On the last day of *Moonfest*, we caught the ticketed performance *Cantonese Opera Classic Excerpts* by Foshan Cantonese Opera Troupe. Before the show began, I could tell that the audience members around us were wondering what a young boy like Ayden was doing there. Perhaps they were worried that he would be noisy or disruptive. But by the time the intermission came around, they all expressed their surprise that he was so engrossed in the show!"





Celebrate December 2015.

Festivals with the potential to encourage community bonding, such as ***A Tapestry of Sacred Music, National Day Celebrations*** and ***Celebrate December***, brought different segments of the community to the centre and exposed them to cultures and practices that may be unfamiliar to them.

In addition, ***Voices – A Festival of Song*** brought together semi-professional, school and community choral, a cappella and emerging show choir groups, bonded by their shared passion for singing. For the first time, *Voices* was entirely non-ticketed. Esplanade was transformed into a centre of song, with many spaces turned into performance areas that showcased the best of our singing community. Among the memorable activities we introduced were a campfire sing-along at the Forecourt Garden, a karaoke booth at the Waterfront Canopy, and sing-along sessions in the Concert Hall, Concourse and Festival Corner. These programmes welcomed singers of all abilities and inclinations. Many onlookers were moved by the singing and joined in.



I See You See Me, Mrydette, Visual Arts.

Singapore illustrator and graphic artist Mary Bernadette Lee, better known as **Mrydette**, produced her mixed media installation ***I See You See Me*** for the Esplanade Tunnel, an underground thoroughfare that links the centre to nearby train stations and shopping malls. Mrydette's collection of prose, multimedia artwork, drawn murals and a video, made full use of the vast expanse of the Tunnel's wall to tell a story of mutual recognition and acceptance. This tapestry of stories was the result of six months of workshoping, interacting and working with homes and community groups by the artist.



3rd WBAS Youth Band Festival presented by Wind Bands Association of Singapore.

TOUCHING ALL AGES THROUGH OUR HIRERS' PROGRAMMES

The arts offerings at Esplanade include programmes by our venue hirers. These complement and add diversity to Esplanade's presentations and serve our different communities.

We welcomed the **3rd WBAS Youth Band Festival** presented by **Wind Bands Association of Singapore** at the Concert Hall. The festival was open to participation from all band students, from primary to university level. Participants experienced advanced band musical literature, learnt to develop a culture of excellence, developed friendships, as well as shared best practices and exchanged ideas amidst an environment of healthy competition.



Jimmy Ye Live in Concert, co-presented by TCR Music Pte Ltd and Esplanade.

Through the year, Esplanade co-presented several concerts which featured well-loved music veterans, drawing fans of these artists to the centre.

Working with **TCR Music Pte Ltd**, we co-presented **Jimmy Ye Live in Concert** and **Li Fei Hui in Concert**. Veteran singer-songwriter Ye had waited 22 years to hold his first solo concert, which was held at the Concert Hall. His fans were rewarded with a four-hour concert of 40 chart-topping songs, including a segment featuring the hits he wrote for Cantopop stars such as Jacky Cheung, the late Anita Mui, and the late Leslie Cheung. *The Straits Times* noted in its review that "Despite the passage of years, he displayed a strong grasp of vocal techniques from vibrato to falsetto and he sounded as good as ever."



Li Fei Hui in Concert, co-presented by TCR Music Pte Ltd and Esplanade.

Homegrown singer-songwriter Li Fei Hui was considered to be one of Singapore's brightest exports to the Taiwanese music industry in the early 1990s. His fans were treated to a four-hour-long concert filled with heart-warming stories and classic ballads he penned for many music superstars such as Andy Lau, Jeff Chang and the late Leslie Cheung.

"The team from Esplanade is very professional and is able to deliver a high quality production even in a short amount of time. The dedication and time taken for each production, down to its final detail, must be commended. They always strive towards perfection for each performance."

Kevin Chin, Director, Euphoric Pte Ltd, Presenting Partner for Sheila Majid: My Inspiration, My Love, My Legacy



Sheila Majid: My Inspiration, My Love, My Legacy, co-presented by Euphoric Pte Ltd and Esplanade.

Partnering with **Euphoric Pte Ltd**, we co-presented **Sheila Majid: My Inspiration, My Love, My Legacy**. The concert celebrated a milestone in the Malay pop diva's 30-year career. *The Straits Times* reported that "Sheila's distinctive, velvety voice was near impeccable, gliding effortlessly between notes without having to resort to melismatic voice acrobatics."

As the national performing arts centre, Esplanade is often an aspirational performance venue for schools and educational institutions too. We were pleased to have hosted performances by Anglo-Chinese Junior College, Pasir Ris Secondary School, Siglap Secondary School, Victoria Junior College, Victoria School, Nanyang Technological University and National University of Singapore in FY2015/16.

**The National
Perspective**

Excellence in the Arts



The year 2015 was special for Singapore and much of what took place at Esplanade in FY2015/16 was in the spirit of celebrating the nation's Golden Jubilee, or SG50. Through stories told by Singapore artists in theatre, music and more, we reflected, celebrated and were inspired.

At the same time, we continued to partner with Singapore artists and arts companies, journeying with them in their development and collaborating with them to present and co-produce new works that will add to Singapore's artistic canon in the next 50 years.

Through our hirers' presentations, audiences also enjoyed performances by key Singapore artists and arts companies.

As part of Esplanade's commitment to help professionalise Singapore's arts industry, we continued to offer training courses for different aspects of technical production. These included two new Workforce Skills Qualifications (WSQ) courses in Basic Sound Operations and Basic Lighting Operations.

Our staff are Esplanade's most important asset. To ensure that they are equipped to perform their professional duties and help Esplanade achieve excellence in the arts, we continued to invest in staff training and development. Through the year, we welcomed visiting student groups and groups from our partner organisations. Such sessions were mutually beneficial, giving Esplanade opportunity to share knowledge and best practices and to keep pace with developments outside the centre.



Marina Bay Singapore Countdown 2016 (photo credit: Bryan van der Beek).

Esplanade's Contribution to the Growth of Singapore's Arts Industry in Numbers	
Number of New Works or Initiatives	78
Number of Training Courses Conducted for the Industry	28
Number of Trainees at Esplanade	107
Number of Trainees to receive National Certification	313



A child having a go at Ping Pong Go Round by Lee Wen at the Esplanade Forecourt Garden, National Day Celebrations 2015.

CELEBRATING 50 YEARS OF SINGAPORE

Esplanade's **National Day Celebrations** was the pinnacle of our jubilee year calendar. Over five days during the Jubilee Weekend, the centre was transformed into Our Esplanade Estate, with various venues named after familiar spaces that the community could relate to such as the void deck, bird-singing corner and hub. One highlight was the **Open House**, where visitors could witness the acoustic features of our Concert Hall being tuned to different settings. This introduced the community to Esplanade's crown jewel and made it more welcoming and accessible. Over the long weekend, artists and audiences sang and danced to familiar tunes, celebrating the place we call home.



Visitors in the Esplanade Concert Hall for Open House, National Day Celebrations 2015.



Ke Puncak Hakiki by NADI Singapura, National Day Celebrations 2015.



Projection show on the façade of The Fullerton Hotel as part of Marina Bay Singapore Countdown 2016 (photo credit: Wesley Loh).

The **Marina Bay Singapore Countdown 2016 (MBSC 2016)** drew the year of celebrations to a close, turning the focus on the future. An eight-minute firework display at midnight was accompanied by a rousing original score by Singaporean music director **Julian Wong**. For the second consecutive year, The Fullerton Hotel's façade featured a special light projection show. The projections, which ran from 26 to 31 December 2015, interspersed depictions of Singapore's dynamic and vibrant future with elements of the nation's physical identity including shophouses, HDB flats and lush tropical landscapes.

Our **visual arts** works throughout the year reflected on who we are as a nation. **Over the Horizon** was a site-specific kinetic sculpture by **Wang Ruobing** at the Esplanade Concourse that mimicked wave-like movements, using suspended plastic bottles collected from



Over the Horizon, Wang Ruobing, Visual Arts.

Singapore coastlines. The plastic bottles alluded to issues of environmental waste. More poignantly, the washing ashore of these objects onto our coastal lines was a metaphor for Singapore being a global city that receives and distills content from overseas.

Chua Chye Teck's *Memories* was a series of 108 photographs set up in a neat and regularly spaced single row on the wall of the Esplanade Tunnel. The photographs depicted discarded building materials objects found by the artist as he wandered the streets of Singapore. The objects were then photographed individually to form a photographic series, showing how the city's underbelly can be full of promise for those who look.



Stella Kon's *Emily of Emerald Hill*, directed by Aidli 'Alin' Mosbit, *The Studios: fifty* (photo credit: Tuckys Photography).



Huzir Sulaiman's *The Weight of Silk on Skin*, directed by Tracie Pang, *The Studios: fifty* (photo credit: Tuckys Photography).



Haresh Sharma's *Off Centre*, directed by Oliver Chong, *The Studios: fifty* (photo credit: Tuckys Photography).

CELEBRATING 50 YEARS OF SINGAPORE THEATRE

Through the year, Esplanade partnered our theatre community to present restagings and new commissions. These invited audiences to reflect on issues close to their hearts.

Working with playwright-director **Chong Tze Chien**, Esplanade put together a special edition of *The Studios*, our series that develops, produces and presents Singapore theatre productions. Titled *The Studios: fifty*, the season featured 50 Singapore English language theatre works, from the 1960s to the present. There were five full-length commissioned productions and 45 plays presented as selected excerpts in dramatised readings. It was warmly received by audiences—almost all the productions and readings sold out—and the local theatre community. Through *The Studios: fifty*, many younger practitioners and audiences were able to have their first encounter with older plays, while older audiences had the opportunity to revisit some of their favourites.

“The past five weeks have marked a significant coming-together of the theatre scene, as practitioners across companies and genres—many of whom seldom, if ever, collaborate with one another—paid tribute to each other and the scene at large through the act of reinterpretation. It was a season where pioneering playwrights...were acknowledged alongside younger but no less meaningful voices...”

Corrie Tan, The Straits Times Life, 12 May 2015

Spotlight

Natalie Henedige

Natalie Henedige is no stranger to Esplanade. Since 2004, the founder of contemporary theatre company Cake Theatrical Productions and recipient of the National Arts Council's Young Artist Award 2007 has collaborated with Esplanade to create and present theatrical works. Most recently, *Ophelia* by Cake Theatrical Productions was in *The Studios* in 2016. And in 2015, excerpts from two of her works, *Nothing* and *Temple*, were presented as dramatised readings during *The Studios: fifty*, a special season commemorating Singapore's 50th birthday.



Natalie Henedige has directed theatrical presentations and had her work presented at Esplanade—she was one of the featured playwrights in The Studios: fifty.

"Esplanade's *The Studios: fifty* was a fantastic celebration that triggered so many memories and brought many of us in the arts community and audiences together in ways that were both nostalgic and new. I love the spirit of generosity and aliveness that comes when works are reinterpreted and offered again through the gaze of another creator, as they bring their perspectives and unique artistic touch. It turns the original work into an amazing new creature and that is thrilling to witness. *The Studios: fifty* was a significant and beautiful event in that it provided the inspiration and ground for these artistic exchanges to ignite and for Singapore works through the ages to discover new life.

All of Cake's collaborations with Esplanade have been special. It has something to do with the people at Esplanade who are passionate and professional; with the various performance spaces that are superbly equipped and where things are meticulously cared for and maintained. Everything is set in place and so you are excited to make your work happen in this atmosphere that is charged and exhilarating.

For a performance company like Cake, to collaborate with Esplanade means nurturing a long and meaningful relationship, not only with the venue, but especially with the people at the venue. Esplanade staff are passionate, driven individuals who stand for and behind the arts; they will take risks with new original creations and they will bring the best and brightest in the world of the arts to us, and we all move through the same spaces with the same excitement, hopes and dreams for that magical encounter when people gather together for the ephemeral experience that the arts offers.

The human buzz at Esplanade is always inspiring. In the morning you might spot a flock of school children on a special excursion, navigate past the Esplanade Concourse and you are most likely to find yourself weaving through a crowd fully engaged in a free live performance; on any given day you'll see people of diverse demographics who have made an occasion of being at Esplanade to watch operas, concerts, ballets, contemporary performances. Esplanade is alive, it's beautiful, and it is a space where you feel a great vibe all around you."



Ophelia, Cake Theatrical Productions, The Studios 2016.



Upstage – Contemplating 50 years of Singapore Mandarin Theatre, Toy Factory Productions.



Ma'ma Yong (About Nothing Much To Do), Pentas series, directed by Najib Soiman.



P Krishnan's Adukk Veetu Annasamy, Ravindran Drama Group, Kalaa Utsavam – Indian Festival of Arts 2015.

We paid tribute to the pioneers and unsung heroes of the Mandarin theatre scene and traced the history of Mandarin theatre in Singapore with ***Upstage – Contemplating 50 years of Singapore Mandarin Theatre*** by **Toy Factory Productions**. This commission wove together historical material, recorded interviews and scenes from classic works, interplaying fact with fiction. It received positive media coverage and was well-attended by theatre lovers of all ages, as well as veterans of the theatre community.

Under the ***Pentas*** series, Esplanade restaged ***Ma'ma Yong (About Nothing Much to Do)***, directed by **Najib Soiman**. True to Najib's intent of bringing back *teater rakyat* (community theatre), *Ma'ma Yong* brought to life the traditional Malay dance-drama form *mak yong*, mixing it with other cultures and pop culture references, presenting it in formal and

colloquial Malay and other languages. Besides the sold-out evening performances, two matinees targeted at schools saw seven schools taking up close to 300 tickets. We produced an educational guide to familiarise the students with the Malay art forms presented and to extend their learning beyond the performance.

At ***Kalaa Utsavam – Indian Festival of Arts***, we commissioned **Ravindran Drama Group** for the first part of ***Adukk Veetu Annasamy***, a Tamil theatre trilogy which adapts the popular 1960s radio plays of Cultural Medallion recipient P. Krishnan.



The Fire Fight, Baybeats 2015.



ELEVEN with Chok Kerong, Mosaic Music Series.

“Thank you for making a dream of mine come true – to have my own concert in your very beautiful Concert Hall.”

Dick Lee, The Adventures of the Mad Chinaman UPSIZED, 3 September 2015

CELEBRATING 50 YEARS OF SINGAPORE MUSIC

We gave attention to the rich history of Singapore music, recognising some of the musicians, composers and music communities who have helped develop our music landscape over the last 50 years.

Baybeats, our annual alternative music festival, kicked this effort off with **Mixtape**, a special project at the Lawn along the Esplanade Waterfront. **Mixtape** paid tribute to the festival’s pioneer musicians and producers. It featured a small-scale exhibition and performances by three veteran bands of Singapore’s alternative music scene – **TypeWriter**, **SURREAL** and **The Fire Fight**. A different band closed every night of the festival and each band partnered a younger artist during its performance, making connections across different periods of Singapore’s alternative music history.

Esplanade’s free programme **Jazz in July** also took on an SG50 slant with its **Throwback Series**. At the Concourse every Sunday in July, some of Singapore’s most eminent jazz veterans—**Louis Soliano**, **Diana Jarrett**, **Don Gomes**, **Christy Smith** and **Rick Smith**—performed their signature tunes and shared stories of Singapore’s jazz scene from the 1960s to the present day. To further engage the **Jazz in July** audiences, we presented introductory jazz appreciation talks at the library@esplanade. The talks saw healthy attendance, including

a substantial number of repeat attendees, with some sharing that the sessions were helpful for beginners to jazz.

We commemorated our rich history of music composition through our collaborations with the **Singapore Chinese Orchestra** in **Towards the Future – SCO Celebrates SG50** and **The Philharmonic Orchestra** and the **Arts Fission Company** in **The Mazu Chronicle: Crossing the Maritime Silk Road**.

We also celebrated household names whose music has entertained different generations of Singaporeans, including **Dick Lee** in **Singapore Street Festival’s The Adventures of the Mad Chinaman UPSIZED**, pioneering playback singer and music educator **Nona Asiah** in **Si Cempaka Biru** during **Pesta Raya – Malay Festival of Arts** and the **Singapore Indian Orchestra and Choir** in their 30th anniversary show **Innisai Ninaivugal - Musical Memories**.

We looked ahead to the next generation of composers and musicians with **ELEVEN** by rising jazz talent **Chok Kerong**. The artist broke new ground in local jazz by melding straight-ahead jazz, soul and pop with textures of classical chamber music. This **Mosaic Music Series** performance marked the culmination of several years of working with Chok, from initiation of the project by the Esplanade team, to conception and development by the artist, and finally, to realisation with a full ensemble of 11 musicians.



Dave Chua & weish, *Dimensions & Demons*, Singapore Writers Festival 2015

“Thank you guys for not only supporting our art, but always pushing and challenging us to test new waters, step out of our comfort zones and collaborate with brilliant people!”

weish, Dimensions & Demons, 5 November 2015

SUPPORTING OUR ARTISTS IN THEIR JOURNEYS

Being Singapore’s national performing arts centre, Esplanade’s responsibilities go beyond presenting our artists, to also actively supporting their development as practitioners.

Music

Esplanade continued to give established and emerging musicians platforms to share their works with a wider audience. In addition to our festivals and series, *All Things New*, our free performances in January, featured both new local artists and returning artists with new works. *Come Together* in February focused on musical pairings that pushed musicians beyond their comfort zones, giving them the opportunity to explore new sounds, leading to new material, as well as fresh interpretations and rearrangements of existing work.

In addition, we worked with artists on projects that pushed the boundaries of their craft. *Dimensions & Demons* was a first-time collaboration between Esplanade and the **Singapore Writers Festival** and this project paired several writers with musicians. The paired artists created 20-minute performances around a theme, each exploring new dimensions of their craft through working across disciplines. Writer **Daren Shiau** was inspired by the experience to write his next book and indie band **Riot In Magenta** said that their collaboration with writer Shiau would influence their next album. Other pairings in the project were **Dave Chua & weish**, and **Stephanie Ye & Ferry**.

► The National Perspective: Excellence in the Arts



The Cheerleaders, Flipside 2015.

Theatre

At our quirky and family-friendly festival *Flipside*, we sought to energise a nascent local visual theatre scene by putting together a trio of cheerleaders played by local actors **Jo Tan**, **Faizal Abdullah** and **Daphne Quah**. The trio devised catchy cheers to introduce the festival's shows, resonating with the atmosphere of the Southeast Asian Games which were taking place in Singapore during that period.

To develop the capabilities of Singapore theatre practitioners, we organised a three-day **Devising for Theatre** workshop by **Frantic Assembly (UK)** to benefit nine artists whom we work with regularly. Participants were introduced to the group's highly physical style of movement theatre, learnt about new techniques in devising and creating complex choreography through a simple starting point. All the participants found the workshop highly beneficial.

In addition, we arranged an exposure trip for **Ian Loy**, director of several of our *PLAYtime!* productions for young audiences. The trip to Baboro International Arts Festival (Ireland) was made possible with funding support from the National Arts Council.

Dance

da:ns lab was a 10-day workshop organised for nine independent Singapore choreographers. Its focus was on examining and defining the choreographers' artistic practice and the related processes in performance-making. Continuing from this, we partnered Centre 42 to co-present the first symposium on dramaturgy in 2016, to bring arts practitioners together to share about different practices and perspectives of dramaturgy in all aspects of the performing arts.

Visual Arts

In early 2016, we presented *Between/Worlds*, a series of wood and bronze sculptures by sculptor **Lim Soo Ngee** at Jendela (*Visual Arts Space*). The show was Lim's first solo exhibition in eight years and the result of a two-year conversation with Esplanade's curators. The newly-made works explored human relationships and depicted human figures with wings, reflecting Lim's sense of humour.



Between/Worlds, Lim Soo Ngee, Visual Arts.

COLLABORATING WITH ARTISTS AND ARTS COMPANIES

Esplanade regularly partners Singapore artists and arts groups, enabling them to reach a wider audience and to support them in projects which are more artistically challenging. These collaborations add new voices and fresh viewpoints to the programmes at Esplanade.

In FY2015/16, we continued our longstanding collaborations with **Singapore Indian Fine Arts Society**, **Singapore Malayalee Association** for *Onam Night*, **Ding Yi Music Company**, **Intercultural Theatre Institute**, **The Necessary Stage** for *M1 Singapore Fringe Festival*, **Showtime Productions' A Jazzy Christmas**, and **T.H.E Dance Company's M1 Contact Contemporary Dance Festival**.

We also continued to support **Siong Leng Musical Association's Soul Journey** series with *Nine Songs*, **Era Dance Theatre** on *Wujud: Bangkit Dari Debu* and **Take 5** piano quintet on its presentations of *Northern Lights* and *A French Connection*.

In addition, we collaborated with new partners – **Sin Feng Xiang Sheng Society** on Han Lao Da's crosstalk piece *It could have been ___!*, **Shruti-Laya Dance** on *Samarpana*, **The Philharmonic Winds** on a new work *Marco Polo – The Trilogy*, and the **Singapore International Film Festival** on a screening of *The Songs We Sang*, Eva Tang's documentary on the cultural phenomenon of *xinyao*.

Notably, *The Songs We Sang* at the 2,000-seat Esplanade Theatre sold out in days and moved many in the audience. The film medium brought another dimension of storytelling to our centre's programmes and attracted a different audience to the centre. This past year, we also explored this medium through our **National Theatre Live** presentations as well as screenings of *Don Quixote*, *La Sylphide* and *Balanchine/ Millepied* by **Paris Opera Ballet**, which Esplanade jointly presented with Golden Village.

“Thank you for giving us the opportunity to perform on this wonderful platform. With each performance, we learn and grow as a team.”

*Siong Leng Musical Association, Soul Journey
- Nine Songs, 8 August 2015*





Gala: Mahler's Third, Singapore Symphony Orchestra.

A PERFORMING HOME FOR SINGAPORE'S BEST

Each year, through our hirers' presentations, we welcome some of Singapore's best artists at Esplanade. We are proud to continue as **Singapore Symphony Orchestra's** (SSO) performing home and to have hosted various concerts by the orchestra including **Gala: Mahler's Third**. This concert featured Music Director **Lan Shui** and the SSO, mezzo-soprano **Sasha Cooke**, female voices from the **Singapore Symphony Chorus**, as well as the **Singapore Symphony Children's Choir**.

Through the year, we also supported Singapore's key arts companies in realising successful presentations at the centre. Highlights include the classic Singaporean Mandarin musical **December Rains The Musical**, which was restaged at the Esplanade Theatre by **Toy Factory Productions** as part of its 25th anniversary celebrations in 2015. The production was helmed



December Rains The Musical, Toy Factory Productions.

by award-winning director **Goh Boon Teck** and brought to audiences timeless music pieces by pivotal Singapore Mandarin pop personalities Liang Wern Fook and singer-composer Jimmy Ye.

"Working on a local mega musical like December Rains was definitely a challenge, but having the team of professionals at the Esplanade Theatre made it so much easier to overcome the obstacles we faced along the way."

Toy Factory Productions Ltd.

Spotlight

House of Riot!



The people behind House of Riot!
From left to right: Eugenie Yeo, Sarah Sim and Mike See.

Co-founded by Mike See and Eugenie Yeo, Singapore record label House of Riot! has been an advocate of Singapore music since 2007. In June 2015, Esplanade partnered House of Riot! to present a triple bill concert that featured Charlie Lim, iNCH and Great Spy Experiment. The partnership was an important part of Esplanade's efforts to encourage Singapore presenters to undertake challenging presentations by sharing in their presentation risk and providing them with support in various areas including in the area of marketing. The packed performance in Esplanade's Concert Hall was declared one of 2015's best gigs by *The Straits Times Life* and showed that indie music made in Singapore can stand up to the world's best.

For the co-founders of House of Riot!, the epic gig was not just a milestone for Singapore's indie music scene, it also paved the way for bigger things to come.

Mike See

"After several years of presenting our artists on a range of Esplanade platforms such as the *Late Nite* series and *Baybeats* festival,

House of Riot!'s A Triple Bill collaboration with Esplanade was a landmark presentation which showed that Singapore's indie musicians could pack the 1,600 seat Concert Hall.

we felt that we were ready to do something on a much bigger scale and achieve a kind of milestone for ourselves and for Singapore music at large. We also wanted to provide a significant platform for our artists that corresponded with the quality content they were creating and really demonstrate to the industry and music lovers here that our Singapore artists are on par with the best international acts.

Naturally, we were very nervous because we had never executed a gig of such scale before and we were not sure if such an endeavour was even feasible. But this is where our partnership with Esplanade played a very important role in the success of the triple bill. Whenever we work with Esplanade, we never feel as though it is just a simple venue hire type of transaction but a meaningful relationship with an experienced team that's got your back!

We invested so much in this project and it involved a greater level of calculated risks, so by partnering Esplanade, with whom we have established a deep trust, we were more confident to take the leap of faith! We

also appreciate that while Esplanade takes care of our needs and encourages us to do better, it also gives us space and the artistic freedom to work out the gig on our own."

Eugenie Yeo

"The triple bill was a success in many ways but we think its most meaningful impact is how it has paved the way for other similarly ambitious projects to come to fruition. Just one year after the triple bill, Gentle Bones performed two shows at the Esplanade Concert Hall and they both sold out!

We think that the triple bill played a role in inspiring both the Singapore indie music industry and music lovers to think differently about Singapore-made content, because it demonstrated that it is possible for our homegrown musicians to fill up an immense venue like the Esplanade Concert Hall, and showed that the quality of their music is as good as that created by international acts. This shift in mindset is very important and we all need to jump on it if we want the scene to grow."



House of Riot! presents A Triple Bill: Charlie Lim, iNCH, The Great Spy Experiment.



Musings of an Artiste – Kris Foundation presents Lim Yan, Kris Foundation.

At the Esplanade Recital Studio, **Kris Foundation** presented ***Musings of an Artiste – Kris Foundation presents Lim Yan***, a performance featuring the seasoned piano recitalist and concerto soloist. The foundation is dedicated to providing platforms to grow and develop future generation of classical musicians.

Also in the Recital Studio, two of Singapore's top young musicians—violinist **Loh Jun Hong** and pianist **Abigail Sin**—presented ***Sparks of Inspiration*** under ***More than Music***, a chamber music concert series which they founded in 2013. Loh and Sin returned to Singapore after pursuing postgraduate studies in New York and London respectively and the *More than Music* series reflects their belief that classical music should be fun, meaningful and connect with people.



Sparks of Inspiration, More than Music.

Other highlights of FY2015/16 include **Singapore Dance Theatre's *Don Quixote*** at the Theatre, the **Singapore Lyric Opera's (SLO) 25th anniversary Gala Concert** at the Concert Hall, as well as SLO's ***Double Bill Operas: Puccini's Gianni Schicchi & Leoncavallo's Il Pagliacci*** at the Theatre.

In June, the Esplanade Outdoor Theatre was selected as one of the stops for the **28th SEA Games Torch Relay**.

DEVELOPING CAPABILITIES FOR THE INDUSTRY

Beyond serving our artists and audiences, Esplanade's commitment to the industry includes developing technical theatre capabilities. This is to ensure that Singapore has a ready pool of trained professionals to meet the needs of the evolving and growing arts and entertainment scene.

Technical Theatre courses conducted by Esplanade include both Singapore Workforce Skills Qualifications (WSQ) courses and non-WSQ specialised Technical Theatre programmes. In FY2015/16, 239 trainees attended 28 WSQ courses at Esplanade and another 66 trainees attended seven non-WSQ courses related to Technical Theatre.

Singapore Workforce Skills Qualifications (WSQ) courses

In FY2015/16, we conducted the **WSQ Technical Theatre Training Programme** for the seventh batch of trainees. There were 10 trainees in this batch. Since 2009, we have trained 81 trainees through the programme and all who successfully complete the training will qualify for a WSQ Higher Certificate in Technical Theatre.

The two-day **WSQ Demonstrate Knowledge of Production and Technical Theatre Practice** course gave 60 participants an insight to working in technical production in the arts and entertainment industry.

Through four **WSQ Perform Basic Stage Operations** courses, we trained 26 participants in the theory and practical aspects of preparing the stage for performance, events and more. The three-day programme taught participants how to prepare the stage area for technical set-up, including laying the floor for production according to stage plans and basic techniques of assembling and positioning set and scenery pieces.

Thirty-two technical crew and trainees went through the **WSQ Elevated Work Platform** course and 37 people undertook the **WSQ Working at Height Training** course. These two courses equipped participants with the skills necessary to work backstage and all participants received a Statement of Attainment (SOA) upon successful completion of the training.

Forty-seven technical crew and trainees underwent **WSQ Contribute to Health and Safety in the Workplace**, a compulsory programme for those who work in Esplanade's Technical Production department.

As part of the entry level training for stagehands, we introduced **WSQ Demonstrate Understanding of Basic Sound Operations**. This was a new programme and it was attended by eight participants. They were taught to prepare audio equipment, accessories and cables for setting up an audio system, connecting audio equipment, and cleaning and storing audio equipment.

We also introduced **WSQ Demonstrate Understanding of Basic Lighting Operations** which equipped participants with the required skills and knowledge for basic lighting operations. Five participants learnt about preparing lighting equipment, accessories and cables, as well as how to rig and de-rig lighting equipment safely.

Under the **WSQ Perform Elementary Stagecraft** course, 14 participants gained skills in assessing risk implications of set pieces, handling transportation and movement of set pieces.

Spotlight



Muhammad Zhafri bin Mohamed Zain

Zhafri is one of the hundreds of arts enthusiasts who benefit from Esplanade's range of technical theatre training courses each year.

"My first experience working as a sound technician for a show was when I was studying at Republic Polytechnic. Even though I was studying Engineering then, I had an interest in sound and got the opportunity to try it out during the school's IGNITE! Music Festival.

Through working on the music festival, I met several sound professionals who had gone through the Technical Theatre Training Programme at Esplanade and I decided to enrol for it.

My experience with the TTTP was a fulfilling and enjoyable one. Although I was already a freelance sound technician, I decided to sign up for the course to learn more about other aspects of technical theatre production such as lighting and staging, because I believe upgrading my skills will make me a better technician. For example, through the staging component of the course, I learnt how to operate the fly system, which involves rigging the sets and props of a stage production.

I had also never done lighting for shows before so it was truly an eye-opening experience for me when we learnt about the various kinds of stage lights and their uses, as well as how to programme them.

A major takeaway is that I learnt to communicate better with my co-workers and other external teams we work with, to achieve the desired creative results. My problem-solving skills also improved as I am able to promptly resolve last-minute staging issues with regard to set-up and equipment."



Muhammad Zhafri bin Mohamed Zain is a freelance sound technician who embarked on Esplanade's year-long Technical Theatre Training Programme (TTTP) in May 2015. Participants of the programme attend classes usually held at Esplanade, Drama Centre, and Victoria Theatre & Victoria Concert Hall, from Mondays to Fridays intensively, which are then followed by periods of further on-the-job training at a different venue—one of the three aforementioned venues—every week. Through the course, Zhafri learnt about all aspects of technical theatre production from sound to lighting to staging. He recently graduated from the course and now freelances with Esplanade as a technical crew member in the Sound department.

► The National Perspective: Excellence in the Arts



Technical Theatre courses conducted by Esplanade include both Singapore Workforce Skills Qualifications (WSQ) courses and non-WSQ specialised technical theatre programmes.

Non-WSQ Specialised Technical Theatre Programmes

For the second year, we conducted programmes on **Music Score Reading and Specialised Lighting**. The Music Score Reading programme was facilitated by former Esplanade producer and in-house acoustician Michelle Yeo and it was attended by 12 participants. Its participants gained basic knowledge and rudiments in music score reading and its applications in productions in the arts and entertainment industry. We invited Low Wee Cheng—a Lighting and Multimedia programmer and designer for theatre productions, events and concerts—to facilitate the Specialised Lighting programme. A total of 12 participants attended this four-day programme which covered various aspects of lighting.

In FY2015/16, 42 participants attended our series of **Technical Theatre Foundation Courses**, including **Introduction to Technical Theatre, Fundamentals of Stage Management, Stage Lighting and Performance Sound**. This programme continues to interest individuals who want to know more about technical theatre and what goes on behind the stage.

Since 2008, Esplanade has established an **industrial attachment programme with Ngee Ann Polytechnic**. Each year, two groups of 10 first-year students from the institution are attached to Esplanade's Technical Production department. Under this attachment programme, we select students who will return in their third year of study for a longer five-month attachment. In FY2015/16, six students were selected for the five-month attachment with us. These students are offered the opportunity to work as our technical crew casuals upon completion of the attachment programme.

Training and Employment for Casuals

In addition to Esplanade’s full-time staff, we work with a pool of over 700 casuals (part-time staff) who are called for ushering and production duties when the need arises. To maintain high service standards, all new casuals recruited are required to go through in-house training and certification before they begin work.

Number of new Esplanade casuals who were certified for various roles in FY2015/16:	
Ushers	45
Technical crew casuals	26
Stage Managers	5
Artist Liaison Officers	11
Area Security Managers	3
Mascot talent*	7
*With the introduction of PIP, our mascot for children’s programmes, we had to conduct training for mascot talents for the first time.	
PIP’s PLAYbox sitter^	8
^For the first time, we had to train casuals who could man our newly opened children’s space PIP’s PLAYbox, which is open to the public daily.	



Esplanade works with a pool of over 700 casuals who are called for ushering and production duties when the need arises.



Number of casual opportunities at Esplanade in FY2015/16:	
Ushering / Box Office / Retail	9,322
Technical work	27,557
Artist Liaison / Stage Management	259
Admin	1,283
Jendela (Visual Arts Space) / PIP’s PLAYbox Sitter	732

With more than 3,000 activities taking place at the centre annually, Esplanade is one of the largest employers of casuals in Singapore’s arts industry.

TRAINING ESPLANADE FULL-TIME STAFF TO EXCEL

To enable and empower our staff to perform their professional duties well, Esplanade is committed to providing regular training and development. These programmes equip our staff with soft and hard skills and ensure that Esplanade is at the forefront of arts excellence.

Staff Development Programmes

To enable our management staff to be better leaders, coaches and mentors, we conducted three runs of the Management Development Programme “**Developing a Generation of Leaders**” for a total of 53 staff members.

Eight staff members from the Customer Services, Technical Production, Security and Ticketing teams attended training on **Supervisory Skills** in order to learn how to be more effective supervisors.



“The practical coaching sessions allowed us to practise what was taught. The feedback sessions were also honest and comfortable.”

Rachel Lim, Programmer, attended the “Developing a Generation of Leaders” programme

“The role playing conducted during the training helped me to better understand my role as Supervisor to my casual staff and how I can get everyone to work effectively in a team.”

Danny Zhang, Customer Services Officer, attended training on Supervisory Skills

Esplanade provided a scholarship for one of our arts marketing strategists to pursue a **Bachelor of Commerce in Marketing and International Business** offered by **Murdoch University**. This staff member markets Esplanade’s children and youth programmes and we believe that the course will benefit her professionally and personally and enable her to further contribute to Esplanade’s objectives of growing audiences for our children’s programmes.

To keep our Programming staff abreast of international developments in the arts, Esplanade has been regularly sending participants for the Atelier for Young Festival Managers, which is initiated by the European Festival Association (EFA). The most recent edition was held in Gwangju, South Korea and it was attended by two Esplanade Producers.

To prepare our Technical Production staff to be effective production managers, we sent one production manager and one production coordinator for the **Festival Production Management Training** programme organised by the Atelier for Young Festival Managers programme. It comprises three modules which are spread out over more than a year, covering all the phases of production for an artistic work. Our staff attended the first module in Belgium in FY2015/16 and will attend the remaining modules in the coming financial year.

We sent 13 Programming and Arts Marketing staff for training on **Presentation Skills** to help them learn how to deliver more engaging and impactful presentations.

Twenty-three of our staff members who have to deal with legal contracts regularly in the course of their work attended a course on the **Fundamentals of Contract Law**. They were from our Development, Finance, Customer Services, Logistics, Ticketing, Security, Mall, Marketing, Venue Partnership and Technical Production teams.

Organisations today often see individuals of multiple generations and with different backgrounds and views working side by side and Esplanade is no different. We organised two sessions of the **Understanding Multiple Generations in Workplace** programme for a total of 21 staff members, to foster better understanding and more effective teamwork among colleagues of different ages.

“I can now understand my peers, subordinates and manager better, as well as know why they think or behave in a certain way. This will help me to see things more clearly from others’ point of view and help us to work more closely towards our common objectives.”

Jackie Wong, Arts Marketing Strategist, attended the course on Understanding Multiple Generations in Workplace.



Esplanade's Engineering & Building Management staff.

Individual Skills Development

Thirty-six staff attended the **ICDL (International Computer Driving License) Microsoft Excel 2013, Basic to Intermediate**, a two-day public-run programme which equipped them with basic understanding of Microsoft Excel.

As part of our ongoing efforts to equip our staff to respond to emergencies which may arise during the course of their work, we sent 40 staff for the **Occupational and Standard First Aid, Automatic External Defibrillator (AED) and Cardiopulmonary Resuscitation (CPR) programmes**.

To ensure that Esplanade is well-prepared to respond in an emergency, we sent 23 Engineering & Building Management staff for **Company Emergency Response Team (CERT)** training. These staff now form part of Esplanade's CERT.

“I can transfer the learning from this training back to work by working on fire preventive measures. I also understand the importance of working effectively with our Fire Safety Manager and supporting members from the Singapore Civil Defence Force (SCDF) during emergencies.”

Alvin Ong, Maintenance Officer, attended CERT training

Thirteen Technical Production staff from Esplanade's Sound, Staging and Lighting teams attended the **National Infocomm Competency Framework (NICF) Microsoft Technology Associate (MTA): Server Fundamentals** programme. This was a three-day public-run programme offered by NextU and its objective was to provide our staff with the ability and confidence to process network address translation for every performance.

The **Advanced Certificate in Training and Assessment (ACTA)** equips Esplanade's staff with the relevant skills and knowledge to conduct Esplanade's various WSQ in-house or external training and assessments. In FY2015/16, staff from our Engineering & Building Management, Customer Services, Security and Technical Production departments were sent for the ACTA training and 31 staff were ACTA-certified after successfully completing six training units. Esplanade has 46 fully ACTA-certified staff to date and these staff are able to design and develop WSQ training programmes, as well as to conduct training and assess trainees.

A two-day public-run programme on **Business Writing Skills** for Managerial Impact and Influence enabled six of our staff from the Finance, Housekeeping and Logistics teams to understand the essentials of good business writing.

To ensure that Esplanade has the in-house expertise to keep our newly refreshed Forecourt Garden looking its best, we sent one of our Building Services Managers for the **WSQ Certificate in Landscape Operations** conducted by Center For Urban Greenery and Ecology (CUGE).

SHARING KNOWLEDGE AND BEST PRACTICES

Esplanade regularly hosts visits to the centre for students, as well as for other related organisations which may be keen to find out more about the arts and Esplanade. Such exchanges not only allow us to share knowledge and best practices, they also allow us to have a better understanding of developments beyond Esplanade.

Esplanade's Technical Managers from the Lighting and Sound teams conducted a presentation for 14 Higher Nitec students from the Institute of Technical Education (ITE) who specialise in Audio Visual Entertainment. The students wanted to gain an understanding of technical production work in an arts centre so that they could decide if it was a career they wanted to pursue after graduation. To make the presentation more relevant for the students, one of our Audio Visual Technicians also gave them a presentation on "The Work Life of an AV Technician".

The **Singapore National Employers Federation (SNEF)** arranged a visit to Esplanade for 24 **Temasek Polytechnic** students who were on attachment with SNEF, so as to give the students a holistic overview of human resource practices in Singapore. Esplanade's Human Resources department shared an overview of our human resources policies and practices with the group.

Finally, we conducted a sharing session with the **People's Association Community Arts and Culture Division**. The group wanted to learn about how Esplanade's technical production staff (sound, staging, lighting and production management) come together as a team to effectively run a successful production on stage. At the same time, we also shared about how Esplanade transforms our public spaces and venues into atmospheric and complementary spaces for the presentation of visual arts.

**The International
Perspective**

Artistic Ties with the World



► The International Perspective: Artistic Ties with the World

As a leading performing arts centre in Singapore and the region, Esplanade presents the best that the world has to offer. This year was no exception. We presented top international acts to inspire our audiences and artists, and to cement Singapore's position as a cultural capital in Asia.

In our current phase of development, we are also stepping up our commissions and taking a more active role in producing, particularly for works that involve Singapore and regional artists.

At the same time, we endeavour to always offer the best possible support for our hirers, so that they too, will consider Esplanade the preferred venue for their presentations of the world's best artists.

To ensure that we are kept abreast of arts developments globally and part of the international arts conversation, we keep ourselves open to opportunities for exchange with our counterparts from all over the world.

Presenting the World's Finest

Esplanade's marquee presentations in 2015 included the **English National Ballet's *Le Corsaire***, the **Vienna Philharmonic Orchestra** conducted by **Maestro Christoph Eschenbach**, the stage adaptation of Haruki Murakami's ***Kafka on the Shore***, directed by the late Japanese theatre icon **Yukio Ninagawa**, and **Beijing People's Art Theatre's *Savage Land***. While *Le Corsaire* faced stiff competition from the Saint Petersburg Ballet Theatre's *Swan Lake*, which was presented by Marina Bay Sands and took place the following week, the other presentations enjoyed near sold out houses.



Kafka on the Shore, Ninagawa Company (Japan).



Vienna Philharmonic Orchestra with Maestro Christoph Eschenbach (Austria), Classics.



Savage Land, Beijing People's Art Theatre (China).



Le Corsaire, English National Ballet (UK), da:ns series.

► The International Perspective: Artistic Ties with the World



God of Carnage, Dionysus Contemporary Theatre (Hong Kong), Huayi – Chinese Festival of Arts 2016.



Pre-show talk by Steve Gadd for 70 Strong: Steve Gadd Band (USA), Mosaic Music Series.



Drama Queens, Joyce DiDonato, Il Pomo d'Oro, Dmitry Sinkovsky (USA, Italy, Russia), Classics.

“It is always a pleasure to perform in splendid Esplanade!”

Maestro Christoph Eschenbach, Conductor, Vienna Philharmonic Orchestra, Classics, 17 October 2015

As part of the **Mosaic Music Series**, we welcomed two jazz greats, drummer **Steve Gadd** and pianist **Kenny Barron**. Acclaimed mezzo soprano **Joyce DiDonato** performed under our **Classics** series and Grammy award-winning male chorus **Chanticleer** was presented as part of the **Voices Series**. Hong Kong stars **Anthony Wong** and **Louisa So** of **Dionysus Contemporary Theatre** packed houses in **God of Carnage** during **Huayi – Chinese Festival of Arts**.

► The International Perspective: Artistic Ties with the World

In FY2015/16, we commemorated 10 years of *da:ns festival* by inviting back artists who had journeyed with us and who were also celebrating milestones in their own careers. These included **Sylvie Guillem** in her final world tour *Life in Progress*, **Akram Khan** and **Israel Galván** in the Esplanade co-production *TORBAKA*, and **Nederlands Dans Theatre 2**.

“Esplanade’s annual da:ns festival celebrated its 10th anniversary last month, and as always, it offered plenty of performances you cannot see elsewhere, not just in Singapore but the region.”

Pawit Mahasarinand, The Nation (Thailand), 12 November 2015



Nederlands Dans Theater 2: An evening of five works (Netherlands), da:ns festival 2015.



*TORBAKA, Akram Khan and Israel Galván (UK and Spain), da:ns festival 2015
(photo credit: Jean Louis Fernandez)*

Spotlight

Sylvie Guillem



Esplanade is an important port of call in the region, well-loved by prominent international artists and arts groups for the high quality of its technical support and hospitality.

Singapore audiences witnessed a special moment in dance history in October 2016, when French dance superstar Sylvie Guillem presented *Life in Progress* at the Esplanade Theatre during *da:ns festival* in 2015. The work, comprising four pieces by choreographers Guillem has worked with, was performed as part of her farewell tour.

It was Guillem's fourth time performing at Esplanade, after *6,000 Miles Away* in *da:ns festival* in 2011, as well as in the Singapore Arts Festival's presentations of *Sacred Monsters* in 2007 and *Eonnagata* in 2010.

Guillem—who was undoubtedly the biggest star of the Paris Opera Ballet, London's Royal Ballet, La Scala of Milan and all major opera companies in the world—is respected for her achievements in classical ballet and contemporary dance.

On how she kept herself going through a 39-year career, Guillem shared, "If you don't have discipline, you go nowhere. Having a gift is not enough, you need that core of discipline first."

When asked why she decided to retire from dance even though she has so much more she can give, Guillem explained, "If it was only the heart, I would go on forever. But the head is here, and the head is also related to the heart. And for the moment I have a lot of pleasure. I am very happy and I am quite sad to leave it, but I think the sadness I would feel if I ever go too far and if I begin to fade out, I think the pain would be much stronger."

After her two-night performance at *da:ns festival* in 2015, she declared, "Esplanade will have a special place in my heart! I enjoyed performing here a lot and really love the warm audience of Singapore."

Judging by the standing ovations Guillem received, we know that she too, has a special place in the hearts of dance fans here.



Life in Progress, Sylvie Guillem, da:ns festival 2015.

► The International Perspective: Artistic Ties with the World

We kicked off an annual season of *Spectrum* performances dedicated to minimalism, with the preeminent **London Sinfonietta with Steve Reich**. The legendary composer himself, aged 80, performed in this first ever *Spectrum* show in the Concert Hall. In reviewing the objectives of the *Spectrum* series, we recognised the need for closer integration between the concerts and schools' music curricula, as well as for an annual thematic approach that would bring greater coherence to the educational aspects and marketing of the series to music educators, musicians and students. In this vein, we arranged for musicians from the London Sinfonietta to conduct seven masterclasses for 82 students from Yong Siew Toh Conservatory of Music, which helped to defray some presentation costs for the concert. We also arranged for London Sinfonietta Chief Executive Officer Andrew Burke to share with Esplanade's Programming team the Sinfonietta's efforts to reach new audiences and educate them about new music.



London Sinfonietta with Steve Reich (UK, US), Spectrum.



Lea Salonga in Concert (The Philippines), brought to you by Esplanade – Theatres on the Bay.

To offer a greater diversity of programmes that would engage a broader base of mainstream audiences and corporate sponsors, Esplanade undertook several **programme partnership presentations** in FY2015/16. These included two sell-out concerts by acclaimed singer **Lea Salonga**, which saw Columbia Threadneedle Investments come aboard as presenting sponsor.

► The International Perspective: Artistic Ties with the World

Under this presentation model, we also presented Canadian jazz pianist and singer **Diana Krall** in her first concert at Esplanade's Concert Hall. The concert was supported by our sponsor The Sanchaya and Official Card American Express. It was part of Krall's **Wallflower World Tour** and *The Straits Times Life* reported in its review that "her 100-minute performance to a nearly full-house crowd was pretty much flawless, her rich husky tones and piano-playing in top form".



Diana Krall Wallflower World Tour (Canada), brought to you by Esplanade – Theatres on the Bay.

“What an incredible, beautiful concert hall to perform in. We all felt the love!”

*Diana Krall, Wallflower World Tour
(16 & 17 February 2016)*

Also in the Concert Hall, the **Hong Kong Sinfonietta**—a group that has grown to be a major force in Hong Kong's classical music scene in the last two and half decades—made its Singapore debut in ***A Soldier's Story – The New Generation***. The concert featured multiple award-winning young Taiwanese violinist **Tseng Yu-chien** and was financially supported by the Hong Kong Economic and Trade Office in Singapore.



Hong Kong Sinfonietta: A Soldier's Story – The New Generation (Hong Kong), jointly presented by Esplanade – Theatres on the Bay and Hong Kong Sinfonietta.



Viswa Prana: The Cosmic Breath, featuring Rama Vaidyanathan and Ajith Bhaskaran Dass (Singapore, India), *Kalaa Utsavam – Indian Festival of Arts 2015*.



Hanuman – the tale behind the name (Singapore), *Kalaa Utsavam 2015*.



Above 40, Kuik Swee Boon, Silvia Yong, Jeffrey Tan & Albert Tiong (Singapore), *da:ns festival 2015*.

CREATING NEW WORKS

To push the boundaries of artistic innovation and excellence, Esplanade ramped up efforts in commissioning and producing new works, many with the potential to be restaged. These reflected our local history and culture poignantly during the SG50 celebrations, explored our connections with the practices and traditions of the region, and tapped into the creative energy of our global networks.

For *Pesta Raya – Malay Festival of Arts*, we commissioned **YUSOF** which was written and directed by **Zizi Azah binte Abdul Majid**. Produced by Esplanade, the play paid tribute to Singapore's first President Yusof Ishak, offering a rare glimpse into the life and times of this extraordinary leader who dedicated his life in service to the nation. It sold out five performances and garnered positive reviews from critics and audiences alike.

For *Kalaa Utsavam – Indian Festival of Arts*, we produced *Hanuman – the tale behind the name*, a production for children. The production has since been chosen for presentation at the Out of the Box Festival in Brisbane, Australia in July 2016. During *Kalaa Utsavam*, 26 junior and senior dancers of Singapore's Indian dance fraternity were also brought together in *Viswa Prana: The Cosmic Breath*. The Esplanade-commissioned work was choreographed by acclaimed *bharatanatyam* choreographer **Rama Vaidyanathan** and was the first large-scale dance work created for the festival. Being able to share the stage with Rama was a moment of pride for the *bharatanatyam* dancers.

► The International Perspective: Artistic Ties with the World

For *da:ns festival*, we commissioned three works: *Above 40*, *SoftMachine* and *Impulse* — a backstage site-specific work. *Above 40* was a collaboration between four respected Singapore dance practitioners—**Kuik Swee Boon, Silvia Yong, Jeffrey Tan** and **Albert Tiong**. While these artists had never officially retired from the stage, they had not performed for several years. *Above 40* brought them back to the stage in two poignant and moving sold-out performances. Choy Ka Fai's *SoftMachine* had a broader regional emphasis, drawing on his research involving 88 Asian dancemakers. Choy collaborated with four choreographers—from India, Indonesia, Japan and China—to produce intimate dance portraits which examined the practices and minds of the 88 dancemakers more deeply. Beyond *da:ns festival*, *SoftMachine* was presented in Vienna, Berlin, Zurich, Dusseldorf, Darmstadt and in October 2016, it will be presented by London's prestigious Sadler's Wells.

As part of our commitment to the production of new works, we took on our first role as lead commissioner for a work by an Asian dancemaker. The work was Thai choreographer **Pichet Klunchun's** *Dancing with Death*. Over the year, we secured co-producers in Japan and Australia and the work premiered in Japan in February 2016. It was presented at Esplanade under our *da:ns series* in May 2016.

Esplanade's visual arts spaces also showcased freshly commissioned works that resonated with the narrative of Singapore's golden jubilee. *SG-X*, an architectural drawing-mural by **Wong Wei Loong** depicted the artist's idea of a future Singapore. The big mural was exhibited on the walls of the Upper Concourse from July 2015 to January 2016.

At the Concourse, we commissioned veteran visual artist and Singapore Cultural Medallion recipient **Han Sai Por** to create *Harvest*, a special work for the nation's 50th birthday. The installation, which depicted 200 birds, 500 fish and sculptures of fruit and plants, was made entirely from stainless steel and stainless steel mesh. It was exhibited from August to December 2015 and conveyed the artist's sentiments about how we need to take care of the environment in order to have hope for the future. We also gave Han's *Seeds*—which are part of Esplanade's collection of public sculptures—a new home along our Waterfront, at the foot of the Jubilee Bridge.

“Documentary and dance came together in surprising harmony in Choy Ka Fai's SoftMachine... If this is a sample of the whole SoftMachine project, then Choy has proven that you can make a documentary insightful while presenting it in a way that draws in the audience on different levels.”

Sharon Cheah, The Business Times, 23 October 2015



SG-X, Wong Wei Loong (Singapore), Visual Arts.



Harvest, Han Sai Por (Singapore), Visual Arts.



Impulse - a backstage site-specific work, Kim Jae Duk & T.H.E Dance Company (Korea, Singapore), da:ns festival 2015.



SoftMachine, Choy Ka Fai (Singapore, India, Indonesia, China, Japan), da:ns festival 2015.

Spotlight

Zizi Azah & Rydwan Anwar

In addition to presenting programmes, Esplanade now places a greater focus on content development as we deepen our efforts to grow Singapore's arts scene.



In late 2014, playwright and theatre director Zizi Azah and Esplanade Producer Rydwan Anwar got together to brainstorm. They were to conceptualise a new theatre work for the 2015 edition of Esplanade's annual *Pesta Raya – Malay Festival of Arts*. The initial idea which they had been working on for several months had fallen through and they had a short period of time to come up with another idea for *Pesta Raya* in August 2015. Not only did this have to suit the festival, it also had to resonate with the mood of 2015, the year of Singapore's 50th birthday.

Zizi: *YUSOF* is special because it was my first time producing a biographical piece for the stage and there were plenty of research and personal accounts to sift through. But, in spite of the daunting task, we knew we needed to present him with as much integrity as possible because it was a rare opportunity to celebrate a Malay political hero, and at such an opportune time as Singapore's golden jubilee. I believe we succeeded in this aspect because *YUSOF* told his story in a very graceful manner.

Rydwan: Zizi was not alone. I found it quite daunting at first too but we had this wonderful idea and just had to take the leap! *YUSOF* was one of the most challenging productions I have worked on as a producer as I was directly involved in almost every aspect from the start—the script, the casting, and the set design, etc.—so as

much as I was eager to contribute, I was also sometimes concerned about whether I was overstepping the boundaries of my role.

Zizi: I have never felt like Rydwan overstepped the boundaries as I understand that all his input is for the betterment of the production. I appreciate that he has a keen eye for something that may not work out early in the process, and he alerts me to it so that we can brainstorm further and improve on it. So we have a very open working relationship where we do not take critique personally. I really appreciate this as it helps maintain the quality of the production.

Rydwan: And I appreciate that Zizi is an artist who is open to ideas. This would not have worked out so well if she had not practised such openness as we bounced ideas back and forth freely. So our

collaboration on *YUSOF* had its challenges but it was generally smooth and free of unnecessary tension.

Zizi: Speaking about openness, I feel very fortunate that whenever I have been commissioned by Esplanade in the past, for example the plays I put up for *The Studios* series, I have always been given ample room to explore what I want. I have always been given the freedom and trust as an artist to choose the projects I believe in. With *YUSOF*, for instance, Rydwan had complete trust in my abilities as a theatre practitioner to bring to life the story of Singapore's first president, and this positive energy and encouragement really helped me take the leap and realise my vision.





YUSOF, written and directed by Zizi Azah, Pesta Raya – Malay Festival of Arts 2015.

WELCOMING THE WORLD'S BEST

Besides programmes presented by Esplanade, we were also pleased to welcome some of the world's best artists at the centre through our hirers' presentations. We are committed to providing a suite of professional support services that will enable our hirers to realise successful presentations.



The Israel Philharmonic Orchestra conducted by Maestro Zubin Mehta (Israel), presented by Sunvic Productions.

"It was a real pleasure to perform at the great Esplanade after nearly a decade. I think it is one of the finest auditoriums and the Israel Philharmonic was indeed very happy with all the co-operation given to them! Bravo!"

*Maestro Zubin Mehta, Conductor, Israel Philharmonic Orchestra
(7 January 2016)*

In FY2015/16, **Sunvic Productions** presented one of the greatest conductors of our time, **Maestro Zubin Mehta**, who conducted the **Israel Philharmonic Orchestra** in our Concert Hall for a celebratory concert which marked the 80th anniversaries of both Maestro and the orchestra.

Fans of Indian classical music had a special treat when **Soorya (Singapore)** presented **Amjad Ali Khan**, master of the sarod and one of India's greatest and most revered musicians. The artist, whose artistry has gained him legions of fans across the globe, performed in the Concert Hall with his two sons **Amaan** and **Ayaan Ali Khan** and they were accompanied on the tabla by **Satyajit Talwalkar**.



AMJAD ALI KHAN – LIVE! Musical Magic on Strings, featuring Amjad Ali Khan, Amaan Ali Khan, Ayaan Ali Khan and Satyajit Talwalkar, presented by Soorya (Singapore).

Other highlights from our venue hirers in FY2015/16 included **Enchanting Shreya Ghoshal Live in Concert** presented by **Aries Media Solutions**, **Kaleidoscope with Shankar Mahadevan – colourful heritage of Indian music** presented by **Arte Compass**, **Joshua Radin - Live!** presented by **Greenhorn Productions** and **Vienna Boys' Choir** presented by **Arts Management Associates**.

EXCHANGES WITH OUR INTERNATIONAL COUNTERPARTS

Through visits by our international counterparts from overseas arts centres, we are able to engage in valuable dialogue and exchanges which enable mutual sharing of ideas and best practices. These opportunities keep us abreast of the developments in the international arts scene and help us to build stronger ties with arts centres and organisations around the world.

Esplanade's Connections with the International Arts Scene in FY2015/16

Number of invitations to participate in international conferences / seminars	42
Number of visits or trainees from overseas	21

Group Visits from Overseas

Through the year, we hosted group visits from six Asian counterparts. Six delegates from the **National Performing Arts Centre of Taipei** visited us in September 2015. Over three days, the arts managers from the centre's education & community management, library management, customer services and procurement teams attended sessions which covered topics such as marketing, procurement processes, operations and mall management. They also visited the National Library Board to understand more about library management and how the library supports arts education in Singapore. In the same month, we also hosted a visit by three delegates from Kuala Lumpur's **Dewan Filharmonik Petronas**.

In November 2015, our technical sound and lighting managers shared their respective areas of expertise with two sound designers from **Stagemind of Hokkaido, Japan**. The objective of the visit was to expose the Japanese arts professionals to the technical operations of other arts centres, so that they could in turn share the knowledge with their peers in the Japanese arts industry.



Esplanade staff with a group of visitors from China.

► The International Perspective: Artistic Ties with the World

Also in November 2015, we hosted 20 delegates from various South Korean arts centres. The visit was organised by the **South Korea Arts Association** and the delegates were mainly directors and managers from Suncheon Culture & Art Centre, Chuncheonbuk-do Students Educational & Cultural Centre, Gwangju Culture & Art Centre, Hyundai Heavy Industries, Tae An Country Office, Seogwipo Arts Centre, Gangneung City Hall, Incheon Educational Cultural Centre for Students, Cheonan Arts Centre, Pocheon Banweol Art Hall, Gyeongsan City Hall, Chungcheongnam Do Students Educational and Cultural Centre, Yesan Country, Cinema Centrem, National Theatre of Korea, Gunpo Cultural Foundation, Yang Ju FMC, Seoul Art Centre and Sejong Centre. The delegates were particularly interested to learn about programming and technical production and also toured Esplanade's venues and Victoria Theatre & Victoria Concert Hall.

The **University of Hong Kong** arranged for six fellows in its Advance Cultural Leadership Programme (ACLP) to visit Esplanade that same month. The six fellows were professionals working in Hong Kong cultural institutions and Singapore arts organisations such Urban Renewal Authority Hong Kong, The Hong Kong Philharmonic Society Ltd, M+ Hong Kong, Hong Kong Museum of Art, Botos Singapore and TheatreWorks Singapore. The group wanted to gain a better understanding of Singapore's arts and culture scene and also visited several other arts organisations.

Finally, over three days in March 2016, we conducted a training programme for 35 delegates from the **Shanghai Performing Arts Association**. The delegates had applied for the training programme through the association and underwent sessions which covered topics related to human resources, hospitality & services, mall management, venue management, engineering & building management, sponsorship, philanthropy, programming, technical production and finance. The delegates were primarily theatre managers and directors from Shanghai Symphony Hall Management Co Ltd, Shanghai Oriental Art Centre Management Co Ltd, Taicang Grand Theatre Performing Arts Agency Limited, Shanghai Children's Art Theatre, Shanghai Culture Square, Changzhou Phoenix Valley Theatre Management Co Ltd, Shanghai Shang Yin Performing Co Ltd, Shanghai Dramatic Arts Centre, Shanghai Concert Hall, as well as Shanghai Oriental Show and Investment & Management Ltd.

Individual Trainees from Overseas

We hosted several overseas trainees on longer attachment programmes, giving our visitors the opportunity to gain a more in-depth understanding of Esplanade.

As part of an annual collaboration with the Chinese University of Hong Kong, we hosted Summer Pang on a month-long attachment. She had just completed her Masters in Cultural Management prior to her attachment and she learned about Esplanade's Programming, Customer Services and Marketing departments during her time here.

Christoph Schick, a second year Bachelor in Audio and Music Technology undergraduate from the University of the West of England, joined us for a month-long attachment. He was attached to our Technical Production department to learn more about lighting, staging and sound.

Adrianna Michalska, a Dance and Culture undergraduate from the University of Surrey in the United Kingdom was attached to the Programming department's theatre and dance team for about three months.

We hosted Chang Yu Ling, a Senior Programmer from Taipei Performing Arts Centre on a three-week attachment. The Taipei Performing Arts Centre is still undergoing construction and she is a member of its pre-opening team. During her time at Esplanade, Chang learnt more about Esplanade's approach to sponsorship and philanthropy.

Spotlight

▶ Jeffrey Ye

Fellow arts administrators from around the world visit Esplanade throughout the year to learn and be inspired.

Jeffrey Ye, Manager of the Programming Department of Shanghai Cultural Square was one of the 35 delegates who attended Esplanade's three-day Training Programme for Theatre Managers, organised by Shanghai Performing Arts Association from 28 to 30 March 2016. Ye, who has more than 10 years of experience in arts management, was here to learn about how Esplanade is managed.

"It's not my first visit to Esplanade, but an opportunity to participate in such a training programme was very attractive for me, because of Esplanade's world-class operations and reputation. I've definitely learnt things that I can apply in my work back at Shanghai Cultural Square. To share my experience of what I learnt from your lovely centre with my colleagues, I did a presentation titled 'Why Esplanade, being Esplanade, does what it does'.

There are so many aspects and details that we can learn from Esplanade, such as the management of all kinds of processes, the development of various databases and information systems, and the standard and regulation of services for audiences and other customers. The biggest lesson that I have learnt is the importance of establishing and practising a set of key values for the organisation.

Shanghai Cultural Square has quite a young team and we are operating a young theatre to serve a young generation of arts goers. Our energy and creativity may be our biggest advantage and we welcome our counterparts from Esplanade to come visit us in Shanghai and be inspired too!"





The Esplanade Experience

In an age of diverse choices and divided attentions, we recognise that the merit of great artists and programmes alone may no longer be enough to attract people to engage with the arts.

Our audiences often expect to be constantly engaged on multiple platforms, with information available to them through a wide array of online and offline channels. To better serve and anticipate the needs of audiences, we launched several marketing initiatives in FY2015/16, utilising technology as an enabler (where relevant) to build and enhance engagement.

To better serve the evolving needs of our artists and audiences and to keep pace with the developments of our neighbouring buildings within the Civic District and Marina Bay precinct, we continued with the centre’s phased refurbishment project which began in FY2014/15. Several more spaces around the centre were refreshed and we also undertook new hospitality and service initiatives to keep Esplanade welcoming and safe for all.

As a registered charity and a not-for-profit organisation, much of what we do at Esplanade would not be possible without the generous support of likeminded sponsors and donors. We pressed on with our efforts to seek and reach out to organisations and individuals who believe in and support our cause.

With all these efforts combined, we hope to continue creating an even more meaningful Esplanade experience for everyone we serve. With this, we hope that more will be touched by the transformative power of the arts and be moved to engage with it in their lives.



Crowds at Esplanade during Baybeats 2015.

DOING MORE WITH THE SUPPORT OF OUR SPONSORS & DONORS

Esplanade presents a diverse line-up of free and ticketed programmes each year to serve the wide-ranging needs of our community. Even with financial prudence, our earned income alone is never sufficient to sustain the breadth and depth of our activities. It is only through the support and generosity of organisations and individuals who believe in Esplanade and how the arts enriches lives, that we can do more to serve our community.

Despite an uncertain global economic climate, we were grateful to receive over \$6.2 million in sponsorship and donations in FY2015/16, a 10% increase over the previous year.

Total number of Sponsors and Donors in FY2015/16	67
Total Amount of Sponsorships and Donations	\$6,222,459
<ul style="list-style-type: none"> • Programme Related - Sponsorships - Cash Donations - In-Kind Sponsorships 	<ul style="list-style-type: none"> \$3,188,359 \$2,451,869 \$27,499
• VIP Box Sponsorship	\$34,100



Spotlight

▶ David Liao

Donors like David Liao play an invaluable part in helping Esplanade present quality arts experiences for arts goers in Singapore.



A longtime supporter of Esplanade's festivals such as *da:ns festival* and *Huayi – Chinese Festival of Arts* for more than 10 years and an avid fan of Chinese theatre classics, David Liao shares his thoughts on why it is important for individual sponsors and donors like him to support presentations of epic Chinese masterpieces such as *Teahouse* and *Savage Land*.

"I used to travel very often to Beijing for business and I got to watch many Chinese theatre classics when I was there. As these are not often staged in Singapore, I have been asking Esplanade if they could consider presenting classics like *The World's Best Restaurant* or *Teahouse*. So when Esplanade told me that they would be bringing in *Teahouse* and *Savage Land* by Beijing People's Arts Theatre in 2015 and 2016 respectively, I was so thrilled and excited!

I've always been very intrigued and curious about China's history in the late 19th century and early 20th century—how the people lived through hardships during this period of political and social upheavals, plagued with corruption and poverty. This is something many of us may not have experienced in Singapore before and these classic plays are often set in those times so we get to have a peek into their lives vicariously through theatre. It also serves a reminder for all of us that we should not take what we have here in Singapore—our prosperity and stability—for granted.

I also admire the Chinese troupes' strong command in Chinese language and superb performing skills. With our current education system, the younger generation seems not very interested in Chinese arts and culture. When I ask my teenage daughter '你要吃饭吗?' (Do you want to eat?), she replies to me in English! We must do more to encourage and influence our young to learn more about their roots and heritage, and I hope more individuals and corporations can come forward to support the arts and bring more quality Chinese theatre classics for audiences in Singapore to enjoy.

"I'm not a very wealthy person and I don't own a lot of assets but I firmly believe that one should always give back to society, and I've always contributed more to the arts, I don't know why! I think everyone should have the chance to learn more about our rich culture and to experience the beauty of the arts."



Children participating in Berries World of Learning School's Happy Stamping activity during Octoburst! – A Children's Festival 2015.

Sponsorships

We welcomed 10 new programme sponsors in FY2015/16, with many being first-time arts supporters including **Canaan Medical, Casio, CLS International, Columbia Threadneedle Investments, Grab, The Sanchaya, Second Chance** and **ViewQwest**.

Ticket sales cannot be relied on to recover Esplanade's costs even in the best of times, much less in the current arts landscape where consumers have an ever-expanding range of options. As such, we look increasingly towards sponsorship, donations, grants and partnerships to help us realise presentations of great international artists, particularly outside the context of an Esplanade festival.

One such sponsor partnership was for jazz artist Diana Krall's *Wallflower World Tour* concert. **American Express**, in its first such arts partnership with Esplanade, was Official Card for the two-night presentation. As part of the partnership, American Express Centurion card members enjoyed a two-week period of priority ticket sales before tickets were sold to the general public. Card members who purchased tickets also enjoyed an exclusive Esplanade Suite Experience package which included the opportunity to meet Diana Krall after the concert.

In another similar presentation, we worked with **Columbia Threadneedle Investments** for the first time to present Tony-award winning Broadway artist Lea Salonga in two sold-out



Visitors trying out Casio's digital pianos displayed at Festival Corner at the Esplanade Concourse.

concerts. The concerts coincided with the company's global rebranding exercise and it took the opportunity to host business partners during the two evenings, also unveiling its new logo in the concert's publicity materials.

Berries World of Learning School believes that learning is best achieved when it is fun and interesting. As such, the Chinese enrichment centre came onboard as our Principal Sponsor for *Octoburst! – A Children's Festival 2015*. This strategic partnership allowed the sponsor to reach a diverse audience. Berries created a *Happy Stamping* activity for *Octoburst!* audiences, giving young ones the opportunity to personalise their own notebooks from over 200 unique stamps. Specially customised Berries pencils were also given away to festival-goers.

To raise the profile of its digital music instruments and in celebration of its 35th anniversary, Japanese brand **Casio** sponsored *Cool Classics*, Esplanade's free programmes at the Concourse in March 2016. These performances saw young musicians from arts schools such as School of the Arts Singapore (SOTA) and Yong Siew Toh Conservatory of Music perform different interpretations of classical music from the East and the West. The latest Casio digital pianos were used for performances and two other pianos were displayed at the Festival Corner at the Esplanade Concourse for visitors to experience. This was the first time that the Festival Corner was branded for a sponsor's marketing activity and we will explore the use of more spaces within Esplanade to support our partners' marketing objectives.



Grab's branding at the Esplanade Outdoor Theatre during Celebrate December 2015.

With **Grab**, the leading ride-hailing platform in Singapore, we recognised that a patron's commute to and from Esplanade plays an integral part in their overall arts experience. To leverage that connection, it came onboard as the sponsor for our free programmes at the Esplanade Outdoor Theatre in December 2015. The spirit of the partnership was "bringing the arts closer to you" and as part of it, Grab displayed its branding at the Esplanade Mall taxi stand, gaining exposure among visitors arriving at and departing from the centre.

ViewQwest, a boutique internet service provider in Singapore, embarked on its first foray into arts sponsorship by coming onboard as Esplanade's Official WiFi Partner for a year, providing our visitors with complimentary WiFi. This partnership is much valued, for it enhances the Esplanade experience for our visitors, allowing them to be connected to the internet in the centre's public spaces. To enrich the experience, we created dedicated landing pages that push content on what is happening at the centre once a user logs on to the Free WiFi service. Since its launch in October 2015, it has averaged 10,000 log-ins monthly.

We were also grateful for the continued support shown by our longstanding sponsors such as **Keppel Corporation**, **LianBee-Jeco Pte Ltd (Braun Büffel)**, **On Cheong Jewellery** and **Viz Branz**, which renewed its partnership with Esplanade for another two years.

In view of Viz Branz's unwavering eight-year support of Esplanade, we elevated their acknowledgement from Lifestyle Sponsor to Arts Partner in January 2016. This is a newly created tier for sponsors who support Esplanade for a continuous period of time, with a minimum cumulative investment of over \$1.7 million.



ViewQwest's free WiFi signage at the Esplanade Concourse.

"We would like to congratulate the Esplanade team for another successful year of da:ns festival. Braun Büffel cherishes our partnership for the past decade. We wish the team continued success in scaling new heights for the performing arts scene in Singapore."

Mr Daniel Chiang , Director, LianBee-Jeco Pte Ltd (Braun Büffel)

"Keppel aims to do good as we do well. Through Keppel Nights, we aim to nurture in our youth an appreciation of diverse art and cultural forms. Since its relaunch in 2013, Keppel Nights has been an impactful and well-received programme, and we are happy to continue partnering Esplanade to reach out to youths in Singapore."

Mr Ho Tong Yen, General Manager, Group Corporate Communications, Keppel Corporation

"...a country without arts and culture is a cultural desert. On Cheong has survived the last 80 years because of our strong corporate culture of growing customer relationships across generations. Partnering Esplanade brings the arts and culture closer to our vision of appreciating the fine things in life and delivering the best in services."

Mr Ho Nai Chuen, Managing Director, On Cheong Jewellery

Spotlight

▶ Soh Puay Khong



Viz Branz is a longstanding sponsor of Esplanade which has been supporting the centre's initiatives since 2009. Though an SME (small-to-medium enterprise), Viz Branz, which manufactures and distributes instant beverages, has gotten involved with the arts at Esplanade in bigger ways over the years, raising the significance of its efforts. It started out as a Programme Sponsor, grew to become a Lifestyle Sponsor, and now enjoys the status of Arts Partner. It also sponsored the publication of Esplanade's 10th Anniversary commemorative book several years ago.

Soh Puay Khong, Chief Operating Officer of Viz Branz, likens coffee to the arts, believing that the consumption of both can bring enjoyment to people.

Long-term sponsorships are beneficial for both sponsoring businesses and Esplanade, as brands enjoy strong associations with arts experiences at Esplanade over time.

"We believe that coffee isn't just a common daily beverage for Singaporeans, it is also very much a lifestyle. From a business standpoint, we find that the association with the arts is desirable and Esplanade is the natural choice for us. The various festivals and wide variety of arts performances at Esplanade fit nicely into Viz Branz's brand strategy of targeting its range of quality instant coffee mixes at different market segments and demographics.

Over the years, we have taken the opportunity to give out our products at various *Esplanade Presents* events so that arts patrons can try our coffee. We've also made specially designed gifts such as customised angbao pouches (shown in photo on the left) for *Huayi – Chinese Festival of Arts* patrons as we find that they enjoy such gifts. It is important to us that Esplanade's arts goes not only enjoy our products but also have fond memories of *Huayi*.

That really is the primary motivation of our continued support—the well-being of the various members of society.

In fact, the moments at Esplanade which I enjoy most are when I overhear patrons sharing about and commending the performance while leaving the venue. Some, probably the repeat patrons, even remind others that there would be coffee and 'souvenirs' to be collected after the show and I see them looking out for it. I witnessed this more than once, both at *Huayi* and *Moonfest*. Being the sponsor, we are proud to be associated with Esplanade and the quality performances it stages. At the same time, it feels so rewarding when patrons look forward to having our products to complete their memorable arts outing!"



Donors of the Adopt A Tree, Mark A Bench initiative with Esplanade staff.

Philanthropy

Much like sponsorship, arts philanthropy—in large and small ways—can only be sustainable if people recognise, appreciate and believe in the intrinsic value and benefits of the arts. This is why Esplanade is committed to keeping the arts accessible to everyone. We do this through a diverse annual calendar of programmes which includes daily free performances. Free performances comprise approximately 70% of the over 3,000 performances at Esplanade annually.

We believe that when people have regular opportunities to engage with and to enjoy the benefits of the arts, they will come to embrace it as an important part of their lives. With time, a virtuous circle is created where more arts lovers are inclined to give towards the arts, so that even more in our community can benefit from it.

We express our heartfelt gratitude to our existing donors who believe in and gave generously towards our cause in FY2015/16.

Our deep appreciation goes to **Kewalram Chanrai Group** for its donation of \$2 million, the largest cash donation to Esplanade since the centre opened in October 2002. Their support will go a long way in helping us touch the lives of the diverse groups we serve, through the arts.

We are also greatly heartened by our longstanding champions who continue to support Esplanade, year after year. One such champion is **Lotto Carpets Gallery**, which organised its third carpet auction in December 2015 to raise funds for our community engagement programmes which serve the less privileged.



The Alcove at the Esplanade Mezzanine Level provides our visitors with information about the various ways in which they can support Esplanade.

Perhaps unsurprisingly, some of the strongest supporters of Esplanade's community engagement programme are those who are closest to us—our staff. We thank every member of the **Esplanade family** who has not only dedicated themselves professionally to our cause, but also pledged their support financially through our **Touching Lives with the Gift of Arts** donor's programme. Launched in FY2014/15, the programme encourages individual and corporate philanthropy by giving our donors the opportunity to support our arts activities for Voluntary Welfare Organisations (VWOs) which serve children, youth, seniors and those with special needs. As an example, a donation of \$2,500 will give 20 beneficiaries from a VWO the opportunity to be hosted to an Esplanade visit for a ticketed arts performance.

For donors who wish to have a tangible reminder of their support for Esplanade, we launched the **Adopt A Tree, Mark A Bench** initiative. Through it, members of the public can pledge a donation which helps us to keep Esplanade's newly revamped Forecourt Garden a lovely space for everyone to enjoy. The donation—which starts at \$8,000 for the adoption of a tree and \$3,000 for a bench—allows donors to display a personalised message on a plaque fixed to the tree or bench of their choice. The initiative was launched in September 2015 and we raised a total of \$168,000 through it in FY2015/16.

In addition, Esplanade is one of the beneficiaries of **giving.sg**, the National Volunteer & Philanthropy Centre's (NVPC) recently launched online donation portal. Through it, members of the public can go online to pledge donations to Esplanade, starting at \$10.

Spotlight



NG Chanrai



The Kewalram Chanrai Group places a strong focus on corporate philanthropy, believing that a corporation is also defined by its heart. The group contributed \$2 million in donations to Esplanade last year.

NG Chanrai, Chief Executive Officer of the Kewalram Chanrai Group shares more about its philosophy of enhancing and positively affecting the lives of the people in the communities in which the group operates.

“The Kewalram Chanrai Group is a strong supporter of the arts in Singapore as we believe in helping to promote the arts amongst the young. Esplanade’s comprehensive calendar of programmes and presentations is well-structured and diverse, making the arts accessible to young

The Ministry of Culture, Community and Youth’s (MCCY) Cultural Matching Fund provides dollar-for-dollar matching grants for private cash donations to Esplanade, enabling the centre to get more and to do more with what we receive.

arts lovers and other audiences. This helps nurture creativity and also creates vibrant and stronger communities.

We are very interested in helping promising young arts talents attain useful skills through training and development. As part of their efforts to sustain and cultivate an interest in the arts, Esplanade also has arts education and training programmes. Besides the continued exposure and availability of platforms, this is something that we feel will equip young artists with a more comprehensive perspective and way of thinking.

As an arts goer, I particularly enjoyed the presentations of Shakespeare’s works as part of *The Bridge Project* from 2009 to

2011. They were great adaptations and featured a stellar transatlantic cast and crew. The 2006 rerun of the Singapore musical *Forbidden City – Portrait of an Empress*, which premiered at the opening of Esplanade in 2002, was also very memorable. There were remarkable stage sets that had a touch of glamour and sophistication, and stunning backdrops that complemented the artistry of all involved.”

ENGAGING A DIVERSE AUDIENCE

In an age where many are accustomed to real-time engagement and communication, the Esplanade experience begins even before someone steps into the centre. As such, it is no longer enough for us to try to entice people to engage with the arts simply through uniform and static marketing content and a one-size-fits-all approach.

We recognise that patrons today want to be engaged through multiple channels online and offline and they expect to be presented with experiences and content that inspire them, anticipates their needs and is customised to their interests.

Even as we refine our existing marketing practices, we have embarked on a longer-term plan to better utilise technology and data to achieve deeper engagement with new and existing audiences.

To this end, we undertook and launched several key marketing projects in FY2015/16 that will build a strong foundation for us as we move forward.

Digital and Social Initiatives

In July 2015, we launched a **refreshed Esplanade website** (www.esplanade.com) after an intensive six-month process of building it. The new site is a step towards our efforts to consolidate Esplanade's multiple online identities, which included multiple festival microsites and social media pages catering to different audiences and demographics. With time, we want to work towards a unified online gateway for Esplanade's many programmes and initiatives.



Homepage for Esplanade's new website.

Some key features of the new website include:

- a mobile responsive design
- a seamless booking experience with our ticketing agent SISTIC
- a more enhanced user experience
- an agile website infrastructure that allows us to easily create new pages and microsites
- personalisation and predictive tools that allow us to serve targeted content

Since its launch, the website has seen dramatic improvements in terms of:

- Visitorship: 19% increase with an average of 100,000 visitors per month
- Page views: 24% increase with an average of 450,000 pages per month
- Mailing list sign-ups: 160% increase with average of over 1,000 new sign-ups per month

In tandem with the launch of Esplanade's new website, we have also reviewed our **email marketing strategy**, reducing the number of emails sent per week and crafting more targeted and compelling email content. This is now structured around themes and proposed itineraries, going beyond simply providing information about upcoming performances to suggest a complete Esplanade experience.

Most encouraging of all, Esplanade was awarded the **Overall Sitecore Experience Award** for our revamped website and **Best Use of Email Marketing Award** at the Sitecore Experience Awards Asia 2015. Sitecore is the content management system which we have incorporated in our new website and the awards were given out to celebrate the achievements of its regional customers and partners who have used the platform to deliver an extraordinary experience for their customers.

To keep the arts and Esplanade top of mind among our audiences and patrons and to engage them even beyond the physical and geographical confines of Esplanade, we launched the Esplanade – Theatres on the Bay [Facebook page](#) and [Instagram account](#) in FY2014/15, and were heartened by the healthy growth in FY2015/16. The Esplanade SG Facebook page attracted 12,000 new followers in the year, seeing growth of 529.6%.



Our Instagram page.




Our Facebook page.

Esplanade's Social Statistics for FY2015/16


EsplanadeSG

- 16,417 followers (as of Mar 2016)
- No. of new followers: 13,821
- Percentage increase: 532.4%
- No. of posts: 754
- No. of page impressions in FY2015/16: 5.3 million
- No. of page impressions in FY2014/15: 137,000



EsplanadeSingapore (#esplanade)

- 2,509 followers (as of Mar 2016)
- No. of new followers: 1,622
- Percentage increase: 182.9%
- No. of posts: 421
- Engagement (Likes & comments): 18,000



With the new website and greater channel integration, we have been able to expand our online footprint, resulting in a greater diversification of traffic sources to the website.

The greater synergies between our online marketing efforts have helped in driving and improving traffic numbers to esplanade.com. Where most visits to our website were previously through direct traffic, our new website now sees 5% traffic from social media, 2% from email and we have also seen a 7% increase in organic traffic.

Affinity Programmes to Build Lasting Relationships

In July 2015, we launched the **Esplanade&Me** affinity programme, a special pass for arts lovers to experience and support the arts, as well as to go behind the scenes. The **Esplanade&Me** programme also allows us better insight as to the interests and preferences of our patrons, so that we may refine our offerings to better anticipate and serve them.



Esplanade&Me card members at Esplanade for a backstage tour during Huayi – Chinese Festival of Arts 2016.

We launched two cards—the White card at a \$50 annual fee and the Black card at a \$500 annual fee—with tiers of benefits that range from discounts off *Esplanade Presents* shows, invites to exclusive workshops and programmes as well as offers from the Esplanade Mall and other external partners. In addition, **Esplanade&Me** Black card members also have access to a wider array of exclusive perks such as a priority queue at the Esplanade Box Office.

Since its launch, the *Esplanade&Me* programme has achieved the following:

- Over 2,500 White card members.
- Over 50 Black card members.
- Over 10 marketing partners (and growing) including BooksActually, DBS, Mandarin Oriental, National Gallery Singapore, NUS, The Sanchaya and more.

Believing that cultivating a lifelong arts engagement habit must begin from a young age, we launched **PIP's Club** during *Octoburst! – A Children's Festival 2015*. This free membership programme ties in with the introduction of PIP, our mascot for young audiences and it attracted 1,950 members within the first six months.

To develop closer relationships with our young PIP's Club members and their parents, our ongoing initiatives include our children's arts space PIP'S PLAYbox, a PIP's Club Facebook page and a regular PIP's World e-newsletter.

Building Ties with the Media

Through the years, we have developed invaluable relationships with media partners across a diverse range of channels and titles. These are important for the support helps us gain wider understanding of Esplanade's vision and mission, as well as to generate interest in our programmes.



Esplanade&Me Black and White cards.

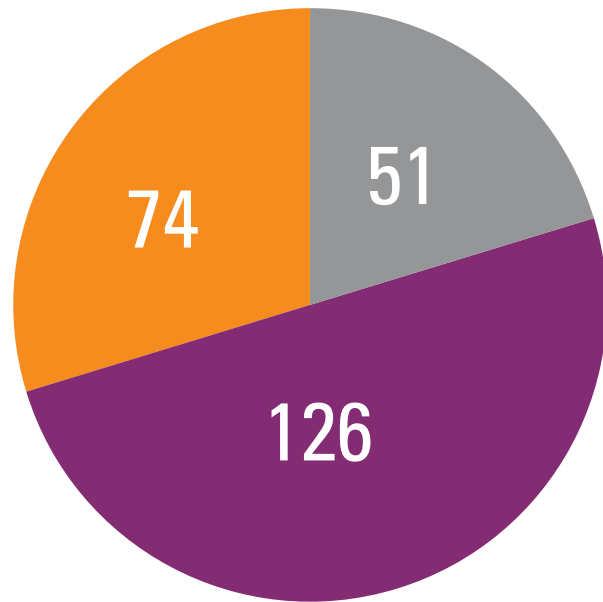


Esplanade's Assistant Chief Executive Officer Yvonne Tham with media guests during a media get-together in December 2015.

In FY2015/16, we conducted 458 media activities and garnered a total of 5,984 articles, of which almost 50% of the coverage was positive in tone and the remaining 50% was neutral. The total coverage was equivalent to \$24.3 million in advertising value.

Reports about Esplanade in the year helped to communicate Esplanade's role as a cultural institution which offers a variety of programmes for everyone, helping to connect Singapore's diverse communities through the arts and developing capabilities for the industry.

Media Activities in FY2015/16
Total Media Advertising Value of Esplanade Coverage: \$24.3 million
Overall Media Activities:
• Total: 458 activities (868 media)
- Local: 418 activities (796 media)
- International: 40 activities (72 media)
Overall Media Clips:
• Total: 5,984 clips
- Print & Online (Local): 5,580 clips
- Print & online (International): 190 clips
- Radio: 88 clips
- Television: 126 clips



Number of Esplanade's Top Key Message Hits in Media Coverage for FY2015/16

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

Breakdown Of Esplanade's Top Three Key Message Hits In Media Coverage Garnered In FY2015/16.

1. Esplanade is a performing arts centre for everyone, offers a variety of programmes

This key message was driven by coverage on all Esplanade programmes. In particular, media coverage on *A Tapestry of Sacred Music*, *da:ns festival*, *Kalaa Utsavam – Indian Festival of Arts*, *National Day Celebrations* and *Marina Bay Singapore Countdown*.

Vernacular paper *Shinmin Daily* published a two-part article featuring an interview with Esplanade CEO Benson Puah, in which it was reported that Esplanade has been successful in attracting over 22 million audiences for its 31,000 performances since it opened.



“For the past 13 years since Esplanade was established, it has presented many performances for grassroots communities and seniors. Take-up rate for ticketed shows averaged 80%, and seniors enjoy up to 50% concession for selected shows. ... Since its establishment 13 years ago, Esplanade has shed its lofty image as a bespoke arts venue. ... Looking ahead 10 to 20 years, Benson Puah believes Esplanade will continue along its current direction of encouraging artistic development to benefit the society, while playing a bigger role in promoting content creation and talent development in the arts industry.”

Song Huichun, Reporter, Shin Min Daily News, 26 July 2015

2. Esplanade is at the apex of arts excellence

This message was particularly carried in coverage on Esplanade’s festivals and series such as *The Studios*, *da:ns festival*, *Baybeats 2015* and *Huayi – Chinese Festival of Arts*.



“More than a decade after it started back in 2002, the Esplanade’s Baybeats is still the biggest music festival here that focuses primarily on acts from the independent and alternative music scene in Singapore. ... As with recent years, a significant part of the festival is its budding bands programme, in which eight new talents are mentored by music industry veterans, and will perform at two of the festival stages, Baybeats Arena (Esplanade Outdoor Theatre) and Powerhouse @ The Edge.”

Eddino Hadi, The Straits Times Life, 18 June 2015

3. Esplanade is an agent for social transformation

Esplanade’s role in strengthening a sense of identity and connecting diverse communities in Singapore’s multi-cultural heritage was carried in reports on Esplanade’s cultural festivals including *Huayi*, *Kalaa Utsavam*, *Pesta Raya – Malay Festival of Arts* and *Moonfest – A Mid-Autumn Celebration*.



“Soak in the Mid-Autumn Festival atmosphere at the Esplanade’s Moonfest... The line-up of activities includes performances by an award-winning Cantonese opera troupe, a seven-stringed zither recital, as well as family-friendly performances, such as a children’s theatre production and workshops to make lanterns and learn more about Chinese opera.... For families with children, there are lantern-making and Chinese opera workshops, as well as free outdoor performances harking back to old Singapore, when Chinese migrants would gather in droves in the streets to watch open-air opera performances.”

Lee Jian Xuan, Reporter, The Straits Times Life, 1 September 2015



Esplanade's Customer Services team helps our patrons feel at home.



Ms Tay Zhi Wen, winner of the SG50 Biggest Fan Contest, with her family members and singer-songwriter Ling Kai in the "retro apartment" which was set-up on the Esplanade Theatre Stage.

A WELCOMING, WARM AND SAFE ENVIRONMENT FOR ALL

The linchpin of the Esplanade experience is the actual time spent at the centre by an artist, patron or visitor. As such, we work to ensure that every visit to Esplanade is a delightful one that makes them want to return.

Our efforts to do so include providing friendly and helpful information which is easily accessible for our visitors, refreshing our spaces, serving the hospitality needs of our patrons, hirers and sponsors, as well as ensuring the safety of all who visit Esplanade.

To commemorate Singapore's 50th birthday, we were also pleased to welcome our very first overnight guests in the Esplanade Theatre.

A Special Staycation In A Special Year

To celebrate Singapore's golden jubilee, we partnered Airbnb Singapore and the SG50 initiative to co-present the *SG50's Biggest Fan Contest – A Night Through Time*. An online social media contest was held and Ms Tay Zhi Wen was selected as the winner. Ms Tay and three of her loved ones had the honour of being our very first overnight guests on the Esplanade Theatre Stage, which had been transformed to look like a retro apartment.

Number of Guided Centre Tours Conducted in FY2015/16:

Total number of tours	477
Attendance for the Esplanade Tour (i.e. back-of-house tour)	949
Attendance for the Esplanade Walk (i.e. front-of-house tour)	10,255
Total attendance	11,204

CONCERT ETIQUETTE


8 WAYS TO ENJOY YOUR SHOW

- 

GIVE YOURSELF SOME BUFFER TIME
Arrive at least 15 minutes before the show starts so you have time to get comfortable. If you come after the show has started, you will only be admitted during a suitable break (if there's any).
- 


DINE BEFORE THE SHOW
Curb those hunger pangs at our many dining choices at Esplanade Mall (use your ticket holder or Esplanade&Me privileges), and if you're short on time, get a quick bite from the foyer bars at the Concert Hall and Theatre.
- 

SHHHHHH...
This goes without saying—any noise you make can distract the people around you, so wait for intermissions.
- 

LISTEN CAREFULLY
Listen out for announcements—especially in times of emergency, knowing what to do is essential for your safety.
- 

HATS OFF, LITERALLY
We know what it's like to have our view blocked by those in front, so let's not do the same to the people behind us. A great view makes for a great experience!
- 

TO CLAP OR NOT TO CLAP
This can be tricky, because it depends on the type of performance you're attending. At classical music performances, you can wait till the conductor turns around and takes a bow.
- 

TURN OFF, TUNE IN
Here's the perfect chance to disconnect from your mobile devices and immerse yourself in the performance. Photos and videos are not allowed, so keep your mobile devices turned off and tucked away. That phone screen is brighter than you think!
- 

DRESS COMFORTABLY
You won't need to fuss over what to wear, we don't have a dress code at Esplanade. But it can get chilly in our theatres, so bring a jacket.

Esplanade - Theatres on the Bay is Singapore's national performing arts centre, offering a rich line-up of about 3,000 performances featuring dance, music, theatre, visual arts and more annually.

1 Esplanade Drive, Singapore 039881 Tel: 6828 8222 Fax: 6337 3633
Customer Service Hotline: 6828 8377 SISTIC Hotline: 6348 5555

www.esplanade.com EsplanadeSG EsplanadeSingapore

A concert etiquette guide which can be found on the Esplanade website.

Providing Helpful And Friendly Information For Patrons

Guiding our audiences and patrons through the centre and offering them relevant and helpful information before they arrive and while they are at here is a vital part of the overall Esplanade experience too.

As a performance venue, our house rules and requirements help us to preserve and to offer the best possible arts experience for the majority of our audiences. Yet, we also recognise that the presence of too many advisories around the centre proclaiming “dos and don’ts” can make for an unwelcoming environment.

As such, we embarked on an exercise to streamline our front-of-house signage. For example, we have done away with advisories on “House Rules” and “Latecomers Notice”, which used to be placed at the entrance of all our venues. We have since produced a friendlier concert etiquette guide and placed it on the Esplanade website so that it is more easily accessible to everyone. Our ushers also take a pro-active stance during performances, sharing our house rules with patrons when it is necessary and appropriate to do so.

Esplanade’s on-site centremedia screens offer our patrons live updates and advisories and help to promote related events within the centre. In FY2015/16, we refreshed the infrastructure of our centremedia screens and began to curate, produce and manage all content in-house, displaying content which is relevant to the location of the screens.



A large wall screen at the Esplanade Basement 1 lobby where trailers of upcoming Esplanade festivals and shows are shown.

For example, we often loop trailers of upcoming Esplanade festivals and shows at the large wall screen at the Basement 1 lobby, where large numbers of visitors come through, either because they parked at our basement carpark or are walking over from the nearby MRT stations. This gives visitors an introduction to the diversity of programmes at Esplanade and captures their interest as they arrive.

We also constructed two large structures at the Esplanade Upper Concourse to showcase our wide array of programmes. One of them features information about Esplanade's current and upcoming festivals, including an event calendar and a screen showing video trailers. The other structure is dedicated to our daily free programmes and features a touchscreen unit that allows patrons to view all of our upcoming programmes and explore Esplanade at the touch of a finger.

To help patrons orientate themselves within the centre, another touchscreen unit was installed at Level 1 of the Esplanade Mall allowing patrons to search for facilities and tenants easily. These are used by over 1,000 visitors a month.

Refreshing The Centre To Complement A Revitalised Civic District

We started on a series of phased refurbishment works in FY2014/15, to keep pace with the new attractions and developments of our neighbours in the Civic District and the Marina Bay precinct, as well as to refresh and create better utility of the centre's spaces.

In FY2015/16, we continued with Phase 2 and 3 of our refurbishment works. These comprised a full redevelopment of our Forecourt at the front of the centre. Now named the Forecourt Garden, the space is a thriving garden with a collection of trees and plant life, some of which are indigenous to the region, as well as flora that thrive well in our tropical climate. Water features and benches throughout the Forecourt Garden create relaxing nooks for our visitors to sit and enjoy the surroundings.

To create a space for young families and children to visit and feel at home at through the year, we created PIP's PLAYbox, a new children's activity area carved out of a previously under-utilised foyer space beside the Theatre Studio at Level 4. To complement the experience for our young visitors and their families, we also created new supporting public amenities at Level 4 including a new nursing room and children's toilets.



The revamped Forecourt Garden has more benches for visitors to sit and enjoy the surroundings.



The revamped Box Office at the Mezzanine Level.

We also revamped our Box Office located at the Mezzanine Level, moving it to a more prominent location. With this, we took the opportunity to consolidate the Box Office counter with the Information Counter, which was previously located outside the Concert Hall at Level 1. The one-stop location provides a more seamless experience for our patrons, allowing them to have access to multiple services—including purchasing tickets and help with general enquiries—all at one location.

Enhancements were also made to our public areas such as **Jendela (Visual Arts Space)**, the Basement 1 lobby and the Esplanade Concourse. A space named the **Festival Corner** was created at the Concourse, and it can be used for programmes during our festivals.

As part of our continuing efforts to enhance the Esplanade experience for our patrons and to make the centre a complete lifestyle destination with arts, retail and dining offerings, we welcomed several new tenants at the Esplanade Mall. These were vinyl record store **The Analog Vault**, **Supermama Design Store**, award-winning affordable fine-dining establishment **Restaurant Labyrinth** and soft-serve ice cream vendor **Ohara Farm Hokkaido Soft Ice Cream**.

In the coming year, we will complete refurbishment works at the area formerly known as Colours by the Bay. When completed, these spaces will further complement our mall, as well add a new studio space which will help us in our efforts to serve artists and audiences.



The entrance to the enhanced Jendela (Visual Arts Space).



A patron browsing at The Analog Vault, a new tenant at the Esplanade Mall.

Meeting Hospitality And Merchandising Needs

Number of Catering Events at Esplanade in FY2015/16			
	Esplanade Events	Hirers' Events	Total
Number of Events	112	65	177
Number of Guests	6,897	7,178	14,075

Our in-house logistics team works behind the scenes to meet the hospitality needs of our artists and hirers, ensuring that everything is taken care of so that they may concentrate on giving the best possible performance.

In FY2015/16, we widened the selection of caterers which Esplanade, our sponsors and hirers can work with for their hosted events at Esplanade, from seven to eight. All eight caterers were chosen through a rigorous selection process that helps us to ensure that all catered events at Esplanade are of a high standard.

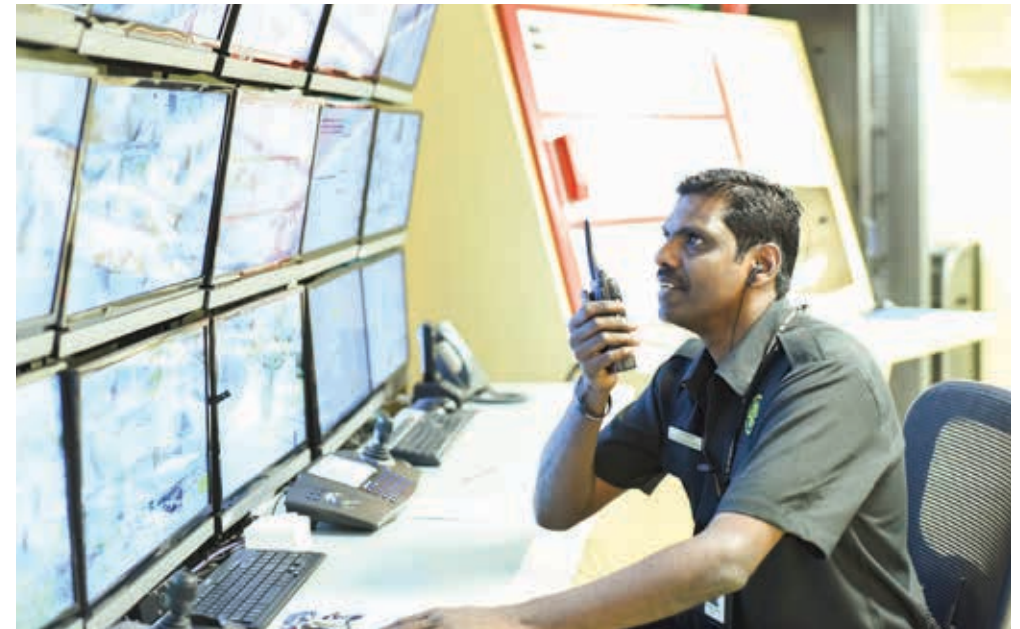
As an added service to our hirers, they may now also tap on our in-house logistics team to prepare backstage catering and refreshments for their performances.

We extended our agreement with Harry's International, the bar operator for our Concert Hall and Theatre for another two years, so our patrons who want a drink or light refreshments before shows or during the intermission can continue to enjoy its service.

Audiences often look forward to purchasing keepsakes or mementos to remind them of their arts experience. In FY2015/16, we were pleased to make available merchandise from various productions presented by Esplanade and also by our hirers. These included merchandise for Lea Salonga, the English National Ballet, *Baybeats*, Arsenal Football Club, Steve Gadd, *National Geographic* and Diana Krall.

Ensuring the Safety of Everyone at Esplanade

The security of everyone who visits and works at Esplanade is of utmost importance and we do all we can to ensure that the centre is safe.



Esplanade's security team works round the clock to keep the centre safe.

In FY2015/16, we upgraded our Guard Tour Management System, which helps us to ensure systematic and thorough patrols of the centre by our security officers. The previous system had been in service since the centre opened in 2002 and its efficiency had decreased with age and because of outdated technology.

Each New Year's Eve, thousands join in the festivities of the *Marina Bay Singapore Countdown (MBSC)*. Esplanade's security team works closely with the Singapore Police Force to ensure the safety of all at this large-scale event. For the first time, we utilised a wireless secure Closed Circuit Television (CCTV) system during MBSC, ensuring a more stable video feed from the CCTV cameras around the Marina Bay to the joint operations command centre.

The Organisational Perspective

**An Effective,
Sustainable and
Responsible
Organisation**



Crowds at the Esplanade Concourse watch a free performance.

As one of the busiest performing arts centres in the world, it is important for Esplanade to constantly seek ways to maximise operational efficiencies in order to manage our costs, without compromising the experience for our patrons and visitors.

At the same time, our staff are key in helping to realise Esplanade's vision and mission. To this end, we regularly look at ways of refining and improving our organisational structure, processes and initiatives in order to create the best possible work environment for all in the Esplanade family.

► The Organisational Perspective: An Effective, Sustainable and Responsible Organisation

MAXIMISING OPERATIONAL EFFICIENCIES

Key operational practices including keeping to a rigorous maintenance schedule for the centre's major systems, such as our plant equipment, help to ensure that the centre's systems are operating optimally. Such operational discipline benefits us in the long run, as it minimises the possibility of major breakdowns which could incur exorbitant costs and compromise the customer experience. In addition, operating our equipment and systems at optimal levels keeps Esplanade green and sustainable.



A rigorous maintenance schedule helps to ensure that the centre's systems operate optimally.

Wherever possible, we also take the opportunity to upgrade our systems, adopting suitable guidelines set out under the Building Construction Authority's (BCA) Green Mark Scheme in order to achieve more sustainable energy savings over the long term. For example, several of our spaces have undergone major refreshment works and in these spaces, we have upgraded our lighting systems to more energy-efficient LED lights.

► The Organisational Perspective:
An Effective, Sustainable and Responsible Organisation



The Esplanade Concourse.

We also replaced the Air Handling Unit (AHU) at the Esplanade Concourse in FY2015/16, in order to achieve greater energy efficiencies and to ensure the comfort of our patrons.

As a centre which functions through the year, the cost of utilities forms a significant portion of our operational costs. To manage this, we regularly monitor and analyse our utilities consumption patterns, making adjustments to our Mechanical & Electrical plants to achieve efficiencies where possible, yet without compromising the comfort and needs of our patrons.

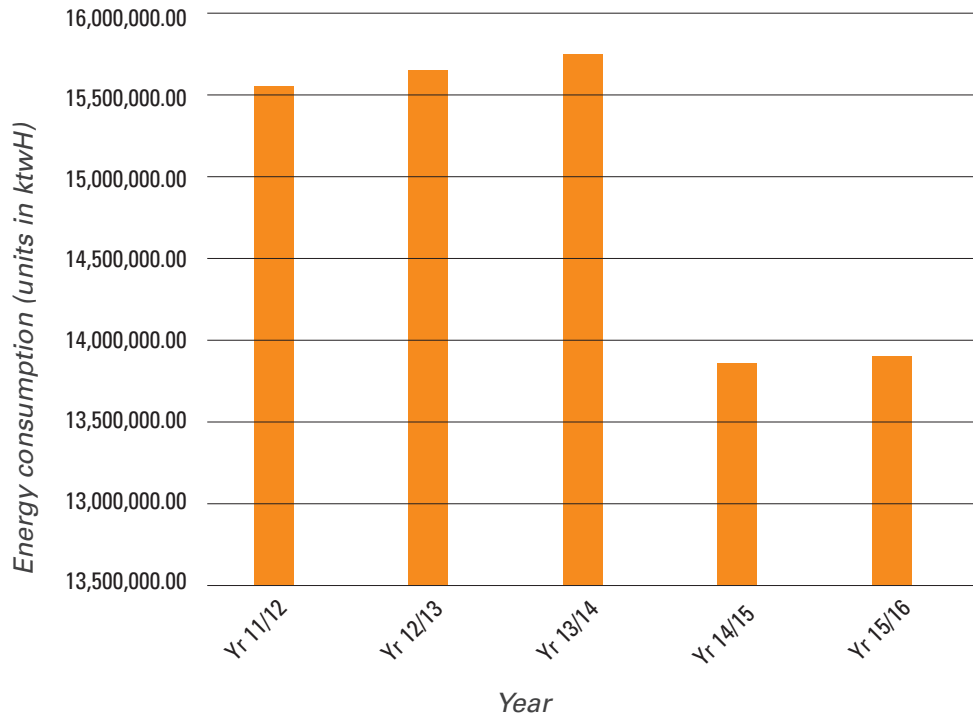


Regular monitoring and analysis of our utilities consumption allows Esplanade to achieve operational efficiencies.

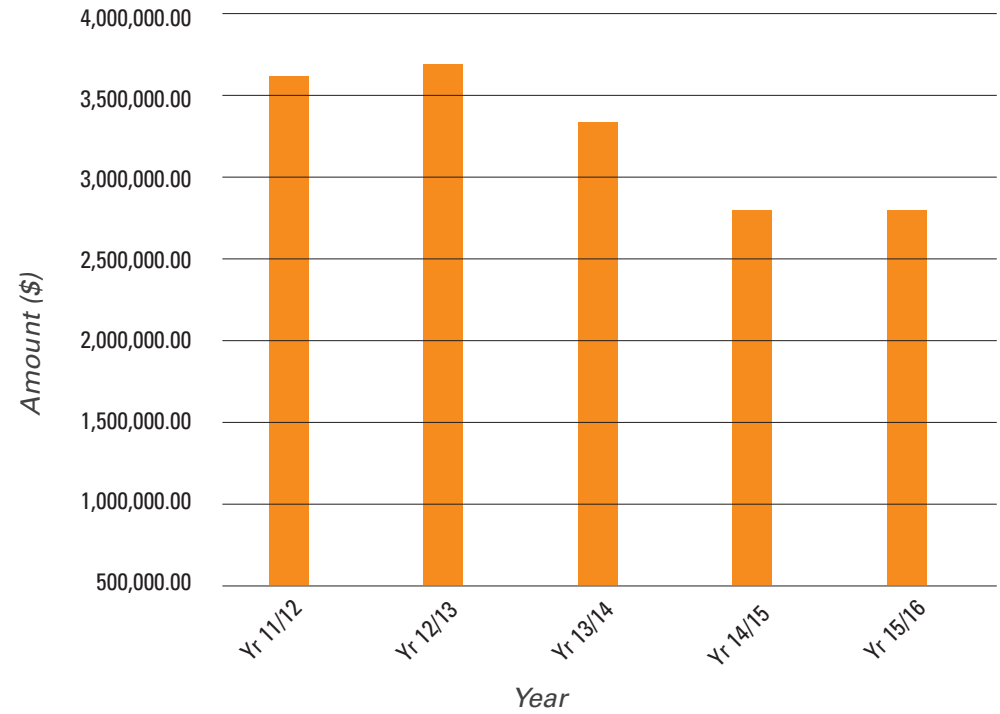
Through such measures, we were able to achieve savings of 3.31% (\$86,946) in FY2015/16, over the previous financial year. That being said, most of the equipment in Esplanade's Mechanical & Electrical plants have been in operation for 15 years and we have planned for these to be replaced over the next five years.

To further manage operational costs and achieve greater efficiencies, we regularly explore ways in which new technologies can support our operations. We recently purchased a drone camera to assist us with high access checks on infrastructure such as the lights on the cladding of Esplanade's domes. This has greatly improved the accuracy and efficiency of our checks, allowing us to do away with engaging rope access technicians who previously had to physically access the domes in order to perform checks.

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



Esplanade's energy costs over a five-year period
(excluding Esplanade Mall tenants' costs)



► The Organisational Perspective: An Effective, Sustainable and Responsible Organisation



Esplanade staff dressed in red and white on Singapore's National Day in 2015.

ORGANISATIONAL REFINEMENTS FOR GREATER FOCUS AND EFFICIENCY

From the end of FY2013/14, we had embarked on a series of organisational changes to flatten our structure, in order to achieve greater organisational agility, encourage a stronger sense of ownership among our staff and enable better cross-functional cooperation. In FY2015/16, we continued to refine this organisational structure.

This was the first full year of operations since we were restructured into four main clustered groups—Programming Group, Business Group, Services Group and Administration Group—meant to better reflect the work Esplanade does. It was also the first full year of operations since we put in place a project team structure to enable our staff to work more effectively across different departments in the organisation.

To enable us to better reach and engage existing and new audiences, much time was invested in redefining areas of responsibilities in the Marketing function. Under the Marketing function, we decided to break the Marketing Communications unit into two smaller but more agile units – Marketing Services and Communications & Content. This enables the teams to each have greater focus and better synergy with other teams in the organisation. To this end, we appointed two new Heads to lead and provide strategic direction for these two units. We also redesigned the responsibilities within the Arts Marketing unit under the Marketing function, in order to achieve more effective and focused implementation of our arts marketing initiatives. The Arts Marketing unit is now led by two Heads who each oversee a different portfolio.

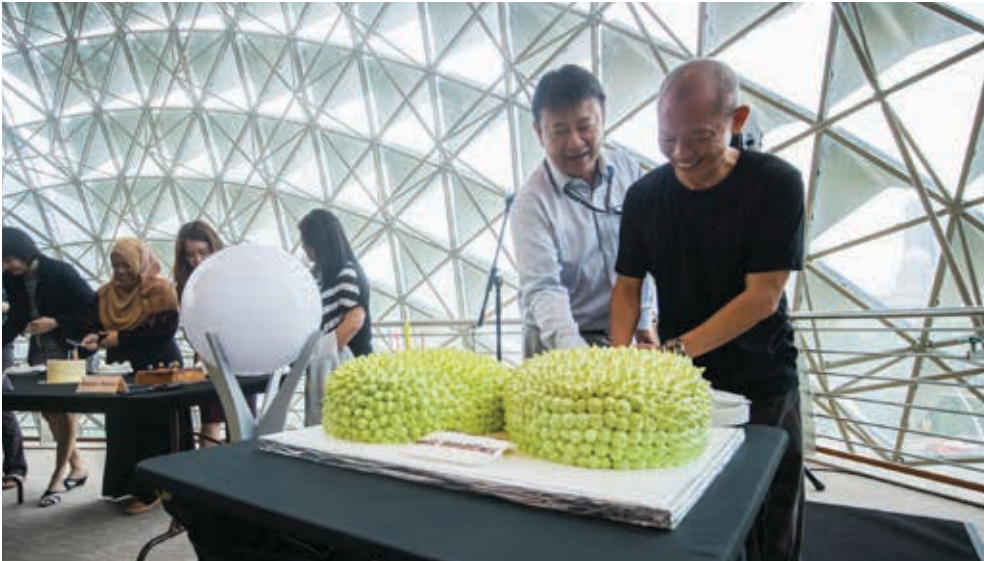
Much of the work we do at Esplanade—especially in relation to our programmes—is project-based, with new projects being embarked on frequently. As such, cross-organisational project teams driven by Programming and comprising representatives from the Technical Production, Development, Hospitality & Services, Arts Marketing and Marketing Communications departments are formed with each programme we present. This project framework enables decisions to be made faster and encourages greater ownership.

The success of each project hinges on the contributions of everyone in the project team. So, to encourage a sense of ownership and accountability, each staff member's performance in such projects will also be taken into account as part of the performance appraisal process for FY2015/16. This is in addition to the existing appraisal which is done by the functional Heads, who also continue to provide guidance and subject matter expertise to the staff under their charge.

Although our staff have had to adapt to various organisational changes and get accustomed to new ways of working, we were buoyed by our mission to entertain, engage, educate and inspire, believing that we are able to better achieve this when we work cohesively.

REFRESHING HUMAN RESOURCE POLICIES

In response to changes within and outside the organisation, we updated and refreshed several Human Resource policies to ensure that Esplanade remains a fair and supportive employer.



Esplanade staff got together to celebrate the centre's 13th year on 12 October 2015.

► The Organisational Perspective: An Effective, Sustainable and Responsible Organisation

Long Service Awards

In recognition of our many staff who remain committed to our vision and mission and who stay the course with us, we made several enhancements to our Long Service Award policy, which previously only applied to those who had completed 10 years of service.

The enhanced policy also recognises staff members who complete five years of service. In addition, we included categories for those who have completed 15 and 20 years of service, since these milestones are now achievable as the organisation is past the first decade of operations.

In FY2015/16, 13 staff celebrated their different milestones with Esplanade. This included four staff members who marked their 15th anniversary, six who marked their 10th anniversary and three who marked their 5th anniversary. We thank them for their continued commitment and loyalty to Esplanade.

Staff	Department	Anniversary
Irene Khoo	Executive / Admin Office	15th
Mimi Yee	Programming – Community	15th
Alex Ong	Information Technology	15th
Grace Low	Programming – Community Engagement	15th
Ravi Sivalingam	Hospitality & Services (HSG)	10th
Ng Hwee Yan	Finance	10th
Jane Ngoh	Finance	10th
Patrick Lau	Information Technology	10th
Musriah Bte Md Salleh	HSG – Ticketing	10th
Nur Sabrina	HSG – Housekeeping	10th
Wong Wai Peng	Arts Marketing	5th
Lim Li Ting	Communications & Content	5th
Aloysius Yap	Communications & Content	5th

Spotlight

► Grace Low



Grace Low is an Esplanade stalwart who has been with the centre since it was a construction site. She joined as a project assistant in 2001 while the centre was still being built. Now Head of Community Engagement, she recently received her 15-year Long Service Award.

“When I started out, I was helping to coordinate construction schedules and planning for the grand opening of the arts centre in Oct 2002. I cried when I heard music for the first time in the Concert Hall—tears of relief as it signalled the end

of the months of drilling and knocking in the hall. Finally—I can hear music!

Prior to joining Esplanade, I was a mass communication graduate from RMIT University. I had also volunteered extensively in the areas of production and stage management for a few Singapore arts companies.

Nothing, however, prepared me for the scale of Esplanade’s grand opening. Like the rest of the team, I was exhausted, running on adrenaline and working round the clock to get everything ready, but it was worth it! One of the highlights for me was the Pre-opening Taxi Day that we organised for taxi drivers here to get acquainted with Esplanade. Very proud to say that the first group of people I hosted at Esplanade were taxi-driver ‘uncles’. Soon after the opening, I was given the opportunity to be special project manager for

Esplanade’s staff strength has grown over the years, with long-time staff members like Grace finding meaning and forging a career at the arts centre.

the biennial Asian Arts Mart, held at Esplanade in 2003, 2005 and 2007. I also helped to organise the 2003 International Society of the Performing Arts (ISPA) Congress at Esplanade, held for the first time in Asia.

In 2004, the Secretariat for the Association of Asia Pacific Performing Arts Centres (AAPPAC) moved from Sydney Opera House to Esplanade, and I oversaw the shift. I was Secretary-General of AAPPAC up till 2011. I was also concurrently Executive Assistant to the CEO of Esplanade. This gave me a helicopter view of how each part of the organisation is synchronised so that the arts centre moves forward.

In 2011, I transferred to the Programming department, where I was involved in the marketing of Esplanade’s Visual Arts programmes, and assisted with the centre’s 10th anniversary celebration.

I was also tasked to set up a dedicated Community Engagement unit within Programming, to reach out to underserved communities through the arts. This is close to my heart, as outside of work, I volunteer in social mission activities that involve especially the sick and the elderly.

It is amazing how something that I enjoy doing in my free time has now become part of my work at Esplanade. I go about it with deep conviction and purpose. It has been very rewarding and edifying, seeing many lives touched by the arts through the many arts-based activities and projects that we organise for different Voluntary Welfare Organisations and their beneficiaries.”

Paternity Leave

In 2015, the Singapore government announced a voluntary initiative for employers to increase paternity leave from one to two weeks so that fathers can be more involved in childcare. Although the government had committed to support any organisation which decided to implement this, it was not mandatory. Esplanade has always supported our staff by implementing pro-family measures where possible. And in this instance, we decided to voluntarily extend this additional week of paternity leave to all new fathers who satisfied the criteria. This took effect from 1 January 2016.

Prolonged Illness Leave

We put in place a prolonged illness leave scheme to support staff who may suffer from a critical or terminal illness, or a severe medical condition which requires regular and sustained medical treatment. This is to provide for those who have exhausted all other types of paid leave but whose leave is still endorsed by a Singapore-registered medical practitioner as hospitalisation leave.

Promotion

As the organisation has matured, we have streamlined our promotion exercise from twice a year to once a year.

Review Of Ushers' Rate Of Pay

From November 2015, we raised the rate of pay for our ushers from \$8 to \$9 per hour.

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BRINGING THE ESPLANADE FAMILY TOGETHER



We recognise that it takes more than formal organisational structures and policies to make an organisation a good place of work. Whenever possible, therefore, we do our best to create opportunities for the Esplanade family to get together, to celebrate and also put forth initiatives which can help forge stronger bonds among our colleagues.

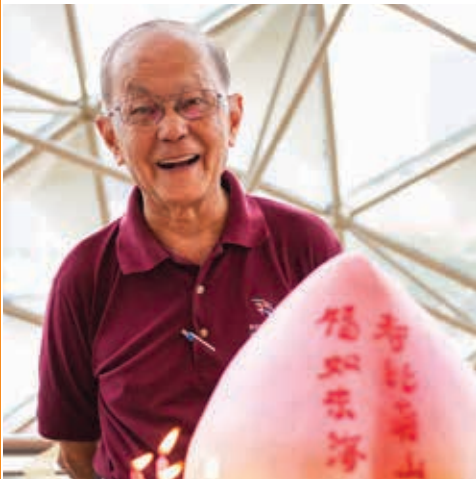
In June 2015, we held a surprise 80th birthday celebration for Esplanade's Traffic Control Officer Cheow Eam Jee, who is affectionately known to us as Uncle Cheow. Uncle Cheow is a familiar face not only to staff, but also to many of our patrons who park at the centre. He has worked at Esplanade since the centre's opening in 2002 and before that, during Esplanade's construction, he was the security personnel appointed by our contractor to look after our container site office.

Esplanade staff during a celebration for the 80th birthday of our Traffic Control Officer Cheow Eam Jee.

Spotlight

Cheow Eam Jee

Esplanade's progressive staff policies mean that employees like Uncle Cheow can remain happy at work well beyond the national retirement age.



In June 2015, Esplanade's full-time staff of over 200 people conspired to keep a secret from one of our colleagues. The person in question was Cheow Eam Jee, affectionately known as Uncle Cheow to all who work at the centre, and the secret was a surprise celebration for his 80th birthday.

Uncle Cheow, who is now a traffic control officer at Esplanade, is our oldest and one of our longest-serving staff members. In his 13 years of work at Esplanade, Uncle Cheow has only taken sick leave once, when he hurt his knee. And his dedication to work

extends to him using his own CashCard to help people when they have trouble getting out of our car park!

In the 1990s to early 2000s, while the centre was still being constructed, Uncle Cheow worked as a security guard for the project company, watching over the construction site and Esplanade's makeshift offices which were housed in containers in the vicinity.

While there, he befriended Esplanade's earliest employees including Theresa Yeo, Esplanade's Head of Human Resources.

"Even after the project company's contract with Esplanade ended, Theresa kept in touch with me. So when Esplanade officially opened in October 2002 and needed someone to tend to the car park and several other spaces, Theresa called me to ask if I would be keen on the role.

I was 67 years old then so I asked her 'Sure or not?' She advised me to just try - go for all the required medical check-ups and if the results are okay, why not join Esplanade and try for a while. I decided to take Theresa's suggestion and have been with Esplanade ever since!"

At his surprise birthday celebration last year, Uncle Cheow was asked to make a wish before blowing out the candles on his special Longevity Bun cake. Without missing a beat, he exclaimed, "To live for 10 more years!"

GOVERNANCE REPORT

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

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

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 to comply fully with the Code and its principles, and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during the financial year ended 31 March 2016, 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 fourteen directors as at the end of the financial year, one of whom is an executive director and one of whom is a representative from MCCY. The Board reviews the size of the Board on an annual basis, and considers the present Board size as appropriate for the current scope and nature of Esplanade's operations. Objectivity is assured given that the majority of the Board are independent. The independent directors help to ensure that strategies proposed by Management are constructively challenged, fully discussed and examined, and also take into account the mission and long term objectives of Esplanade. The directors do not receive any remuneration for their services.

Esplanade's constitution documents specifically state that paid staff may become directors but should not comprise more than one-third of the Board and should not chair the Board. CEO is the only paid staff invited to sit on the Board based on his personal contributions.

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

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

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating Committee (NC) which spells out the Board's terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each director and the entire Board is carried out annually after the close of each financial year. The term limit for the Audit Committee (AC) Chairman is spelt out in the 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 Constitution documents. The Company has an orientation programme for new directors to familiarise them with the business activities of the Company, its strategic direction and governance practices. A director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures is provided to each director. A tour of Esplanade's facilities is also arranged to enable the directors to acquire a better understanding of the business.

As a group, the directors bring with them a broad range of key competencies in the areas of strategic planning, accounting and finance, business and management, risk management, human resource management, legal and regulatory expertise, marketing, public relations and communications, fundraising and community outreach, digital and

social media, the arts and/or any other competencies which the NC feels necessary from time to time. Profiles of the directors can be found on pages 5 to 8 of this Annual Report.

1.2 Board Committees

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

Nominating Committee (NC)

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

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

Name	Designation	Date
Mr Lee Tzu Yang	Chairman	From 19 January 2015
Mrs Rosa Daniel	Member	From 24 November 2012
Mr Kenny Powar	Member	From 4 December 2015
Dr Patricia Tan Shu Ming	Member	From 4 December 2015
Dr Jennifer Lee Gek Choo	Member	Till 3 December 2015

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

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

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

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

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

Audit Committee (AC)

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

Name	Designation	Date
Mr Yap Chee Meng	Chairman	From 4 December 2015
Ms Saw Phaik Hwa	Member	From 24 November 2007
Dr Patricia Tan Shu Ming	Member	From 4 December 2015
Mrs Valarie Wilson	Member	From 8 March 2016
Mr Andre Yeap Poh Leong	Member	From 19 January 2015
Mrs Christine Ong	Member	Till 3 December 2015

Esplanade's constitution documents state that the maximum term for the position of Treasurer or AC Chairman will follow the recommendation in the Code. As such, Esplanade has kept to the maximum limit of four consecutive years for the position of AC Chairman. In compliance with this guideline, Ms Saw Phaik Hwa stepped down as AC Chairman on 3 December 2015 and remains in the committee, after having served as the committee's Chairman for four years from 21 December 2011.

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). AC and Management will also confirm in each AC meeting whether any report has been received through the whistleblower hotline.

In its review of the audited financial statements for the financial year ended 31 March 2016, 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, Head Finance and Department Heads who are business process owners of the audited functions, who are responsible for the implementation of improvement recommendations. The Board has been kept informed of the AC's review of Internal Audit reports, and management controls in place.

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

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

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

As part of the enterprise risk management process, Esplanade maintains an updated risk register. Key managers monitor the changing landscape in their respective areas, assess the adequacy of controls and plan a strategic response. This is especially important during times where the business and operating environment is constantly evolving. 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, and are shared with the external auditors for their added assessment of the Company's internal control environment.

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-Sim Beng Mei	Chairman	From 19 January 2015
Dr Jennifer Lee Gek Choo	Member	From 19 January 2015
Mrs Christine Ong	Member	From 4 December 2015
Mr Ramlee Bin Buang	Member	From 19 January 2015
Dr Beh Swan Gin	Member	Till 23 November 2015

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

Matters Requiring Board Approval (Nominated Board Members)

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

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	Date of Last Re-Appointment	Term Expiring	Board of Directors		Nominating Committee		Audit Committee		Remuneration Committee	
				Number of Meetings							
				Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Lee Tzu Yang	24-Nov-2003	24-Nov-2013	23-Nov-2016	4	4	1	1	-	-	-	-
Dr Beh Swan Gin ⁽¹⁾	24-Nov-2010	24-Nov-2012	23-Nov-2015	2	2	-	-	-	-	1	1
Mrs Rosa Daniel	24-Nov-2012	24-Nov-2015	23-Nov-2018	4	3	1	1	-	-	-	-
Ms Kathy Lai Sou Tien	1-Jun-2015	1-Jun-2015	23-Nov-2016	4	3	-	-	-	-	-	-
Dr Jennifer Lee Gek Choo	1-Jun-2014	24-Nov-2015	23-Nov-2018	4	3	1	1	-	-	1	1
Mr Low Eng Teong ⁽²⁾	24-Nov-2014	23-Nov-2014	30-Apr-2015	0	0	-	-	-	-	-	-
Mrs Christine Ong	24-Nov-2010	24-Nov-2015	23-Nov-2018	4	2	-	-	3	2	0	0
Mr Kenny Powar ⁽³⁾	24-Nov-2015	24-Nov-2015	23-Nov-2017	2	2	0	0	-	-	-	-
Mr Benson Puah Tuan Soon	27-Aug-2002	24-Nov-2013	23-Nov-2016	4	4	-	-	-	-	-	-
Mr Ramlee Bin Buang	12-Dec-2011	24-Nov-2013	23-Nov-2016	4	4	-	-	-	-	1	1
Ms Saw Phaik Hwa	24-Nov-2007	24-Nov-2015	23-Nov-2018	4	4	-	-	4	4	-	-
Dr Patricia Tan Shu Ming ⁽³⁾	24-Nov-2015	24-Nov-2015	23-Nov-2017	2	2	0	0	1	1	-	-
Mrs Mildred Tan-Sim Beng Mei	24-Nov-2007	24-Nov-2015	23-Nov-2018	4	3	-	-	-	-	1	1
Mrs Valarie Wilson ⁽⁴⁾	26-Feb-2016	26-Feb-2016	23-Nov-2017	1	1	-	-	0	0	-	-
Mr Yap Chee Meng	24-Nov-2013	24-Nov-2015	23-Nov-2018	4	3	-	-	4	4	-	-
Mr Andre Yeap Poh Leong	24-Nov-2014	24-Nov-2014	23-Nov-2016	4	4	-	-	4	4	-	-

⁽¹⁾ Term Ended on 23 Nov 15

⁽²⁾ Term Ended on 30 Apr 15

⁽³⁾ Appointed on 24 Nov 15

⁽⁴⁾ Appointed on 26 Feb 16

2 CONFLICT OF INTEREST

Esplanade's constitution documents state that whenever a member of the Board in any way, directly or indirectly, has an interest in any transaction, project or matter, the member shall disclose the nature of his interest before the discussion and should not participate or vote on the matter. He should offer to withdraw from the meeting and the Board shall decide if this should be accepted.

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

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

The Board has adopted a Related Party Transaction policy in 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the AC while transactions above a threshold will require immediate AC approval and disclosure to the Board. This is to ensure that the transactions were executed at normal commercial terms and did not prejudice the interests of the Company. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in Note 27 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 during the financial year, 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 Director is a Senior Partner of that firm. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann LLP in Note 27. The Board considers the Director as independent and the Director was not involved in Esplanade's decision to engage Rajah & Tann.

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 (KPI) for each budget year as well as the intermediate and long term direction of the Company are approved by the Board to ensure relevance to the changing environment and needs. The company's achievement of its KPIs set for the year are reported on a quarterly basis to the Board and stakeholders, including MCCY and the Singapore Totalisator Board that provides funding for Esplanade's community programmes.

3.2 Long-term Planning

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

The Board also ensures that there is a plan for capability development within the Company and monitors the progress of this plan. The Board ensures adequate

resources are available to sustain the Company's operations and such resources are effectively and efficiently managed. All Board members bring their independent judgment, diversified knowledge and experience to bear on issues of strategy, performance, resources and standards of conduct.

4 PROGRAMME MANAGEMENT

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

5 HUMAN RESOURCE MANAGEMENT

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from pages 49 to 55 and 94 to 98 of the Annual Report.

In addition to the average 289 full time staff for FY15/16 (including DC and VTVCH), Esplanade has a pool of 726 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 approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section above. Esplanade does not make loan or donate to any party internally or externally.

6.2 Budget Planning and Monitoring

The Board approves the annual budget appropriate to Esplanade's plans and objectives for the year. Quarterly results are presented to the Board with comparison to budget and variances explained.

6.3 Capital Asset Management

Fixed assets are properly recorded, tagged and sighted periodically. Where required, assets are put on a preventive maintenance programme to ensure useful life is maximised. The assets are also safe guarded and adequately insured.

6.4 Reserves Management

Esplanade has a reserves policy to ensure adequate reserves for financial stability and future plans. Esplanade has set a minimum reserve 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 and Relationship Management Departments which have 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 and Relationship Management can be found on pages 73 to 79 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 28 of the Financial Statements. Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code.

9 PUBLIC IMAGE

The mission, programmes and activities of Esplanade are published on our website, through our monthly Esplanade programme publication "What's On", marketing brochures, on-site posters and centremedia, press advertisements and a host of other collaterals. The scope of our Communications & Content Department includes government and media relations, board communications, issues management, crisis communications and corporate tools such as the annual report and social media channels. The Communications & Content Department also organises corporate tours and visits, event management, corporate feedback and filming and photography requests. Esplanade actively tracks press coverage as well as the tone of the reports and these are reported to the Board quarterly.

A separate Community Engagement team that is part of the Programming Department looks after the engagement with community groups, educator and student relations, grassroots organisations and voluntary welfare organisations.

ESPLANADE AT A GLANCE

Esplanade’s vision is to be a performing arts centre for everyone and our mission is to entertain, engage, educate and inspire. Over the years, Esplanade had developed a solid foundation of both community and artistic development programmes, anchoring Singapore’s arts and cultural calendar for local audiences and international visitors. 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 venues managed by Esplanade on behalf of the National Arts Council). Four perspectives were identified that taken together would provide a holistic view of our performance.

Nevertheless, there are certain limitations even with the Balanced Scorecard approach. Esplanade is in our next phase where we are placing emphasis on deepening the engagement with our audiences and communities, as well as on creating new works. We recognise that while KPIs measure output, the desired outcomes and impact of this deeper engagement and artistic creation on Singapore’s arts and cultural development cannot be fully captured in a quarterly or yearly report, and require a longer term perspective.

THE COMMUNITY PERSPECTIVE

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

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

	FY15/16
No. of Activities	
Ticketed	906
Non-Ticketed	2,202
Total No. of Activities - Ticketed & Non-ticketed	3,108
Attendance	
Ticketed	408,289
Non-Ticketed	1,412,934
Total Attendance - Ticketed & Non-ticketed	1,821,223
Community Engagement / VWO-centric	
No. of Activities	447
No. of Participants	13,411

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, talks and workshops, we have made the arts accessible to all and live up to our mission of being a centre for everyone.

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

THE NATIONAL PERSPECTIVE

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

	FY15/16
No. of New Works or Initiatives	78
No. of Training Courses	28
No. of Trainees	107
No. of Trainees to receive National Certification	313

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

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

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, a catalyst for artistic development and content creation, and the preferred partner for international works, Esplanade will focus on building on its international networks and venue management capabilities. We continue to actively partner artists and companies for international collaborations that will extend Singapore's thought leadership in the cultural sphere.

	FY15/16
No. of invitations to participate in international conferences / seminars	42
No. of visits or trainees from overseas	21

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	\$31,700,377
Expenditure	\$78,896,301
Cost Recovery Rate	54.0%

Corporate Support

Sponsorship & Donation	\$6,222,459
Number of Sponsors & Donors	67

Staff Development

Training (% of annual basic salaries)	2.6%
Staff Turnover (monthly average)	1.7%
(National average)	1.9%

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

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

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

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. Donations from organisations and individuals who believe in our mission and the value we bring to different communities through the arts will be an increasingly important source of support for us to do more for our society.

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.

FY15/16

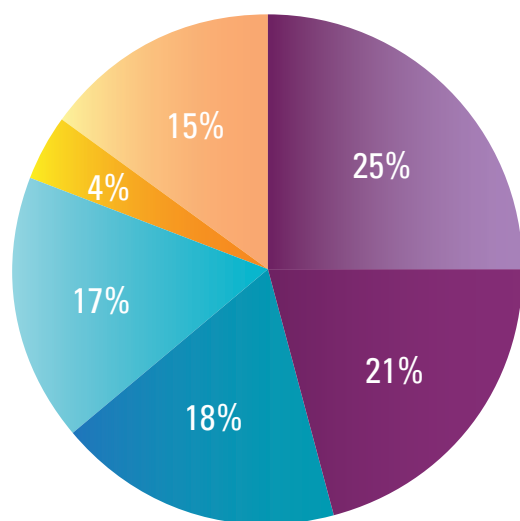
FINANCIAL HIGHLIGHTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2016

	FY 15/16 \$'000	FY 14/15 \$'000
TOTAL INCOME	36,434	30,406
TOTAL OPERATING EXPENDITURE	(87,009)	(81,587)
DEFICIT BEFORE GRANTS	(50,575)	(51,181)
SHARE OF PROFITS OF ASSOCIATED COMPANY	996	715
RESULTS AFTER SHARE OF PROFITS OF ASSOCIATED COMPANY	(49,579)	(50,466)
GRANTS FOR THE YEAR	40,713	42,361
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	18,832	17,146
RESULTS FOR THE YEAR	9,966	9,041
COST RECOVERY RATE	55%	48%
CAPITAL EXPENDITURE	1,811	1,673
TOTAL ASSETS	78,434	66,815

INCOME

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2016

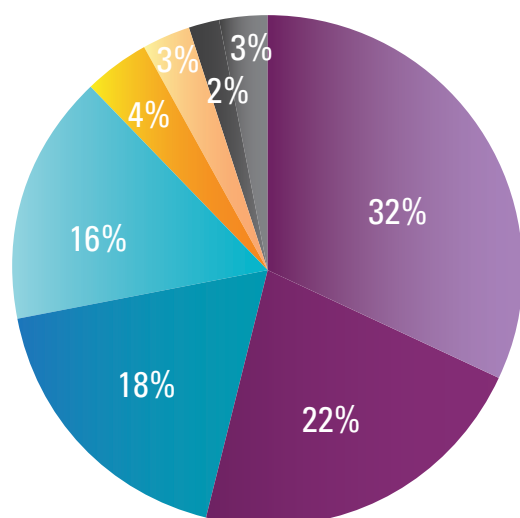


- ▲ Venue hire and event services
- ▲ Mall and other rentals
- ▲ Ticketing
- ▲ Sponsorships and donations
- ▲ Car parking
- ▲ Other Income
- TOTAL**

	FY 15/16		FY 14/15	
	\$'000	%	\$'000	%
Venue hire and event services	8,987	25	7,064	23
Mall and other rentals	7,543	21	7,620	25
Ticketing	6,560	18	5,610	18
Sponsorships and donations	6,222	17	5,652	19
Car parking	1,466	4	1,508	5
Other Income	5,656	15	2,952	10
TOTAL	36,434	100	30,406	100

EXPENDITURE

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2016



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

	FY 15/16		FY 14/15	
	\$'000	%	\$'000	%
Employee compensation	27,923	32	26,030	32
Rental of property	18,832	22	17,146	21
Property maintenance and utilities	15,681	18	14,513	18
Programming costs	13,790	16	12,958	16
Presentation services and relations	3,509	4	3,547	4
Marketing and communications	2,887	3	2,854	3
Depreciation and amortisation	1,381	2	1,520	2
Others	3,006	3	3,019	4
TOTAL	87,009	100	81,587	100

OPERATING & FINANCIAL REVIEW

For the Financial Year ended 31 March 2016

THE CURRENT PHASE

Over the years, Esplanade has built a strong calendar of programmes for the community, and collaborated with artists and arts organisations in developing and raising standards in the performing arts industry. In our current phase, the company is focused on capacity and content development, 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.

As a centre for everyone, Esplanade places strong emphasis in its service delivery. Recognising the changing demands and expectations of our patrons, the company has embarked on a comprehensive review of our customer service offerings that define the patron's Esplanade experience. The review aims to create new touch points to engage with our patrons, both online and on-site, so that patrons can learn, explore, and experience more of the centre's offerings. Management also ensures optimal resource utilisation whilst maintaining consistency and high standards in our customer service. The company continues to seek solutions to automate and re-design labour-intensive processes to achieve higher productivity.

Esplanade's parent Ministry, the Ministry of Culture, Community and Youth (MCCY), has endorsed Esplanade's strategic directions for our current 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 efforts would be ramped up progressively to implement the 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 the 5-year block funding period. Continuing from the previous year, MCCY provided additional capital funding for Esplanade to refresh the centre's facilities and amenities. Notable works include the revamp of our Forecourt Garden that resulted in a refreshed and more attractive environment for patrons to gather, and the creation of a new Children's activity space "PIP's PLAYbox" that has been highly popular with families with young children since it opened in February 2016.

MANAGEMENT OF VENUES

Esplanade continues to manage Drama Centre (DC) and Victoria Theatre and Victoria Concert Hall (VTVCH) as part of the company's strategic partnership with the National Arts Council (NAC). One of the key objectives of the partnership is for Esplanade to manage and develop DC and VTVCH efficiently to meet industry needs as receiving venues.

The income and expenditure for both NAC venues are included in Esplanade's financial statements. Operating deficits that arose from these venues are funded separately by NAC via an operating grant. As part of the agreement reached with NAC in 2013, Esplanade is to share 50% of all balances after grant for both DC and VTVCH's operations from 1 April 2014 if the annual operational targets are met. The remaining 50% are to be returned to NAC on demand. Balances accumulated by DC before 1 April 2014, while formed part of Esplanade's accumulated reserves, is set aside solely for use in the DC's operations and upgrading or maintenance of equipment. Accumulated reserves from DC and VTVCH's operations for the year amounted to \$712,685 and \$706,847 respectively, as shown in Note 22 of the Financial Statements. Capital expenditure for the two venues continues to be owned and funded by NAC.

OPERATING REVIEW

Esplanade has reached a steady state of operations and core revenue streams are optimised with key performing venues and the mall well-utilised. Being the SG50 year, there were several commemorative one-off events organised by venue hirers that brought about higher venue income. Venue income was also better than last year as the Theatre was then closed for five months to replace its fly system. After accounting for income earned from the NAC venues DC and VTVCH, there was an overall increase in total venue income compared to last year, also partly attributable to VTVCH having a full year's operation this year compared to only nine months last year when it re-opened in July 2014 after refurbishment.

Our core *Esplanade Presents* programmes, festivals and series continue to evolve and grow their appeal to a wider audience, achieving a higher total attendance of 1.58M than last year. We were active for the SG50 celebrations, taking the chance to increase our collaborations, commissions and producing of new works with Singapore artists. This included the well-received *The Studios: fifty* project on notable Singapore English-language theatre works, as well as commissions for our cultural festivals and series, such as Malay theatre production *YUSOF*, Indian dance production *Viswa Prana: The Cosmic Breath*, and Chinese theatre production *Upstage - Contemplating 50 years of Singapore Mandarin Theatre*. Keeping our key focus on young audiences and youths, more performances were presented in the *Feed Your Imagination* series as demand from schools increased. We also produced a new *PLAYtime!* production *Bunny Finds the Right Stuff* adapted from a book by a Singapore writer Emily Lim, and for the first time, presented some performances in a sensory-friendly setting to cater to young audiences with special needs. This effort to make our programmes inclusive was very well-received by our patrons and in both the social and traditional media. Another “first” achieved in this production was the building of the entire stage set in-house, an important milestone in our capability-building for producing works. During the year, we continued presenting programmes that featured many excellent visiting artists and companies. These programmes profiled Singapore internationally and engaged both corporate sponsors and audiences. Highlights include the world-acclaimed Vienna Philharmonic Orchestra, the English National Ballet and the Beijing People’s Arts Theatre’s staging of the classic play *Savage Land*.

We also achieved a higher cost recovery rate for Programmes. However Programming cost was higher than last year with more commissions as well as Programme partnership presentations. These Programme partnership presentations are to achieve a greater diversity of programmes to engage a broader base of mainstream audiences as well as corporate sponsors. These programmes included two sell-out performances of *Lea Salonga* with Columbia Threadneedle Investment as a presenting sponsor.

We welcomed new tenants that complement the existing tenant mix. They include the award-winning Restaurant Labyrinth that takes diners on a gastronomical adventure; Supermama

a gallery shop that produces meaningful design and art objects that represent contemporary Singapore culture; and The Analog Vault for those who need a break from all things digital and for music lovers who crave the warm sounds from a vinyl. Efforts to improve tenant mix and sales are ongoing.

In the area of sponsorship, the company continues to face challenges with corporations tightening their marketing spend and giving to alternative charitable causes and venues. As a result, sponsorship income for our programmes was lower than last year. We will continue to 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. On the philanthropic front, the company received the single largest donation of two million dollars during the year that helped income surpass last year’s. We have also launched a new donation programme “Adopt A Tree, Mark A Bench” where an individual can honour a loved one or commemorate a special occasion with a message engraved onto a personalised plaque affixed to the tree/bench in the Forecourt Garden. The company will continue to explore more initiatives to increase philanthropic giving from individuals supportive of Esplanade’s mission and activities and building better relationship with our donors.

The increase in Other Income was mainly due to recognition of the cultural matching fund of \$3.0m 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 related credits of \$0.9m from the government that help employers cope with rising wage costs and CPF contributions, and to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.

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 arts development objectives. Singapore Totalisator Board’s funding to Esplanade has made possible the presentation of about 2,200 free programmes

for the community, and helped to keep ticket prices accessible for the community. The Government of Singapore, through our parent ministry MCCY, provided funding for the net overhead cost in operating the centre and cost of developmental programmes. Esplanade continues to build on our foundation of disciplined cost management and accountability. This has helped us manage and control costs in the inflationary climate. Employee compensation forms the largest component of Esplanade's expenditure and the company continues to look at sustainable increases for long term viability of our operations. We have also kept permanent headcount at a minimum by maintaining a casual pool for production and front of house crew.

Esplanade is dependent on outsourced contractors for various property maintenance services, and has to manage an upward cost pressure at each renewal of contracts. To alleviate some of these increases, procurement of services are managed more stringently and more vendors are sought on best effort basis to extract best value in our expenditure commitments. One-off repair expenditure has also increased during the year as part of the centre's refurbishment work. Property maintenance expenditure for VTVCH has also increased as the centre entered into its full year of operations compared to only nine months last year.

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

FY15/16 closed with a deficit before grant of \$50.6m compared to \$51.2m last year. Our associate company SISTIC continued to be profitable, contributing \$1.0m to our results, bringing our deficit to \$49.6m. The deficit was addressed via a total operating grant of \$40.7m and government rental subvention of \$18.8m, resulting in a balance of \$9.9m. Lower staff expenditure due to delay in recruitment, 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 \$55.1m or \$45.8m excluding the earnings from our associate company SISTIC and earnings from DC and VTVCH, as shown in Note 22 of the Financial Statements. This is above half of our annual operating expenditure of \$78.9m for FY15/16, 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.

During the year, Esplanade's Board approved an investment of \$4.6m through the use of reserves to purchase an additional 16% equity in SISTIC from Sport Singapore. This increases Esplanade's shareholding in SISTIC to 51% and we become SISTIC's major shareholder from 1 April 2016, while Sport Singapore continues to hold 49%. The additional investment gives Esplanade the ability to direct SISTIC in its business strategy to better serve its clientele of which a majority are from the arts and entertainment sector. SISTIC will be consolidated as a subsidiary from 1 April 2016.

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

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

GOING FORWARD

Esplanade's future growth will be driven by strategies to deepen our impact on the communities we serve, and to further our national role in industry development and as a leader in the performing arts on the international front. The 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. Mid-sized spaces are critical platforms for Esplanade to fully extend our role as a producing house, fulfill our role in artistic development and more broadly develop and engage our audiences. With more certainty that the completion of the Esplanade complex as originally envisioned with a cluster of such mid-sized spaces will not be possible in the near to medium term, the company has embarked on a feasibility study to build a single mid-sized theatre to enable Esplanade fulfilling those roles in the next 10 years or so.

2016 started with much turbulence as major financial markets in the world were affected by large downward swing in stock values and a slowdown in the major world economies. The Singapore economy was not spared and consumers are holding back spending in expectation of a recession. While Esplanade continues to cultivate our audiences' ticket buying habits in the arts, we recognise that arts spending will continue to compete for priority against fundamental needs. Nonetheless, Esplanade will continue to engage our audiences through our programmes and, with the support of our donors and sponsors, ensure that different communities, including communities in greater need, are able to benefit from the arts. Though our key venues are well utilised, our hirers comprise mostly local groups and

schools from which venue income derived is much lower than commercial shows with mass appeal. The mall has also maximised its gross lettable/leasable floor area and will strive to reach full occupancy amid a soft rental market. While sponsorship income will continue to face challenges from other arts venues and other sectors of interest, we hope to strengthen our relationships with donors, sponsors and supporters with the refreshed facilities and our programming efforts.

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

For the financial year ended 31 March 2016

The directors present their statement to the members together with the audited financial statements for the financial year ended 31 March 2016.

In the opinion of the directors,

- (a) the financial statements as set out on pages 119 to 142 are drawn up so as to give a true and fair view of the financial position of the Company as at 31 March 2016 and the financial performance, changes in accumulated funds and cash flows of the Company for the financial year covered by the financial statements; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

DIRECTORS

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

Lee Tzu Yang (Chairman)
Benson Puah Tuan Soon (Chief Executive Officer)
Rosa Daniel
Kathy Lai Sou Tien
Jennifer Lee Gek Choo
Christine Ong
Kenny Powar (appointed on 24 November 2015)
Ramlee Bin Buang
Saw Phaik Hwa
Patricia Tan Shu Ming (appointed on 24 November 2015)
Mildred Tan-Sim Beng Mei
Valarie Wilson (appointed on 26 February 2016)
Yap Chee Meng
Andre Yeap Poh Leong

ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

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

DIRECTORS' INTERESTS IN DEBENTURES

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

DIVIDENDS

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

INDEPENDENT AUDITOR

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

On behalf of the directors



LEETZU YANG
Chairman



BENSON PUAH TUAN SOON
Director

2 August 2016

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 119 to 142, which comprise the balance sheet as at 31 March 2016, and 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 of the Company as at 31 March 2016, and of the financial performance, changes in accumulated funds and cash flows of the Company for the year ended on that date.

REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

In our opinion, the accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.



PricewaterhouseCoopers LLP

Public Accountants and Chartered Accountants
Singapore, 2 August 2016

STATEMENT OF COMPREHENSIVE INCOME

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2016

	Note	2016 \$	2015 \$
Income	3	36,433,960	30,406,314
Expenditure	5	(87,009,396)	(81,587,131)
Deficit before grants		(50,575,436)	(51,180,817)
Share of profit of an associated company	18	995,772	714,733
Deficit after share of profit of an associated company		(49,579,664)	(50,466,084)
Release of grants			
- Operating grants	15	39,325,453	40,871,969
- Deferred capital grants	24	1,387,725	1,489,646
		40,713,178	42,361,615
Government subvention – rental of property	7	18,832,447	17,145,904
Total comprehensive income		9,965,961	9,041,435
Retained in:			
- Company		8,970,189	8,326,702
- Associated Company		995,772	714,733
		9,965,961	9,041,435

BALANCE SHEET

AS AT 31 MARCH 2016

	Note	2016 \$	2015 \$
ASSETS			
Current assets			
Cash and bank deposits	13	44,520,460	40,692,093
Trade receivables	14	924,382	1,441,864
Grants receivable	15	15,636,589	7,949,132
Merchandise	16	1,297	-
Other current assets	17	6,632,614	6,724,121
		67,715,342	56,807,210
Non-current assets			
Investment in an associated company	18	6,134,251	5,838,479
Property, plant and equipment	19	4,584,471	4,169,118
		10,718,722	10,007,597
Total assets		78,434,064	66,814,807
LIABILITIES			
Current liabilities			
Trade and other payables	20	16,161,591	14,669,069
Specific funds - programmes	21	115,827	117,659
		16,277,418	14,786,728
NET ASSETS		62,156,646	52,028,079
ACCUMULATED FUNDS			
	22	55,067,168	45,361,858
DEFERRED GRANTS			
Investment grants	23	2,505,007	2,505,007
Deferred capital grants	24	4,584,471	4,161,214
		7,089,478	6,666,221
		62,156,646	52,028,079

STATEMENT OF CHANGES IN ACCUMULATED FUNDS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2016

	Note	Accumulated funds \$
2016		
Beginning of financial year		45,361,858
Total comprehensive income		9,965,961
Distribution of funds to the National Arts Council	22	(260,651)
End of financial year		55,067,168
2015		
Beginning of financial year		36,320,423
Total comprehensive income		9,041,435
End of financial year		45,361,858

STATEMENT OF CASH FLOWS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2016

	Note	2016 \$	2015 \$
Cash flows from operating activities			
Cash receipts from customers		37,910,366	31,467,918
Cash paid to suppliers and employees		(66,387,806)	(66,671,953)
Net cash used in operating activities		(28,477,440)	(35,204,035)
Cash flows from investing activities			
Additions to property, plant and equipment		(1,940,336)	(1,355,194)
Disposal of property, plant and equipment		12,514	4,991
Interest received		345,302	347,542
Dividends received from an associated company		700,000	-
Net cash used in investing activities		(882,520)	(1,002,661)
Cash flows from financing activities			
Grants received from the Government of Singapore		29,688,478	34,867,901
Grants received from the National Arts Council		3,760,500	3,703,932
Distribution of funds to the National Arts Council		(260,651)	-
Cash held in trust		(8,024)	(40,966)
Net cash provided by financing activities		33,180,303	38,530,867
Net increase in cash and cash equivalents		3,820,343	2,324,171
Cash and cash equivalents at beginning of financial year	13	40,370,353	38,046,182
Cash and cash equivalents at end of financial year	13	44,190,696	40,370,353

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2016

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

1. GENERAL INFORMATION

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

The principal activities of the Company are:

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

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 Basis of preparation

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

The preparation of these financial statements in conformity with FRS requires management to exercise its judgement in the process of applying the Company's

accounting policies. It also requires the use of certain critical accounting estimates and assumptions. There are no areas involving a higher degree of judgement or complexity, or areas where estimates and assumptions are significant to the financial statements.

Interpretations and amendments to published standards effective in 2015

On 1 April 2015, the Company adopted the new or amended FRS and Interpretations to FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the Company's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

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

2.2 Income recognition

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

(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.

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

2.2 Income recognition (Continued)

(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 deposits

Interest income is recognised using the effective interest method.

(h) Membership fees

Revenue from the sale of membership is recognised on an accrual basis over the term of the membership. Where vouchers are issued as part of the membership and are redeemable against future purchases from the Company, revenue is allocated based on the fair values of the membership and the vouchers.

2.3 Grants

(a) Grants for operating and capital expenditure

Grants received from the Government of Singapore (“Government”) (administered through the Ministry of Culture, Community and Youth (“MCCY”)), and its related agencies are for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

(b) Grants for depreciable assets

Grants for depreciable assets recorded in the Company’s financial statements are taken to the deferred capital grants account, and recognised in profit or loss on a straight-line basis over the periods necessary to match the depreciation of the corresponding depreciable assets.

(c) Grants for cyclical improvement works

Grants received for cyclical improvement works and replacement of assets owned by MCCY are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.

(d) Grants for investments

Grants for investments are taken to the investment grants account and will be credited to the profit or loss upon disposal of the investment.

(e) Grants for recurrent and programme expenditure

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

(f) Grants for operating expenditure of Drama Centre and Victoria Theatre and Concert Hall

Grants received from the National Arts Council (“NAC”) are for the purpose of meeting recurrent operating expenditure of the Drama Centre (“DC”) and Victoria Theatre and Concert Hall (“VTVCH”). Operating surplus accumulated before 1 April 2014 is set aside solely for use in the operations and upgrading/maintenance of equipment. Operating surplus accumulated from 1 April 2014 onwards are

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

2.3 Grants (Continued)

(f) Grants for operating expenditure of Drama Centre and Victoria Theatre and Concert Hall (Continued)

distributed in equal proportion between NAC and the Company, subject to the Company meeting certain operation targets determined each year.

(g) Grants for acquisition of new assets

Grants received from NAC for the acquisition of new assets and renovation/ improvement works of assets owned by NAC that are located in DC and VTVCH are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.

2.4 Property, plant and equipment

(a) Measurement

(i) Property, plant and equipment

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

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

Acquired computer software licences are capitalised on the basis of the costs incurred to acquire and bring to use the specific software. Direct expenditure, which enhances or extends the performance of computer software beyond its original specifications and which can be reliably measured, is recognised as a capital improvement and added to the original cost of the software. Costs associated with maintaining computer software are recognised as an expense as incurred.

Equipment which costs less than \$1,000 individually are treated as minor assets and are charged to profit or loss in the period when these are acquired.

(ii) Components of costs

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

(b) Depreciation

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

	Useful lives
Leasehold improvements	5 to 15 years
Plant and machinery	5 to 25 years
Production equipment	5 to 10 years
Artwork	5 years
Furniture, fittings and equipment	3 to 10 years
Computer software	3 years

The residual values, estimated useful lives and depreciation method of property, plant and equipment are reviewed, and adjusted as appropriate, at each balance sheet date. The effects of any revision are recognised in profit or loss when the changes arise.

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

2.4 Property, plant and equipment (Continued)

(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.

(d) Disposal

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

2.5 Investment in associated company

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

Equity accounting involves recording investment in an associated company initially at cost, and recognising the Company's share of the 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 investment. 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 legal

or constructive obligations to make, or has made, payments on behalf of the associated company. If the associated company subsequently reports profits, the Company resumes recognising its share of those profits only after its share of the profits equals the share of losses not recognised.

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.

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 Operating leases

(a) When the company is the lessee:

Leases of assets where substantially all risks and rewards incidental to 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:

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 more likely than not that an outflow of resources will be required to settle the obligation, and the amount has been reliably estimated.

2.11 Trade payables

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

2.12 Employee compensation

(a) Defined contribution plans

The Company's contributions to defined contribution plans are recognised as employee compensation expense when the contributions are due.

(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. SIGNIFICANT ACCOUNTING POLICIES (Continued)

2.14 Government grants

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	2016 \$	2015 \$
Venue hire and event services		8,986,670	7,063,657
Mall and other rentals		7,543,123	7,620,014
Ticketing		6,559,567	5,609,907
Sponsorships and donations	4	6,222,459	5,652,571
Car parking		1,466,323	1,507,567
Specific funds - programmes		1,832	249
Other income:			
Cultural Matching Fund		2,989,591	813,017
Wage Credit Scheme		787,590	597,013
Interest income on deposits		326,313	356,127
Tenant services		310,400	182,997
Other programme grants		308,894	-
WDA grant		285,595	404,663
Employment credits		133,155	41,694
Advertisement income		89,875	82,415
Merchandise sales		47,417	31,793
Royalties income		31,995	55,647
Income from guided tours		19,015	24,028
Membership income		10,874	-
Gain on disposal of property, plant and equipment		-	2,878
Miscellaneous		313,272	360,077
		5,653,986	2,952,349
		36,433,960	30,406,314

3. INCOME (Continued)

Cultural Matching Fund (“CMF”) is a fund set up by MCCY to provide dollar-for-dollar matching grants for eligible cash donations to arts and heritage charities and Institutions of a Public Character (“IPCs”). The 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-fund 40% of wage increases given to Singaporean employees earning a gross monthly wage of \$4,000 and below.

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

Employment credits are annual budget initiatives by the Government to help employers adjust to the increases in CPF contribution rates and limits, and to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.

4. SPONSORSHIPS AND DONATIONS

	2016 \$	2015 \$
Non-tax deductible sponsorships and donations:		
- Cash	1,411,471	2,721,720
- In-kind	27,499	42,188
Tax deductible sponsorships and donations	4,783,489	2,888,663
	6,222,459	5,652,571

The 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 2016 did not exceed 30% (2015: 30%) of the total relevant sponsorship income for the same year.

5. EXPENDITURE

	Notes	2016 \$	2015 \$
Employee compensation	6	27,923,209	26,030,067
Rental of property	7	18,832,447	17,145,904
Property maintenance and utilities	8	15,680,680	14,513,024
Programming costs		13,789,771	12,957,474
Presentation services and relations	9	3,508,675	3,546,853
Marketing and communications	10	2,887,181	2,854,499
Other expenditure	11	4,387,433	4,539,310
		87,009,396	81,587,131

6. EMPLOYEE COMPENSATION

	2016 \$	2015 \$
Wages and salaries	23,217,406	21,523,224
Employer's contribution to Central Provident Fund	3,094,854	2,793,432
Other benefits	1,610,949	1,713,411
	27,923,209	26,030,067

Average number of persons employed during the financial year:

	2016	2015
Permanent staff	262	256
Contract staff	27	29
	289	285

7. RENTAL OF PROPERTY

The Government has charged the Company rental of \$18,832,447 (2015: \$17,145,904) for the use of Esplanade - Theatres on the Bay (Note 5). The rental is funded by way of a government subvention.

8. PROPERTY MAINTENANCE AND UTILITIES

	2016 \$	2015 \$
Building and facilities maintenance	12,098,806	10,874,497
Utilities	3,421,863	3,507,236
Insurance	160,011	131,291
	15,680,680	14,513,024

9. PRESENTATION SERVICES AND RELATIONS

	2016 \$	2015 \$
Production services	2,735,063	2,813,994
Ticketing and event services	773,612	732,859
	3,508,675	3,546,853

10. MARKETING AND COMMUNICATIONS

	2016 \$	2015 \$
Advertising and promotion	2,099,099	2,348,040
Public relations	574,129	336,608
Sponsor services and development	121,949	107,845
Publications costs	92,004	62,006
	2,887,181	2,854,499

11. OTHER EXPENDITURE

	Notes	2016 \$	2015 \$
Depreciation of property, plant and equipment	19	1,380,738	1,519,724
GST expense		1,088,177	1,079,271
Office supplies, postage and communication		473,284	473,269
Professional and IT support charges		346,276	504,900
Travelling and transport		225,139	169,790
Bank charges		173,776	150,286
Minor assets expensed		52,507	187,656
Governance costs			
- Legal and secretarial fees		212,714	129,669
- External auditors' remuneration		95,980	85,686
- Internal auditors' remuneration		37,500	39,600
Allowance made for impairment of trade receivables		57,981	23,614
Cost of merchandise sold		7,287	5,092
Loss on disposal of property, plant and equipment		2,377	-
Currency translation (gains)/losses		(1)	69
Miscellaneous expenses		233,698	170,684
		4,387,433	4,539,310

12. 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 for the financial years ended 31 March 2016 and 31 March 2015.

13. CASH AND BANK DEPOSITS

	2016 \$	2015 \$
Cash at bank and on hand	18,020,460	7,692,093
Fixed deposits	26,500,000	33,000,000
	44,520,460	40,692,093
Cash held in trust	(329,764)	(321,740)
Cash and cash equivalents per statement of cash flows	44,190,696	40,370,353

Cash at bank and on hand includes amount of \$826,991 (2015: \$746,992) and \$754,987 (2015: \$882,926) which is the cash at bank and on hand for DC and VTVCH (collectively known as "the centres") respectively and it consists of funds derived solely from the operations of the centres and operating grant received from NAC, less payments made for operating the centres.

The fixed deposits with a financial institution mature on varying dates within 10 months (2015: 9 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2016 was 1.32% (2015: 1.10%) per annum.

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounting to US\$244,378 (2015: US\$233,959) is held in trust by the Company for that association.

14. TRADE RECEIVABLES

	2016 \$	2015 \$
Trade receivables from:		
- Associated company	99,736	2,765
- Non-related parties	909,482	1,465,954
	1,009,218	1,468,719
Less: Allowance for impairment of receivables	(84,836)	(26,855)
Trade receivables – net	924,382	1,441,864

15. GRANTS RECEIVABLE

Notes	2016 \$	2015 \$
Beginning of financial year	7,949,132	5,207,976
Grants received from Government	(29,688,478)	(36,099,779)
Grants received from NAC	(3,760,500)	(3,703,932)
- Transferred to deferred capital grants	24 1,810,982	1,672,898
- Released to profit or loss	39,325,453	40,871,969
End of financial year	15,636,589	7,949,132

15. GRANTS RECEIVABLE (Continued)

Grants receivable are denominated in Singapore Dollar. These funds are non-restricted in nature and are given for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

Grants for cyclical improvement works and replacement of assets owned by MCCY received and receivable in the year ended 31 March 2016 amounted to \$19,349,294 (2015: \$12,772,432) and \$4,461,313 (2015: \$4,337,980) respectively.

Grants from NAC to be used solely for the operation of DC amounted to \$620,000 (2015: \$450,000). Grants for purchase and replacement of assets owned by NAC that are located in DC, received and receivable in the year ended 31 March 2016 amounted to \$27,407 (2015: \$500,046) and \$307,432 (2015: \$28,993) respectively.

Grants from NAC to be used solely for the operation of VTVCH amounted to \$3,600,000 (2015: \$3,724,932). Grants for purchase and replacement of assets owned by NAC that are located in VTVCH, received and receivable in the year ended 31 March 2016 amounted to \$98,430 (2015: \$805,222) and \$66,966 (2015: \$154,567) respectively.

16. MERCHANDISE

	2016 \$	2015 \$
At cost	23,396	23,134
Less: Allowance for impairment	(22,099)	(23,134)
At net realisable value	<u>1,297</u>	-

Full allowance was made for the remaining stocks with the closure of the Esplanade Shop in March 2014. New merchandise purchased were goods relating to the new children's mascot introduced during the year.

17. OTHER CURRENT ASSETS

	2016 \$	2015 \$
Recoverable expenditure and receivables	5,664,415	5,214,364
Other receivables from an associated company	3,200	177,993
Prepayments	842,069	1,228,194
Deposits	122,930	103,570
	<u>6,632,614</u>	<u>6,724,121</u>

18. INVESTMENT IN AN ASSOCIATED COMPANY

	2016 \$	2015 \$
Beginning of financial year	5,838,479	5,123,746
Share of profit	995,772	714,733
Dividends received	(700,000)	-
End of financial year	<u>6,134,251</u>	<u>5,838,479</u>

The associated company paid dividends of \$2,000,000 to its shareholders during the financial year. The Company received its share of the dividends based on 35% shareholding which amounted to \$700,000.

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

18. INVESTMENT IN AN ASSOCIATED COMPANY (Continued)

	2016	2015
	\$	\$
Assets	31,108,000	28,951,000
Liabilities	17,494,000	17,866,000
Revenues	15,116,000	14,005,000
Net profits	2,845,000	2,042,000

Investment in an associated company includes goodwill of \$1,358,735 (2015: \$1,358,735).

Details of the investment in an associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2016 %	2015 %	2016 \$	2015 \$
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 Shareholders' Agreement. Please refer to Note 29 in relation to the acquisition of additional interest in SISTIC.com Pte Ltd subsequent to year end.

19. PROPERTY, PLANT AND EQUIPMENT

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
2016								
Cost								
Beginning 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
Additions	40,400	88,235	285,756	-	1,079,899	5,465	311,227	1,810,982
Disposals	(6,151)	(1,032,830)	(24,248)	-	(651,660)	-	-	(1,714,889)
Transfers from capital projects in progress	-	92,800	15,390	-	45,920	-	(154,110)	-
End of financial year	2,722,403	4,306,837	12,436,272	487,616	8,513,452	1,731,941	630,737	30,829,258
Accumulated depreciation								
Beginning of financial year	2,409,039	4,078,935	11,332,714	394,116	6,798,883	1,550,360	-	26,564,047
Depreciation	92,335	195,403	395,141	26,000	564,901	106,958	-	1,380,738
Disposals	(6,150)	(1,018,320)	(24,248)	-	(651,280)	-	-	(1,699,998)
End of financial year	2,495,224	3,256,018	11,703,607	420,116	6,712,504	1,657,318	-	26,244,787
Net book value								
End of financial year	227,179	1,050,819	732,665	67,500	1,800,948	74,623	630,737	4,584,471

19. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	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

20. TRADE AND OTHER PAYABLES

	2016 \$	2015 \$
Trade payables to:		
- Associated company	30,519	-
- Non-related parties	1,873,993	1,547,760
	<u>1,904,512</u>	1,547,760
Accrued operating expenses	7,783,550	7,672,375
Deposits received	2,838,428	3,213,665
Deferred income	3,242,937	1,839,834
Sundry payables	392,164	395,435
	<u>16,161,591</u>	14,669,069

21. SPECIFIC FUNDS - PROGRAMMES

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

	2016 \$	2015 \$
Beginning of financial year	117,659	117,908
Released to profit or loss	(1,832)	(249)
End of financial year	<u>115,827</u>	117,659

22. ACCUMULATED FUNDS

	2016 \$	2015 \$
Beginning of financial year	45,361,858	36,320,423
Contributed by operations	8,970,189	8,326,702
Share of profits of an associated company	995,772	714,733
Distribution of funds to NAC	(260,651)	-
End of financial year	<u>55,067,168</u>	45,361,858

Accumulated funds contributed by operations includes amount of \$133,644 (2015: \$2,618) and \$706,847 (2015: \$258,032) which is contributed by the operations of DC and VTVCH respectively. Funds contributed by DC and VTVCH for the financial year ended 31 March 2015 amounting to \$260,651 were returned to NAC during the current financial year in accordance with the agreed terms between the Company and NAC. At balance sheet date, the accumulated funds attributable to DC and VTVCH amount to \$712,685 (2015: \$581,659) and \$706,847 (2015: \$258,032) respectively.

23. INVESTMENT GRANTS

	2016 \$	2015 \$
Beginning and end of financial year	<u>2,505,007</u>	2,505,007

24. DEFERRED CAPITAL GRANTS

	Notes	2016 \$	2015 \$
Beginning of financial year		4,161,214	3,977,962
Transferred from operating grants	15	1,810,982	1,672,898
Released to profit or loss		(1,387,725)	(1,489,646)
End of financial year		<u>4,584,471</u>	<u>4,161,214</u>

25. COMMITMENTS

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

	2016 \$	2015 \$
Leasehold improvements and equipment	179,008	383,010
Works and services	206,185	524,130
	<u>385,193</u>	<u>907,140</u>

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

The Company leases 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:

	2016 \$	2015 \$
Not later than one year	31,968	30,980
Between one and five years	33,822	52,920
	<u>65,790</u>	<u>83,900</u>

(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:

	2016 \$	2015 \$
Not later than one year	5,723,100	5,197,920
Between one and five years	6,263,930	4,717,711
	<u>11,987,030</u>	<u>9,915,631</u>

26. 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 equity 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.

(a) Market risk

(i) Currency risk

The Company's currency exposure to the United States Dollar ("USD") is as follows:

	2016 \$	2015 \$
Financial assets		
Cash and cash equivalents	329,764	321,740
Currency exposure	<u>329,764</u>	<u>321,740</u>

At 31 March 2016, if the USD had strengthened/weakened by 9% (2015: 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 \$29,679 (2015: \$3,217) 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 interest rate risk on its fixed deposits with financial institutions. Interest rates on these assets are fixed (Note 13). The Company periodically monitors interest rate fluctuations to ensure that the exposure to interest rate risk is within acceptable levels.

(b) Credit risk

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Company.

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

Credit exposure to an individual customer is limited by the securities held and is continuously monitored by Finance and reported to management on regular intervals.

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

26. FINANCIAL RISK MANAGEMENT (Continued)

Financial risk factors (Continued)

(b) Credit risk (Continued)

(i) Financial assets that are neither past due nor impaired

Bank deposits that are neither past due nor impaired are mainly deposits with banks which have high credit-ratings as determined by international credit-rating agencies. Trade and other receivables that are neither past due nor impaired are substantially companies with good collection track records with the Company.

(ii) Financial assets that are past due and/or impaired

There is no other class of financial assets that is past due and/or impaired except for trade receivables.

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

	2016	2015
	\$	\$
Past due 0 to 3 months	300,299	649,630
Past due 3 to 6 months	67,057	143,189
Past due over 6 months	11,546	76,012
	378,902	868,831

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

	Note	2016	2015
		\$	\$
Gross amount		84,836	26,855
Less: Allowance for impairment		(84,836)	(26,855)
		-	-
Beginning of financial year		26,855	58,917
Allowance made	11	57,981	23,614
Allowance written off		-	(55,676)
End of financial year	14	84,836	26,855

(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.

26. 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.

	2016 \$	2015 \$
Net debt	(28,029,105)	(26,060,366)
Accumulated funds	55,067,168	45,361,858
Total capital	<u>27,038,063</u>	<u>19,301,492</u>

The Company is not subject to any externally imposed capital requirements for financial years ended 31 March 2016 and 31 March 2015.

27. RELATED PARTY TRANSACTIONS

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

Sales and purchases of goods and services

	2016 \$	2015 \$
Commission income received from an associated company	10,753	9,913
Handling fees received from an associated company	8,366	7,106
Director's fees received from an associated company	3,200	3,200
Sales commission expense paid to an associated company	104,073	91,825
Ticketing agency fees paid to an associated company	231,293	205,060
Software maintenance fees paid to an associated company	150,000	150,000
Other services paid to an associated company	111,532	77,954
Legal and other fees paid to other related party	<u>128,416</u>	<u>103,670</u>

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.

28. KEY MANAGEMENT PERSONNEL COMPENSATION

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

	2016	2015
	\$	\$
Salaries and other short term benefits	2,411,117	2,001,622
Employer's contribution to Central Provident Fund	110,862	80,997
	2,521,979	2,082,619

Number of key management in remuneration bands is as follows:

	2016	2015
\$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	5	2
\$100,000 to below \$200,000	1	4
Below \$100,000	-	-
	8	8

29. EVENT OCCURRING AFTER BALANCE SHEET DATE

On 1 April 2016, the Company acquired an additional 16% interest in SISTIC.com Pte Ltd ("SISTIC"), a company incorporated in Singapore which is engaged in ticketing and ticketing related services, for a cash consideration of \$4,600,000. SISTIC will only be consolidated with effect from 1 April 2016 and the related financial effect for this acquisition will be determined and reflected in the financial statements for the year ended 31 March 2017.

30. NEW ACCOUNTING STANDARDS AND FRS INTERPRETATIONS

The Company has not early adopted any mandatory standards, amendments and interpretations to existing standards that have been published but are only effective for the Company's accounting periods beginning on or after 1 April 2016. However, management anticipates that the adoption of these standards, amendments and interpretations will not have a material impact on the financial statements of the Company in the period of their initial adoption.

31. 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 2 August 2016.

ARTS PARTNER, PATRON, SPONSORS & DONORS

ARTS PARTNER

Viz Branz Pte. Ltd.

PROGRAMME SPONSORS

American Express

Antara Senior Living Ltd

Bowen Enterprises Pte Ltd

Canaan Medical Pte Ltd

Casio Singapore

City Gas (as Trustee)

CLS International (1993) Pte Ltd

Columbia Threadneedle Investments

DBS Bank Ltd

EFG Bank

Field Catering & Supplies Pte Ltd

GrabTaxi Pte Ltd

Hong Leong Foundation

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

Keppel Corporation

Kwan Im Thong Hood Cho Temple

LianBee-Jeco Pte Ltd (Braun Büffel)

Leung Kai Fook Medical Company (Pte) Ltd

Mitsubishi Corporation

On Cheong Company Pte Ltd

Rolex (VPO)

Second Chance Properties Ltd

Singapore Press Holdings Limited

Tai Sun (Lim Kee) Food Industries Pte Ltd

The Bag Creature Pte Ltd (Volcom)

The Sanchaya

United Parcel Service Singapore Pte Ltd

VICOM Ltd

ViewQwest Pte Ltd

CORPORATE PATRON

LCH Lockton Pte. Ltd.

DONORS

Andre Yeap

Anthony Seah

Chandra Mohan Rethnam

Christine Gan

City Gas (as Trustee)

David Liao

Evgeny Tugolukov

Jennifer Lee

June Loh

Kathy Lai

Kewalram Chanrai Group

Koh Brothers Building & Civil Engineering
Contractor (Pte.) Ltd.

Lam Soon Singapore Pte Ltd

Lee Foundation Singapore

Lee Tzu Yang

Lotto Carpets Gallery

Michael Chiang

Myrna Thomas

No SignBoard Seafood Restaurant Pte Ltd

Sam Kok Weng

Saw Phaik Hwa

Terene Seow

Theresa Sim

Yap Chee Meng

Yeow Chee Keong

IN-KIND SPONSORS

ViewQwest Pte Ltd

Field Catering & Supplies Pte Ltd

MARINA BAY SINGAPORE COUNTDOWN 2016

Marina Bay Sands Pte Ltd

Fullerton Heritage

DBS Bank Ltd

Singapore Land Authority

Marina Bay Financial Centre

Tigerair

Marina Centre Holdings

QUE Ltd

URA

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 2015 TO MARCH 2016 (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

5 – 8 November 2015

A Tapestry of Sacred Music

16 – 19 April 2015

Baybeats

26 – 28 June 2015

Celebrate December

18 – 31 December 2015

da:ns festival

9 – 18 October 2015

Flipside

29 May – 7 June 2015

Huayi – Chinese Festival of Arts

12 – 21 February 2016

Kalaa Utsavam – Indian Festival of Arts

20 – 29 November 2015

Moonfest – A Mid-Autumn Celebration

25 – 27 September 2015

National Day Celebrations

6 – 10 August 2015

Octoberst! – A Children's Festival

9 – 11 October 2015

Pesta Raya – Malay Festival of Arts

13 – 16 August 2015

Voices – A Festival of Song

4 – 6 December 2015

Yfest

19 – 21 June 2015

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 Music Series

Pentas

PLAYtime!

Raga

Spectrum

The Studios: fifty

Voices series

Visual Arts

ESPLANADE FESTIVALS

A DATE WITH FRIENDS

5 – 8 November 2015

CONCERT HALL

Chinese Talentime Reunion Concert

Dawn Yip, Li Jin Cai, Felinda Wong, Zheng Jun Xin, Feng Fei Yan, Cai Wen Qi, Yang Quan Lian, Zhang Zi Hui, Lin Xiu Feng, Guo Zhong Yi, Wang Xiang Qing & Ye Limei

Stars of the Golden Venus

Veronica Young, The Straydogs, Vernon Cornelius with The Checkmates (Benny Chan & Lawrence Lee)

RECITAL STUDIO

An Evening with Halil Chik

Halil Chik (Malaysia)

THEATRE STUDIO

Rise of the Phoenix

The Necessary Stage's Theatre for Seniors

CONCOURSE

Country Roads

Dimension5

Golden Melodies

Rezonance Harmonica Ensemble

JAMbalaya!

The UkeBoomers

Louis on Nostalgia

Louis Soliano

Taiwan Evergreen Hits

Ding Hua

Timeless Melodies

Wendy Chin & Friends

Upcycling Craft Workshop

The Bunglin Tinker & U Live Ambassadors

OUTDOOR THEATRE

Boogie Night Fever

Transit, The Dukes & The Rendition

Getai Sing-along

Lin Ruping, Sherraine Law, Zhu Li Li, Baobei Sisters, Pei Sha, Desmond Ng, Huang Hao Feng & Li Bao En

Nostalgic Film Songs

The Kalahari & Crossroad Traffic

FORECOURT GARDEN

Line Dance Jam

Country Line Dance Association Singapore

Tai Chi for Everyone

Jennifer Chung

REHEARSAL STUDIO

Line Dance Made Easy

Margaret Wee

THE BAY ROOM

Fun With Harmonica

Steven Chong

Ukulele Strumming Fun

Peter Sng

TALKS

Gain Health with TCM

Jiang Xue Feng

Remembering Golden Venus

Joseph C. Pereira

Walking Down Jalan Ampas

Yusnor Ef

FESTIVAL CORNER

Mini Talks

Jenny Toh

Pop-up Library

library@esplanade

A TAPESTRY OF SACRED MUSIC

16 – 19 April 2015

CONCERT HALL

Flood of Beauty

Yong Siew Toh Conservatory Orchestra, Jason Lai, Allison Bell, Marcus Farnsworth, Ng Pei-Sian, Nawaz Mirajkar, Nadarajan Kathirgamu, Adrian Chiang, Leonard Tan, Conservatory Chamber Singers, ONE Chamber Choir, SYC Ensemble Singers, The Vocal Consort & Jennifer Tham (UK, Singapore)

Noureddine Khourchid and the Whirling Dervishes of Damascus (Syria)

Pipes in Harmony

Masato Suzuki (Japan)

THEATRE

Soweto Gospel Choir (South Africa)

RECITAL STUDIO

Ritual Theatre of Shimane

Nishimura Kagura Shachū (Japan)

Sacred Songs of Occitan

Lo Còr De La Plana (France)

CONCOURSE

Ceremonial Dances of North Thailand

Ban Nattasin School of Dance and Songkhla Rajabhat University (Thailand)

Kabir Project: Journeys into Ajab Shahar

Shabnam Virmani, Vipul Rikhi and Gopal Singh (India)

Music of Manchuria

Xiao Han & Abka Band (China)

Sacred Music of the Renaissance and Baroque

Singabella

Suttas in Pali

Dhammanusari Chanting Group

OUTDOOR THEATRE

Ceremonial Dances of Northern Thailand

Ban Nattasin School of Dance and Song (Thailand)

Ecuadorian Panpipe Music, The Native Sounds of Ecuador

SISAY (Ecuador)

Tibetan Sacred Music

Peace Monastery Tibet (Singapore, Tibet)

Qasidah: Poems of Devotion

Al Khidmah Qasidah Ensemble

COURTYARD

Rhythms of Cuban Santeria

Yemaya Folklore Group

Saman – Dance of a Thousand Heads

Sekolah Indonesia Singapore

TALKS

A History of Native South American Music

Luis Maigua (Ecuador)

Introduction to Kabir – Poems of a Mystic

Shabnam Virmani & Vipul Rikhi (India)

The Musical Tradition of Occitan

Manu Theron (France)

WORKSHOPS

Noureddine Khourchid (Syria)

Soweto Gospel Choir (South Africa)

BAYBEATS

26 – 28 June 2015

CHILLOUT STAGE (CONCOURSE)

Anise

Caracal

FAUXE

Fwends (Thailand)

Intrigant

Linying

Riot !n Magenta

Stillsunrise

ARENA (OUTDOOR THEATRE)

Anechois

Aquila Vasica

Arson

Fwends (Thailand)

Knightingale

Oversleep Excuse (Japan)

Radiant Archery

Riot !n Magenta

Seyra

She's Only Sixteen (The Philippines)

Take Two

tfvsjs (Hong Kong)

Theodora

POWERHOUSE (THE EDGE)

Anna Judge April

Cadence

Caracal

Cesspit

Exhibitors



I, Devotion

Iman's League

Life and Times (Korea)

Maddthelin (Malaysia)

Matajiwa (Indonesia)

Out For Blood

The Caulfield Cult

Vessel

Young

**OBSERVATION DECK (LIBRARY@
ESPLANADE)**

Anna Judge April, Budding Video Artists

Cadence

Caracal

Oversleep Excuse (Japan)

She's Only Sixteen (The Philippines)

Take Two, Vessel

Wake Me Up Music, SURREAL

**MIXTAPE – A BAYBEATS STORY (THE
LAWN)**

The Fire Fight

TypeWriter

SURREAL

CELEBRATE DECEMBER

18 – 31 December 2015

CONCOURSE

ACJC Choir

CLARQuinet

Crystal Goh

four of us

Ivan Choong

Kai

Kreutzer Ensemble

Lorong Boys

Rave Harpers

The Asian Contemporary Ensemble

UkeBoomers

Xposé Guitar Ensemble

OUTDOOR THEATRE

Blue Monks

Ding Yi Youth Ensemble with Schola
Cantorum (Singapore, Taiwan)

Gypsification featuring Jim Politis

Roze and the Family Soul

Sahabat Angklung (Indonesia, Thailand)

Salud! – A Latin Christmas
SISAY (Ecuador)

Summertimes Big Band

The Good Life Project

The Mad Company

ROVING

SherePunjab Bhangra

DANCE VILLAGE AT LIBRARY@ESPLANADE

An Afternoon of Harpy-Flutey Tunes

Sin Jin How, Jana Ang Fries, Venytha
Yashiantini (Indonesia, Singapore)

**A Fun and Interactive Afternoon with a
Special Elephant**

ACTs of Life Pte Ltd

DA:NS FESTIVAL

9 – 18 October 2015

CONCERT HALL

In Conversation with Sylvie Guillem

Sylvie Guillem (France)

Tango Legends

Mariela Maldonado & Pablo Sosa (Argentina)

THEATRE

An Evening of Five Works

The Nederlands Dans Theater (Netherlands)

Life in Progress

Sylvie Guillem & various artists (France)

Torobaka

Akram Khan and Israel Galván (Spain, UK)

RECITAL STUDIO

Asia Pacific Dance Bridge (in collaboration with World Dance Alliance)

Macoba Dance Company, Fairul Zahid, Aswara, Modern Table Company, T.T.C Dance, Frontier Danceland, Danang Pamungkas and Yvonne Ng (Canada, Indonesia, Japan, Korea, Singapore, Taiwan)

Next Generation

LASALLE College of the Arts & Nanyang Academy of Fine Arts

THEATRE STUDIO

Above 40

Kuik Swee Boon, Silvia Yong, Albert Tiong & Jeffrey Tan (Malaysia, Singapore, Taiwan)

Cry Jailolo

Eko Supriyanto (Indonesia)

Soft Machine

Choy Ka Fai (China, India, Indonesia, Japan, Singapore)

THEATRE BACKSTAGE

Impulse – a backstage site specific work

Kim Jae Duk & T.H.E Dance Company (Korea, Singapore)

CONCOURSE

Nora Dance Explored

Nora Thummanit Thaksin University Group (Thailand)

Picture This!

Fabian Low Fotografics

Rasas: Javanese Court Dances

Soerya Soemirat Mangkunegaran Royal Palace (Indonesia)

Rasas: Malay Court Dances

ASWARA Dance Company (Malaysia)

Rasas: Odissi

Chowk Productions

Shall We Dance?

Jazz Inc

LIBRARY@ESPLANADE

Rasas: Dances of the Javanese Court

Rury Avianti (Indonesia)

OUTDOOR THEATRE

Rasas: Harao Seigonnabi: Divine Dances & Songs of Merrymaking

Laihui Ensemble (India)

Rasas: Javanese Court Dances

Soerya Soemirat Mangkunegaran Royal Palace (Indonesia)

THE EDGE

Sunrise in the City – KPOP X

Eleanor Fong

What's Your Move? – Bachata

ACTFA

What's Your Move? – Bollywood

Bollybeatz

What's Your Move? – Charleston

Jazz Inc

What's Your Move? – Flamenco

Flamenco Sin Fronteras

What's Your Move? – Hip Hop

Danz People

What's Your Move? – Jive

The Dancesport Academy

What's Your Move? – K-Pop

Caius Coalition

What's Your Move? – Lindy Hop

Jazz Inc

What's Your Move? – Milonga

Tango Del Sur

What's Your Move? – Salsa

ACTFA

What's Your Move? – Streetdance

Jazz Inc

What's Your Move? – Tango

Tango Del Sur

What's Your Move? – Waltz

The Dancesport Academy

REHEARSAL STUDIO

da:ns lab

Daniel Kok

Footwork: Adult Ballet

Wings to Wings Dance Development Centre

Footwork: Argentine Tango

ACTFA

Footwork: Argentine Tango II

ACTFA

Footwork: Bachata

En Motion

Footwork: Ballet Baby

Shanti Gomes

Footwork: Bellydance

Nawal Alhaddad

Footwork: Bhangra

Bollybeatz

Footwork: Bhangra Baby

SherePunjab Bhangra

Footwork: Bollywood

Bollybeatz

Footwork: Bollywood Baby

Bollybeatz

Footwork: Brazilian Samba

ACTFA

Footwork: Brazilian Zouk

En Motion

Footwork: Broadway Jazz

LA Dance Connection

Footwork: Cha Cha Cha

The Dancesport Academy

Footwork: Contemporary

O'School

Footwork: Contemporary

Wings to Wings Dance Development Centre

Footwork: Date Night (Rumba)

The Dancesport Academy

Footwork: Electro Swing

Jazz Inc

Footwork: Flamenco

Rose Borrromeo Spanish Dance Company

Footwork: Grandparents & Kids Cha Cha Cha

The Dancesport Academy

Footwork: Hip Hop

Danz People

Footwork: Hip Hop II

Danz People

Footwork: Jive

The Dancesport Academy

Footwork: K-Pop MV Dance

Caius Coalition

Footwork: K-Pop MV Dance II

Caius Coalition

Footwork: Krumping

Jazz Inc

Footwork: Latin Jazz

ACTFA

Footwork: Lyrical Hip Hop

Danz People

Footwork: Lyrical Hip Hop II

Danz People

Footwork: Parent & Kid Cha Cha

The Dancesport Academy

Footwork: Parent & Kid Flamenco

Rose Borrromeo Spanish Dance Company

Footwork: Parent & Kid Hip Hop

Danz People

Footwork: Parent & Kid Jazz

Wings to Wings Dance Development Centre

Footwork: Pop Baby

LA Dance Connection

Footwork: Reggae

O School

Footwork: Salsa

En Motion

Footwork: Salsa II

En Motion

Footwork: Salsa Hip Hop

LA Dance Connection

Footwork: Salsa Social

ACTFA and DJ TJ

Footwork: Street Jazz

O School

Footwork: Swing

Jazz Inc

Footwork: Swing Baby

Jazz Inc

Footwork: Tap Dance

Jazz Inc

Footwork: Viennese Waltz

The Dancesport Academy

Footwork: Waltz

The Dancesport Academy

Rasas Workshop – Introduction to Traditional Javanese Dance

Soerya Soemirat Mangkunegaran Royal Palace (Indonesia)

VARIOUS VENUES AT ESPLANADE**Shall We Dance?**

Jazz Inc

VARIOUS VENUES AROUND SINGAPORE**Invasions 2015**

LA DANCE CONNECTION

FLIPSIDE

29 May – 7 June 2015

RECITAL STUDIO

The Boy with Tape on his Face

Sam Wills (New Zealand)

THEATRE STUDIO

Primitive

enra (Japan)

TICKET

Clownic (Spain)

CONCOURSE

A Lorong Evening

The Lorong Boys

Drawing Simple Caricatures

Ye Ruoshi

Finger Puppet Workshops

Funny Portraits – A Drawing Session

Kamal Dollah

Live Caricature Drawing

International Society of Caricature Artists

Sienta La Cabeza (Spain)

Thank You Tezuka

Kan Tezuka (Japan)

The Chat Room with Krissy

Krissy Jesudason

Virtual X Reality

Alexander Yuen

OUTDOOR THEATRE

A World Gone Sideways

Wildfire

Babymime for Kids and Babymime Boxing

Babymime (Thailand)

Funniest Comedy Circus Show

Team Funniest (Korea)

FESTIVAL CORNER

Caricature SG art exhibition

International Society of Caricature Artists

Funny Faces! A Talk on Caricature

Kamal Dollah

ROVING

Busk Stop!

Performer Willis, Gophi Mime, Juggler H, Alan Extreme, Alexander Yuen

Gypsy Sharul's Red Dot Tarot & Laughter

Yoga by Yogi Sharul

Sharul Channa

Human Body Parts

Snuff Puppets (Australia)

Jukebox Alley

Lorong Boys

The Cheerleaders

Jo Tan, Faizal Abdullah and Daphne Quah

ZETTAI-RED

GRINDER-MAN (Japan) x Bloco Singapura

HUAYI – CHINESE FESTIVAL OF ARTS

12 – 21 February 2016

CONCERT HALL

Gong Linna in Concert

Gong Linna (China)

Songs from Chen Jiaming

Olivia Ong, Jocie Guo, Joanna Dong, Janice Yan, Jim Lim, Cavin Soh, Ric Liu, Liu Ruizheng, Deng Shuxian & MICappella

The Four Great Classical Novels in Concert

Singapore Chinese Orchestra

THEATRE

Beyond Time

U-Theatre (Taiwan)

God of Carnage

Dionysus Contemporary Theatre (Hong Kong)

One Hundred Years on Stage

GuoGuang Opera Company (Taiwan)

RECITAL STUDIO

in::music - Dawn Wong & The Ark Royal:

The Adventures of Marco Lopo

Dawn Wong & The Ark Royal

in::music - Fang Wu

Fang Wu (Taiwan)

in::music - Hello Nico: Familiar Desolation

Hello Nico (Taiwan)

Sonic Traveler

SIU2 (Hong Kong)

The Magic Jungle

Directed by Ian Loy

THEATRE STUDIO

Huang Yi & KUKA

Huang Yi Studio + (Taiwan)

Macbeth

Full Show Lane Studio (China)

CONCOURSE

Bamboo Rhapsodies

Dicapella Dizi Ensemble

[Listen to] Derrick Hoh

Derrick Hoh

Chamber Serenades

Florasens

Craft Workshop – Joyous Monkey's Windmill

Yang Xiuting

Eastern Embellishment

Rit Xu Group

Enchanting Songs from China

He Miya

Festive Strings

StringWerkz

Fun with Chinese New Year Stories

Audrey Luo, Catherine Wong and
Koh Wan Ching

Fusion

MUSA

Harmonica Romance

Singapore Broadway Harmonica Ensemble

Heart Knot Bracelet Making Workshop

Cynthia Delaney Suwito

Love ♥ Songs

In:Between

Lovebirds Frame Craft Workshop with ARCH Singapore

ARCH Singapore

Melodies of Spring

Siong Leng Musical Association

Retro to Modern

The QI Ensemble

We are Singer Songwriters! · Donnie Chan Debut EP Mini Concert

Donnie Chan

We are Singer Songwriters! · Love, Actually

Breads and Biscuits (Malaysia, Singapore)

We are Singer Songwriters! · Mint Leong

Mint Leong

OUTDOOR THEATRE

A Sensational Rendezvous

Yudi Yap & WVC Jazz Band (Malaysia)

First Steps

Nen

Getai Starry Night

Zheng Ying Ying, Leon Lim, Yuan Jin, Xie
Wen, Jayden Chew, ZZ Sisters, Li Chuan,
Jacqueline Ng & Sally Yeo

Heartstrings

Dunman High School Guzheng Ensemble

Joyous Steps of Spring

National University of Singapore Chinese
Dance and Singapore Chinese Girls' School
Dance Group

Outdoor Sing-along

TCR Music Station

The Wonders of Life

Wong Hong Mok

Traditional Delights

Singapore Chinese Arts Centre, Sheng Hong
Arts Institute Chinese Dance Department &
ZingO Festival Drum Group

Voices of the Dragon

Raffles Institution Chinese Orchestra

We are Singer Songwriters! · LGF Band

LGF Band

We are Singer Songwriters! · Little Fellas Music Showcase

Little Fellas

We are Singer Songwriters! · Nic Lee

Nic Lee

FORECOURT GARDEN

Drums Fiesta

Nanyang Polytechnic Chinese Orchestra
Percussion Ensemble

Huayi Opening: Auspicious Lion Dance

Wen Yang Sports Association

Let's Dance!

Singapore Hokkien Huay Kuan Dance Theatre

REHEARSAL STUDIO

Parent-Child Workshop: Fun with Diabolo

Diabolo Art

Parent-Child Workshop: It's Springtime! – Fun with Chinese Ink Painting

Lim Bee Ling

U-Theatre Workshop

U-Theatre (Taiwan)

BAY ROOM

Behind the Scene: Stories about Havoc in Heaven

Yan Yeming

LIBRARY@ESPLANADE

Talk: Appreciating the Four Great Classical Novels

Dr Doris Chen Po Ju

Chinese New Year Celebrations

Lin Wei

Life Stories Through Peking Opera – The Creation of One Hundred Years on Stage

Professor Wang An Chi, Artistic Director of GuoGuang Opera Company (Taiwan)

The Auspicious Monkey and its Cultural Symbolism

Dr Kang Ger-Wen

The Visual Language of Advertising

Dr I Lo-fen

KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

20 – 29 November 2015

CONCERT HALL

Anthar-Agni: A musical passage unveiling the fire within

Temple of Fine Arts (Singapore, India)

Papon and The East India Company (India)

Prayaana: Journey with music

Sikkil Gurucharan, Nagai Sriram, Umayalpuram Sivaraman, Ghatam S Karthick (India)

The Colour of Rain

Anil Srinivasan, Rakesh Chaurasia, U Rajesh, Krishna Kishore, Nawaz Mirajkar, Eshwar Umashankar, Swarup Kumar Loganathan, Sai Vigneshwar, Periya Sundaram, Sandhya Ramaswamy, Renuka Venkat, Vidhya Venkat, Priyadarshini Murali, Hariharan, Bharathi Murali, Swedha Rajaram (Singapore, India)

THEATRE

Viswa Prana: The Cosmic Breath

Suganthi Kesavan, Jeyanthi Kesavan, Lalitha Venkatasubramaniam, Durga Manimaran, Karthikgayan Devaidran, Aiswaryaa Kumar, K Ashwini, Brinda Balasubramaniam, Devapriya Appan, Kalpana Sivan, Mangaladharshini

Harikrishnan, Meenalochani Anandan, Nikita Menon, Nithiyasree Nadeson, Parthiben Sethu, Rahini Devi Ganesan, Rajeshri Mutayan, Ruby Jeyaseelan, Rupalavanya Balasubramaniam, Sangeeta Nedumaran, Sreedevy Sivarajasingam, Thirunalini Palaniappan, Vijaya Nadesan, Shantha Ratii, Gowri Ramnarayan, Ajith Bhaskaran Dass, Rama Vaidyanathan, Sudha Raghuraman, G Raghuraman, Srividya Sriram, Sajjal Narayanan, T Ramanan, Nawaz Mirajkar, S Harikrishnan (Singapore, India)

RECITAL STUDIO

Dekha Apne Aap Ko – I Saw Myself

Shabnam Virmani and Vipul Riki featuring Mir Mukthiyar Ali (India)

Eka Aneka

Gayatri Sriram, Amrita Lahiri, Shashwati Garai Ghosh, Rahul Acharya, Parshwanath Uphadye, Aditya Pattuvanmare Veedu (India, Singapore)

Hanuman – the Tale Behind the Name

Kamini Ramachandran, Anil Srinivasan, Ponnamma Devaiah, Minal Merai, Ramassamy, Ganesh Jayabal, Maria Regina Tuazon

THEATRE STUDIO

P Krishnan's Adukku Veetu Annasamy

Ravindran Drama Group

The Good, The Bad and The Sholay

Checkpoint Theatre

CONCOURSE

A Soulful Evening

Ravin Raj, Vidya, Navin Kumar, Prabhu, Sathis, Aleem

Bollywood Maasti

Dance Embassy

Bollywood Night

Deejay Milan

Craft Workshop

Strokearts Studio

Gunje Gujarat – Folk Songs of Gujarat

Amit Dhamelia & Band

Mangala Dhvani

Rhythms Aesthetic Society

Naach!

Srabonti Dutta and Students of Global Indian International School East Coast Campus

Natya Manjari

Singapore Malayalee Community Groups

Ragha & The Maestro

Raghavendran Rajasekaran, Kailin Yong

Silverscreen Ragas

Md Bashir, Md Noor, Kim Euntaek

Stylemart Fashion Show

Stylemart

Sufi Nights

Navinkumar Nagpal, Enrique Castillo, David C Raja

Sur Lahari

Students of Singapore Indian Fine Arts Society

Svarasampad

NAC Indian Music Competition Winners

OUTDOOR THEATRE

Friends of Music – Barefaced Liar (India)

Friends of Music – Harpreet Singh (India)

Friends of Music – Soul'd Out (India)

Fusion beats – Raghajazz

Raghajazz featuring Vivastrings

Krishnattam

Krishnattam Kalanilayam of Guruvayur Devaswom (India)

FORECOURT GARDEN

Festival Opening

Minal Merai & Group

LIBRARY@ESPLANADE

Had Anhad – Bounded Boundless Journeys with Ram and Kabir (Film Screening)

Smriti Chanchani and The Kabir Project team (India)

Living in Balance with Nature: The Ayurvedic Way

Shailu Suresh

Lost and Found in Wondrous City:

Wanderings in Ajab Shahar

Shabnam Virmani and Smriti Chanchani (India)

Tamil Radio in Singapore

Arun Mahizhnan, P Krishnan and E S J Chandran

Textile Traditions of India

Jaina Mishra

MISCHIEF AMERICAN STREET FOOD (ESPLANADE MALL)

Pub Quiz

Sushma Somasekharan and Vasudha Srinivasan

MOONFEST – A MID-AUTUMN CELEBRATION

25 – 27 September 2015

CONCERT HALL

Resounding Voices – An Evening of Ethnic Folk Songs

China Ethnic Song & Dance Ensemble conducted by Cao Wen Gong and accompanied by Ding Yi Music Company (China, Singapore)

THEATRE

Cantonese Opera Classic Excerpts

Foshan Cantonese Opera Troupe (China)

Peony My Beauty – An Adaptation of The Peony Pavilion

Foshan Cantonese Opera Troupe (China)

RECITAL STUDIO

Gong Yi Guqin Recital

Gong Yi (China)

Talk: Guqin – An Intangible Cultural Heritage

Gong Yi (China)

THEATRE STUDIO

Journey West – Web of Deceit

Paper Monkey Theatre

CONCOURSE

Charms of Autumn

NAFA Chinese Chamber Ensemble

Create a DIY Lantern with ARCH Singapore

ARCH Singapore

Crosstalk Joy

Kee Keng Yong and Students

Little Dragon Puppet Workshop

Yellow Mushroom

Mid-Autumn Voices

Singapore Press Holdings Chinese Choir

Sing Along with Granny Moon

Luna Trio

OUTDOOR THEATRE

Ballads on a Full Moon Night

Ella Chen

Bamboo Voices

Resonance X Dicapella

Moonlit Dances

Singapore Hokkien Huay Kuan Dance Theatre

ROVING

Lantern Walkabout

Hong Jie Association

FORECOURT GARDEN

Moonfest Opening

Sheng Hong Arts Institute Chinese Dance Department

REHEARSAL STUDIO

Parent-Child Workshop: Discovering Chinese Opera

Chinese Opera Society (Singapore)

Parent-Child Workshop: Tok Tok Tok! Fun with Chinese Percussion

Yong Kah Kin & Ding Yi Music Company

LIBRARY@ESPLANADE

Talk: Appreciating the Beauty of Mid-Autumn Poems

Dr Yan Shoucheng

Talk: Dialect Idioms & Slangs – Use it or Lose it

Kuan Eng

Talk: National Treasures – Understanding History and Chinese Culture from Artefacts

Dr Kang Ger-Wen

Talk: Using TCM for a Healthy Digestive System

Physician Tan Kok Hsien

FESTIVAL CORNER

Tea Appreciation Corner

Pek Sin Choon

BAY ROOM

Lantern-Making Workshop

Yang Xiuting & Mandy Tan

THE EDGE

Moonfest Backstage Tour: Behind the Scenes of a Street Opera Stage

Nick Shen

Chinese Opera Stage – Hainan Opera

Qiong Ju Society of Singapore

Moonfest Chinese Opera Stage – Hokkien Opera

Xiao Dong Tian Ge Zai Xi

Moonfest Chinese Opera Stage – Teochew Opera

Sin Sin Rong He Teochew Opera Troupe

WATERFRONT CANOPY

Fun with Chinese Riddles

Riddle Association (Singapore)

Xiangqi (Chinese Chess) at Mid-Autumn

Singapore Xiangqi General Association

ESPLANADE WATERFRONT

Roving Stilt Walkers

Choy's Brothers Opera Troupe

VARIOUS VENUES AROUND SINGAPORE

Puppets puppets puppets! (Woodlands Regional Library)

Paper Monkey Theatre

Talk: Chinese Chess Strategies (Library@Chinatown)

Singapore Xiangqi General Association

Talk: Deciphering Lantern Riddles (Toa Payoh Library)

Riddle Association

The Timeless Appeal of Journey to the West (Clementi Public Library)

Dr Qu Jingyi

NATIONAL DAY CELEBRATIONS

6 – 10 August 2015

CONCERT HALL

National Day Concert Hall Open House

R. Chandran, Amy J. Cheng, Margaret Co Chen, Key Elements, National University of Singapore Society Choir and Nanyang Polytechnic Chinese Orchestra

CONCOURSE

A Peranakan Wedding Pageant

The Main Wayang Company

A Tribute to Zubir Said

Et'nika

Face Painting

Amanda Facepaints

Let's Tea Dance!

Joseph Aaron & Friends, The DanceSport Academy

Mini Terrarium-making Workshop

InOut Atelier

Our World, Our Home – Felting Workshop

Teo Huey Ling

Songs from our Home

Asian Contemporary Ensemble

Songs We Grew Up With

The Ferdinands

Stamp Your Story

Yang Xiuting & Mandy Tan

The Heartlands Unplugged

Kon-Fusionz

Unity in Difference

The Freshman

LOWER CONCOURSE

Pasar

One CupcakeADay, NÓNG, InOut Atelier, Popaganda, Munch Munch, Thow Kwang Pottery Jungle

OUTDOOR THEATRE

Forward Singapore

Brass Nation

Ke Puncak Hakiki

NADI Singapura

Made in Singapore – Musical Mambo

Windson Liong, Audrey Luo & Jo Tan

Qilin Group featuring Dawn Wong

Singing Heart to Heart

ITE Show Choir

Vision of the Prince

Sand Artist Lawrence Koh with Nen

LIBRARY@ESPLANADE

Earth, Wood and Fire: Wood firing and the Dragon Kilns in Singapore

Carolyn Lim, Chia Hua Hoong, Chua Hee Lai, Lau Li Ling, Ng Siew Kuan, Tan Tuan Yong, Tia Boon Sim & Yulianti Tan

Heritage through Illustration

Lee Xin Li

SG Stories in Maps

Mok Ly Yng

FESTIVAL CORNER

Our World, Our Home

Teo Huey Ling

WATERFRONT CANOPY

Drum Circle

Community Drumming Network

SING.LA.PURA

Ryf Zaini

THE LAWN

#MY SINGAPORE – Ours to CREATE

Singapore Discovery Centre

ROVING

Karung Guni – A Storytelling Performance

Zaak & Ghaz

OCTOBURST! – A CHILDREN'S FESTIVAL

9 – 11 October 2015

RECITAL STUDIO

Casa

La Baracca – Testoni Ragazzi (Italy)

THEATRE STUDIO

Spot

La Baracca – Testoni Ragazzi (Italy)

CONCOURSE

D.I.Y. – PIP Craft Workshop

Let's Get Grooving

Sinclair Ang, Sarah Smith and the JAZZ INC kids

Let's Talk!

Young People's Performing Arts Ensemble

Melodious Angklung

Sri Warisan Som Said Performing Arts Ltd

Octopost

On-the-Spot Drawing Competition and Colouring Fun

PLAYLIST: Top 25 Most Played

The Mini Mash Ups

#Selfie

Tales from the Panchatantra

Bhaskar's Arts Academy

The Happy World Outside My Glass Window

Directed by ACT 3 Theatrics featuring Pathlight School

OUTDOOR THEATRE

Let's Play!

Dwayne & Daphne

FORE COURT GARDEN

Doodle City

Band of Doodlers

LIBRARY@ESPLANADE

In the House!

Co-curated by Playeum

Draw Me a Story

Chen Zhao Jin

Flute Magic

A Flutey Affair

I Have Touched the Moon

Directed by ACT 3 Theatrics featuring St. Andrew's Autism School

My Life 50 Years Later

Directed by ACT 3 Theatrics featuring Max Hann

Rhapsody of Joy

Griffin Bellz

The Mouse Deer and the Alligator

Ethnic Shadows

BAY ROOM

Imagining the City: A Sensory Walkabout

Moses Tan

My Bright-Light Idea!

Sustainable Living Lab

Play the Ukulele!

Ukulele Movement

COURTYARD GREEN

A Pipe-ful Play Garden

Co-curated by Playeum

FESTIVAL CORNER

Book Stop!

COMMUNITY WALL

My LiTTLE BiG Invention

PESTA RAYA – MALAY FESTIVAL OF ARTS

13 – 16 August 2015

CONCERT HALL

NOAH (Indonesia)

Si Cempaka Biru – Meraikan Kehidupan Nona Asiah (Celebrating the Life of Nona Asiah)

Aisyah Aziz, Amni Musfirah, Elfee Ismail, Imran Ajmain, Sarah Aqilah, Rudy Djoharnaen, Julie Sudiro, Najip Ali, Orkestra Melayu Singapura, Indra Shahrir Ismail, Rilla Melati, Khairudin Samsudin, Djohan Abdul Rahman, Suriani Kassim and Imam Shah

RECITAL STUDIO

Kotarayaku (My City)

Altimet (Malaysia)

Merantau Sang Nusa (The Nusantara Voyage)

Pitahati (Malaysia)

THEATRE STUDIO

YUSOF

Zizi Azah binte Abdul Majid, Dalifah Shahril, Farah Ong, Siti Khalijah Zainal, Sani Hussin, Erwin Shah Ismail and Najib Soiman

CONCOURSE

Aku Ada Cerita! (I Have A Story!)

Djohan Abdul Rahman and others

Cerita Ria: Raja dan Ratu (Happy Story: The King and the Queen)

Mini Monsters Limited

Pentas Pesta (The Pesta Stage)

Najip Ali and various artists

Pujaan Hatiku: Lagu-lagu Salim I. (Pujaan Hatiku: The Music of Salim I.)

The Wisma II

Puspawarna (Myriad of Flowers)

Sekar Sersan

Rangkaian Kasih & Puisi (Strings of Love & Poetry)

Kapsul

Senandung Malaya (Great Malay Songbook)

Cheryl Tan & Aaron Khaled (Malaysia)

OUTDOOR THEATRE

Asyik!: Malam Dangdut (Asyik!: Dangdut Night)

Masnie & The Kalahari

Ceria – Konsert Si Cilik (Joy – Concert for Kids)

Nadiah M Din, Nyla E, Izzathy Halil, Ahmad Sirhan, Syurga Jeffrey, Nur Ummairah, Maya Raisha Zainudin, Mika Bazil, Shan Ehan, Moza Alyka, Shaista Eman, Audrey Tengkey, Benjamin Thia and Fadz Zainuddin

Kenangan: Dari Layar Perak ke Pentas Tari (Memories: Dances From the Silver Screen to Stage)

Artistari Gentari and AltoAura

Reggae Raya

Bushmen and Kamaliah Latiff

Wirahma Sunda (The Rhythm of Sunda)

Gamelan Asmaradana

FORECOURT GARDEN

Semarak Nadi: A Welcome Dance

Artistari Gentari

BAY ROOM

Parent-Child Gamelan Workshop

Gamelan Asmaradana

Rhyme, Flow, Delivery – Hip Hop Songwriting with Altimet

Altimet (Malaysia)

LIBRARY@ESPLANADE

Filem Kita, Nafas Baru (New Generation of Malay Films)

M Raihan Halim

Mencari 'Sudong' (Discovering Sudong)

Asnida Daud

VOICES – A FESTIVAL OF SONG

4 – 6 December 2015

CONCERT HALL

Sing-along: Evergreen Favourites with

Mathilda D'Silva

Mathilda D'Silva

RECITAL STUDIO

Am I Singing Properly?

Cheong Sze Chen

Complete Vocal Technique

Angelina Choo

Foundation Music – Parent Child Workshop

Angelina Choo

How to Care for the Voice

Joel Tay

Introduction to A Cappella

Peter Huang

Introduction to Choral Conducting

Darius Lim & VOCO Singapore Ladies Choir

Kodaly Method – Parent Child Workshop

Albert Tay

CONCOURSE

Evokx

ITE TAG

Just Daunt

Vokatones

MFSS Choir

NTU Alumni Choir

NUS Resonance

Republic Rhapsody

Singapore Men's Chorus

Singaporean Cantante

Sirens Vocal Band (Taiwan)

SMU Voix

VocaBlends

VOCO Singapore Ladies Choir

Singing 101

Angelina Choo

Chorus Sing-along

Darius Lim & VOCO Singapore Ladies Choir

OUTDOOR THEATRE

After Six

ITE Show Choir

SASS

Singapore Show Choir Academy

Sirens Vocal Band (Taiwan)

Synchronix

Voices Show Choir

Pop Sing-along

Mathilda D'Silva

FORECOURT GARDEN**Campfire Sing-along**

The Singapore Scout Association

FESTIVAL CORNER**Sing-along with VocaBlends**

VocaBlends

WATERFRONT CANOPY**Keep Calm and K-On**

Chris Chua

POP UP STAGE (BAROSSA)**SASS****Singerporean Cantante****The Overtime Project****SHOW CHOIR CAMP****John & Deniece Glee Studio**

Singapore Show Choir Academy

YFEST

19 – 21 June 2015

AMPLIFY (CONCOURSE)

Debbi Koh

Haikal x Iyaad

Lewis Loh

Lonely Hearts Club

Salmon Gin

Stef and Rene

The Façade

Victoria & The Mad Trio

GRIZZLE RHYMES (OUTDOOR THEATRE)

Akeem

Charles Enero

Kira

Lineath

Mark Bonafide & The Love Rebels

Mean

Meankid

Mxnor Mxjor

Qdot

thelioncityboy

UPSTAGE DANCE SHOWCASE (OUTDOOR THEATRE)

Foreign Bodies

LASALLE School of Dance

NTU MJ Hip Hop

NUS Dance Blast!

SIM Dreamwerkz

URBAN ZONE (OUTDOOR THEATRE)

Fungkimunkees

NUS Resonance

SIXTEEN DANCE CHALLENGE & MASTERCLASSES (REHEARSAL STUDIO)

Honey J (Korea)

Prepix iLL (Korea)

Prepix waSsup (Korea)

Waackxxxxy (Korea)

Wrecking Crew Orchestra: Sawada (Japan)

Wrecking Crew Orchestra: U.U (Japan)

VARIOUS VENUES AT ESPLANADE

Doodlution

Band of Doodlers



ESPLANADE SERIES

BEAUTIFUL SUNDAY

A Singapore Melody

People's Association Youth Chinese Orchestra

Dance! Dance! Dance!

Singapore Wind Symphony Youth Winds

It's Party Time!

Mus'Art Youth Wind Orchestra

Jazz It Up

Windstar Ensemble

Mother's Day Special – Songs for Mothers with Love

Hao Hao, Zhen Ni and Chloe Lim

Mother's Day Special – Istimewa Hari Ibu: Khas Untukmu Ibu

R. Ismail, Eiss & Elfee and Hafeez Glamour

Once Upon A Moon

Braddell Heights Chinese Orchestra

Songs of Those Years

Cheng San Chinese Orchestra

Soundtracks Live

Orchestra Collective

Sparks Goes Pop!

SparksWinds

Springtime Melodies!

ESO Symphony Orchestra

Vernal Bloom

kids' philharmonic@sg

When East Meets West

Toa Payoh West Community Club Chinese Orchestra

BITESIZE

Appreciating Chinese Dance

Singapore Hokkien Huay Kuan Dance Theatre

Secrets of a Storyteller

Kamini Ramachandran

Songwriting – Conversations Through Music

Saiful Idris

Swinging the Blues

Sinclair Ang

The Sounds of Dikir Barat

Djohan Abdul Rahman

The World of Celtic Music

Sharon Dunleavy

CHINESE CHAMBER MUSIC

Soulmates: A Pipa & Ruan Recital

Zhang Yin & Cheng Tzu Ting

Sounds of Sheng

Kevin Cheng

Xu Fan's World of Percussion

Xu Fan

CHINESE THEATRE SERIES

Savage Land

Beijing People's Art Theatre (China)

Upstage – Contemplating 50 years of Singapore Mandarin Theatre

Toy Factory Productions

CLASSICS

Drama Queens

Joyce DiDonato & Il Pomo D'Oro (USA, Italy, Russia)

Vienna Philharmonic Orchestra with Christoph Eschenbach (Austria)

Masterclass with Vienna Philharmonic Orchestra musicians

Tobias Lea (Austria)

Masterclass with Vienna Philharmonic Orchestra musicians

Matthias Schorn (Austria)

Masterclass with Vienna Philharmonic Orchestra musicians

Walter Auer (Austria)

COFFEE MORNING & AFTERNOON TEA

Classic Hits of Chang Siao Ying

Li Chuan

Classic Hits of Fei Yu Qing

Xie Sheng Zhi

Favourite Singapore TV Serial Theme Songs

The Singapore Char Siew Baos

Forever Teresa Teng

Yuan Jin

Hits of The Crooners

Ernesto Valerio & Friends

I Write the Songs – A Tribute to Barry Manilow

Robert Fernando

Best of Tom Jones & Engelbert Humperdinck

Jerry & The Neu Faces

The Best of Cantopop Divas
Jennifer Lee

The Best of Country Hits
Matthew and the Mandarins

The Meltones

Top of the World – The Best of The Carpenters
Gina Vadham & Friends

Sheila De Niro & Anthony Kwah

Yao Su Rong Recollections
Tandy Lim

COMMUNITY CONCERTS

A Not-so-Classical X'mas!
Braddell Heights Symphony Orchestra and
The Joy Chorale

Billboard Rocks II
Nanyang Polytechnic Chinese Orchestra

GAME ON!
Mus'Art Wind Orchestra

OMMProm 2016: Phantasia
Orchestra of the Music Makers, Igor
Yusefovich, Ng Pei Sian

Singapore A Musical Celebration: Made in Singapore
Singapore Wind Symphony

Songs Our Parents Love
Philharmonic Youth Winds

The Enchanted World of Hayao Miyazaki II
West Winds

The Philharmonic Winds Goes Pop!
The Philharmonic Winds, Dick Lee, Hong
Shao Xuan and Pan Ying

Towards The Future – SCO Celebrates SG50
Singapore Chinese Orchestra

DANCE APPRECIATION SERIES

Introduction to Swan Lake
Singapore Dance Theatre

Introduction to Don Quixote
Singapore Dance Theatre

DA:NS SERIES

Le Corsaire
English National Ballet (UK)

English National Ballet Masterclass
English National Ballet (UK)

FEED YOUR IMAGINATION (F.Y.I)

A Legend Begins – An Introduction to the Chinese Music Ensemble
Ding Yi Music Company

Am I Singaporean?
1N THE ACT

Natya – The Spirit of Dance
Apsara Asia Featuring Maya Dance Theatre

Our Songs, Our Stories
TCR Music Station

Samsui Women: One Brick at a Time
The Finger Players

The Gamelan Social
Kulcha

LATE NITE

Age of Transition
Paul Danial

The Kraken
In Each Hand A Cutlass

LIMELIGHT

Clementi Town Winds (Clementi Town Secondary School)

Crescent Girls' School Symphonic Band

CHIJ Katong Convent Concert Band

Fairfield Methodist Secondary School Choir

Fuhua Secondary School Military Band

Meridian Junior College Choir

Nanyang Girls' High School Choir

Pioneer Junior College Choir

Raffles Girls' School Choir

Singapore Chinese Girls' School Symphonic Band

St Anthony's Canossian Secondary School Choir

St Margaret's Secondary School Symphonic Band

Tanjong Katong Girls' School

Victoria Junior College Symphonic Band

Yio Chu Kang Secondary School Choir

Yuying Concert Band (Yuying Secondary School)

MOSAIC MUSIC SERIES

ELEVEN by Chok Kerong

Ang Shao Wen, Chan Yoong-Han, Cindy Lee, Jeremy Chiew, Natasha Liu, Roberto Alvarez, Ralph Lim, Elaine Yeo, Teriver Cheung (Hong Kong), Chok Kerong, Desmond White (Australia), Soh Wen Ming, Charlie Lim and Super System

Kenny Barron & Jeremy Monteiro Piano Duo

Jeremy Monteiro, Kenny Barron (Singapore, USA)

Rodrigo y Gabriela (Mexico)

70 Strong

Steve Gadd Band (USA)

NATIONAL THEATRE LIVE 2

War Horse

Royal National Theatre (UK)

A Streetcar Named Desire

Royal National Theatre (UK)

King Lear

Royal National Theatre (UK)

Of Mice & Men

Royal National Theatre (UK)

PARIS OPERA BALLET SCREENINGS

Don Quixote (France)

La Sylphide (France)

Balanchine/ Millepied (France)

PENTAS

Cipta Cita

Akeem Jahat, Aryan Sani, Asnida Daud & Geng Rewang, Teater Ekamatra, Idi Hakim, Reyza Hamizan & The Momma Shop, The Venopian Solitude (Malaysia), The Zozi

Ma'ma Yong (About Nothing Much to Do)

Written & directed by Najib Soiman

Muara Festival

Era Dance Theatre, Sanggar Seni Lawang Budaya (Indonesia), Taratak (Indonesia), Universiti Pendidikan Sultan Idris (Malaysia), Azpirasi, Artiste Seni Budaya, Kirana Seni, Perkumpulan Seni, Sriwana, Orkestra Sri Temasek

Muara Dance Festival – Sustaining Malay Dance as a Cultural Heritage

Tom Ibnur (Indonesia)

Ramli & Nasir – Brotherhood in Music

Ramli Sarip & M Nasir (Malaysia, Singapore)

Wujud – Bangkit Dari Debu (Existence - Rising from the Ashes)

Era Dance Theatre

PLAYTIME!

The Magic Treetop

Directed by Chow Keat Yeng

The Magic Jungle

Directed by Ian Loy

Bunny Finds the Right Stuff

Directed by Daniel Jenkins

RAGA

Alapadma

Apsaras Arts

Bharatham Keralam – Onam Nite

Singapore Malayalee Association

Chakra: Prath Sangeet – Music of the Morning

Sunil Avachat, Sarang Kulkarni, Nawaz Mirajkar (India, Singapore)

Chakra: Swara Sandhya – Confluence of Sunset Melodies

Shakir Khan, Srividya Sriram, Nawaz Mirajkar, T Ramanan

From Another Land

CHOWK Productions

Carnatic Composers: Harihara – The Songs of Oothukadu and Gopalakrishna Bharati

Aditi Gopinathan, Varija Menon, Ghanavenothan Retnam, S Selvapandiyan

Holi – Colours of Spring: Holi Colors of Spring – by Global Indian International School (GIIS)

Srabonti Dutta and Group

Holi – Colours of Spring: Holi Hai

Amit Dhamelia and band

Holi – Colours of Spring: Holi Ke Naach

Srabonti Dutta and Global Indian International School (GIIS)

Holi – Colours of Spring: Holi Mela

Maharashtra Mandal & Nepalese Society

Holi – Colours of Spring: Holi Pichkari

Crossroad Traffic

Holi – Colours of Spring: Let's Play Holi

DJ Milan and Singapore Dhol Federation

Holi – Colours of Spring: Meera's Adventures

Grace Kalaiselvi

Nritya Rang – Expressions of Kathak

Ponnamma Devaiah

Innisai Ninaivugal – Musical Memories

Singapore Indian Orchestra and Choir

**Carnatic Composers: Songs of Pilgrimage –
The Music of Muthuswamy Dikshitar**Sai Vigneshwar, Nishanth Thiagarajan,
Sudarshan Narasimhan, Nellai Ravindran and
Muthu Subramaniam**Swar Rangavali**

Temple of Fine Arts

Holi – Colours of Spring: Rang Barse

Sandeep Chatterjee and Friends

**Carnatic Composers: Sukhi Evaro: Rama
Through the Songs of Thyagaraja**Sushma Somasekharan, Chitra Poornima
Sathish, Bombay Ananth, T Ramanan and
Mahesh Parameswaran**SPECTRUM****...and deliver us from...**

Nicholas Loh

Bonjour, Igor!: Stravinsky in France

N.E.O. Ensemble, Seow Yibin, Lim Yan

LandscapesYong Siew Toh Conservatory New Music
Ensemble**London Sinfonietta with Steve Reich (UK,
USA)****Masterclasses: London Sinfonietta**Mark van de Wiel, David Hockings, Charles
Mutter, Paul Silverthorne, Michael Cox,
Andrew Gourley, John Alley (UK)**Tree Line**Yong Siew Toh Conservatory New Music
Ensemble**THE STUDIOS: FIFTY****Beginnings – Selected works from the
1960s & 1970s**

Directed by Tan Shou Chen

Contemporary & New Wave

Directed by Edith Podesta

Descendents of the Eunuch Admiral

Directed by Jeff Chen

Emily of Emerald Hill

Directed by Aidli 'Alin' Mosbit

Family relations in Singapore plays

Directed by Thong Pei Qin

Gender and Sexuality – Selected works

Directed by Jeremiah Choy

**New Voices – Selected works from a new
generation**

Directed by Tan Liting

Off Centre

Directed by Oliver Chong

**Politics and Society – Selected works from
three generations**

Directed by Timothy Nga

Reimagining History

Directed by Gerald Chew

Selected works of Chong Tze Chien

Directed by Huzir Sulaiman

Selected works of Eleanor Wong

Directed by Samantha Scott-Blackhall

Selected works of Haresh Sharma

Directed by Ian Loy

Selected works of Kuo Pao Kun

Directed by Claire Wong

Selected works of Michael Chiang

Directed by Danny Yeo

Selected works of Ovidia Yu

Directed by Lok Meng Chue

**Selected works of Paul Rae and Kaylene
Tan**

Directed by Irfan Kasban

Selected works of Tan Tarn How

Directed by Goh Boon Teck

**The Lady of Soul and Her Ultimate “S”
Machine**

Directed by Zizi Azah


The Weight of Silk on Skin

Directed by Tracie Pang

Traditions Contemporised – Selected works

Directed by Zelda Tatiana Ng

**Acting Singaporean – Back Story & Fore
Play**Chaired by T. Sasitharan. Speakers: Alfian
Sa'at, Claire Wong & Lok Meng Chue**Beginning & Becoming: Identity &
Language in the Theatre, 1960s – 1980s**Chaired by Clarissa Oon. Speakers: Margaret
Chan, Michael Chiang & Robert Yeo**Fear of Writing? The Development of
Political Theatre in Singapore**Chaired by Janice Koh. Speakers: Ivan Heng,
Alvin Tan, Tan Tarn How & Robert Yeo



Plays of Difference – Excavating, Experimenting, Exploring

Chaired by Charlene Rajendran. Speakers: Chong Tze Chien, Natalie Henedige, Leow Puay Tin, Sean Tobin & Eleanor Wong

Singapore Plays & Play Texts as Resources for Learning and Living

Chaired by Michele Lim. Speakers from SDEA, NAC & Centre 42

THE STUDIOS

Ophelia

Cake Theatrical Productions

Recalling Mother

Checkpoint Theatre

Intrusions

Jean Ng & Joavien Ng

VOICES SERIES

Over the Moon

Chanticleer (USA)

Chanticleer Choral Workshop

Chanticleer (USA)

FREE PERFORMANCES

APRIL 2015

LASALLE School of Music Concerts:

- Rustic Vibes
- Karen de Silva
- Bass G (Indonesia)

Rhythm Nation

- Samba Masala
- Sambiesta
- Ireson
- Bloco Singapura & Novo Bloco
- Instigator Afrobeat Orchestra
- The Voodoo Sounds
- Xango Capoeira & Sambarang Batucrang
- Wicked Aura

Soliloquy

- Joe Chandran
- Art Fazil
- Robyn & Terry

Soundtracks

- A Flutey Affair
- Ateetam
- Bollywood Retro
- Cheryl Tan
- Kreuzer Ensemble
- Windson Liong

Yan Neil Chan

Gypsyfication

Kevin Loh

MAY 2015

LASALLE School of Music Concerts

- Anna Foo
- Cressentia Vanya Paliling (Indonesia)
- Jade Kerr
- Jelene & The ColdCut Quartet
- Keertana Bhoopal (India)
- Nelson Tan
- Rebecca Tan & The Rojaks
- ZeeAura

To Mum With Love

- David Ng, Lebbeus Lau & Jocelyn Ong
- Exquisite
- Taikensonzai & The Bunglin' Tinker
- The Lost Hat
- QUTE

Now & Then

- Cheating Sons
- Matthew & The Mandarins
- Transit

Songs from Movies & Musicals

- Ivan Choong
- Singapore Char Siew Baos
- The Jukuleles

JUNE 2015

In Youthful Company

- 47Strings
- Dicapella Dizi Ensemble
- Gan Eng Seng & Zhangde Primary School Choirs
- Hwa Chong Institution String Orchestra
- ITE Jazz Orchestra
- Khairul & Shairul
- Lakeside Primary School Danau Pinggir Dikir Barat
- Lakeside Primary School Guzheng Ensemble
- Nanyang Technological University Symphonic Band
- Pipa Society Singapore
- Raffles Girls' Primary School String Ensemble
- Regent Revolution Show Choir & Singapore Show Choir Academy
- River Valley Primary School Choir
- Singapore Chinese Girls' School Handbells Ensemble
- SMU Chinese Orchestra
- SOTA Music Students
- St. Margaret's Secondary School String Ensemble
- Temple of Fine Arts feat. Keshav & Udit Narayanan
- Townsville Primary School Angklung & Kulintang Ensemble
- Yuhua Harmonica Band

JULY 2015

Jazz in July

- A Tribute to Snarky Puppy by Whitecap Strawmen
- Anson and Nelson
- Beverly Morata and Mario Serio
- Big Band Sunday: Singapore Jazz Orchestra
- Big Band Sunday: SWS City Swing
- Big Band Sunday: Thompson Swing Band
- Big Band Sunday – Frank Sinatra Centennial Tribute: Summertime Big Band
- Clarice and the Jive Collective
- ColdCut Quartet
- Dark Horse Jazz Band
- Date Night Divas: Keertana Bhopal
- Date Night Divas: Dawn Ho
- Date Night Divas: Anne Weerapass
- Date Night Divas: Alemay Fernandez
- Date Night Divas: Melissa Tham
- Days by Maya Nova
- Ernesto Enriquez C x Seow Yizhe by Ernesto Enriquez and Seow Yizhe
- Flow by Ayaschool
- FRED
- Gypsification
- Havana Social Club
- Inked Sun
- JazzLine
- Kebaya Jazz by Cheryl Tan and Rick Smith
- Keys
- Mosaic Jazz Fellows: Octavés
- Project Ra featuring SM/FM
- Raghajazz

- Regi Leo
- rustiKa
- SP Jazz Band
- Stages of Love by Atherios
- Swing it by the Bay by Eugene Pao Trio featuring Jeremy Monteiro and Hong Techatana-nan, Elaine Liu and Starlight Elan Orchestra and JAZZ INC
- The Shanghai Jazz Club by Dawn Wong and The Shanghai Jazz Club
- The Steve McQueens
- Tribute to Brad Mehldau by Joel Chua Trio
- Tribute to e.s.t. by Spiral Group
- Tribute to Robert Glasper by Jordan Wei Trio
- Two Cents Worth by Vincent Tan and Gabriel Hoe
- Up Close and Personal with Jeremy Monteiro by Jeremy Monteiro
- Jazz@Southbridge by Don Gomes and Friends
- Roaring 60s and 70s by Louis Soliano & Friends
- Somerset's Bar and Harry's Bar by The Christy Smith Quartet
- Talks: Introduction to Latin Jazz by Alina Ramirez
- Talks: Important Jazz Albums by Seow Yi Zhe
- Talks: Jazz 101 by Tony Makarome

AUGUST 2015

Red Dot Radio

- Amanda Tee & Stan
- Bennett Bay
- Ciao Turtle
- Clique Unites
- Darius Tan and Julian Wong with Feri Susanto
- Exquisite
- In:Between 夹心程
- JEEPband
- Linden Furnell
- NANU
- Nick Tan
- NUS Resonance featuring SMU Voix
- One Hat Town
- Stringanza
- The Mashed Ups
- Tze N Looking Glass

SEPTEMBER 2015

Crossing Borders

- #oudtalk by Azrin Abdullah
- Celtic Bards
- Didge Vibrations
- Elisa Garcia
- KotoKottoN
- Layaali Arabic Music by Samrah Al-Mazikaty
- Beats of the East – Folk Songs of Bengal, Bihar and Odisha by Sandeep Chatterjee & Troupe

- Sari-Sari Philippine Kulintang Ensemble
- Singa Nglaras Gamelan Ensemble
- Music of the Appalachian Mountains by The Burning Prata Brothers

OCTOBER 2015

Dance Affair

- Chinese Chamber Dance Music by The Z3nith Ensemble
- Not Only Tango by jPiazzolla!
- Ernesto Anaya and Friends
- Firqah Alwehdah
- Instigator Afrobeat Orchestra
- Ireson
- James Chan and Gerry Cox
- Orkestra Sri Temasek
- Project Ra and Friends
- SIFAS Alumni
- Triolah Piano Trio

Make Some Noise! Noise Singapore TMM Concert

- Canvas Conversations
- Ciao Turtle
- Efficient Public Transport
- Ethel Yap
- Faux Pas
- Fym Summer
- Kristi Lim
- LEW
- Long Live The Empire
- RACHEL

- Sangriento
- Stephycube
- The Façade
- The MadHatter Project
- Victoria Street
- Yo Highness
- ZeeAura

NOVEMBER 2015

Songs We Grew Up With

- AJ'S
- Fine Tune
- Flame of the Forest
- Fong & Yao Zong
- Iris Judotter
- Jai
- JEEPband featuring Jee Yon
- Joie Tan
- Kulcha Pop
- Ng Ah Hock
- Paraphrase
- The Lost Box

DECEMBER 2015

Commune

- Bronze Keys by BronzAge Gamelan X Anne Choo
- Colours by Our Percussion Ensemble (OPE) X Poh Zi How

- Improvfunsation by Tze Toh X Improvfunsation
- Jazz for You by PhilSax X Melvin Leong
- Rhythmic Cultures by Hibikiya X Dendang Mutiara
- Strings Collide by VOX X Yuan Ting (from QIN Quartet)
- Strings Connect by Pipa Society Singapore X Stringanza
- The Singers Vocal Ensemble X Deborah Emmanuel
- Vocal Accord by Vocal ACcord X Phua Ee Kia X Jordan Yoong Jia En
- Wind·Strings by Z3nith X Dicapella

JANUARY 2016

All Things New

- 2Halfs
- 7nightsatsea
- Abby Simone
- Anise
- Bennett Bay
- Bittymacbeth
- by Simon Yong / The Forbidden Planet
- Cadence
- Canvas Conversations
- Coeway Boulder
- Didge Vibrations
- Ebi Shankara
- Jive Collective
- JPJ
- Keith Soo-Tho

- Keith Soo-Tho featuring The Wolf Machine
- Lewis Loh
- Linying
- Octavés
- ORANGECOVE
- Pixelapartment
- Raghajazz
- Rahul Advani
- Reyza Hamizan
- Rustic Vibes
- Sign of Five
- Shak and Friends
- Specific Islander
- Sphaeras
- sub:shaman
- Taalmenz
- The Great White Lark
- The Madhatter Project
- The Neptune Waves
- The Quartermasters
- The Suitcase
- Veritas and Akshara Collective
- Vignesh Singh
- Yan Neil Chan

FEBRUARY 2016

Come Together

- After Curfew
- Amander Liew & Brendon Chua
- Andry Suhaimi & Rudi Salim
- Bennett Bay & Lin Ying
- Gabriel Lynch & Jonathan Meur

- Intune Music
- Ivor, Chris & Camille Lesslar
- Lost Weekend x Mean
- Maya & Mario Serio
- Mel & Gabrielle Ferdinands
- Nicholas Chim & Jaime Wong
- The Sonomas & Cat Ong

MARCH 2016

Cool Classics

- A Flutey Affair
- More Than Music by Abigail Sin, Loh Jun Hong
- Aditi Gopinathan, Niranjana Pandian and Harish Kannan
- April Foo
- Traversing Winds by Auriga Quintet
- Piano Duets for Children by Han Quan and Jie Wei
- Hue Yue Zhai Guqin Music & Arts Centre
- Jonathan Charles Tay, Rebecca Li and April Foo
- Kaiwen Miao, Placido Ho and Pauline Lee
- Lingzhi Li and Friends by Lingzhi Li, Liu Yi Na, Sparks Chamber Clarinets
- Loke Hoe Kit
- NAFA School of Music
- Orchestra Collective Brass Quintet
- Orchestra Collective Chamber Winds
- PhilClarinets
- Sinfonia@sg
- Singapore Pocket Opera Theatre

- SMU Guitarissimo
- Pianomania!!! by students of Benjamin Loh
- Students of School of the Arts Singapore
- Yamaha String Ensemble
- The American Century by Yong Siew Toh Conservatory of Music

Rocking the Region

- Adhitia Sofyan (Indonesia)
- Arajua
- Ciao Turtle
- Cockpit
- HMGNC (Indonesia)
- In Each Hand a Cutlass
- Knightingale
- lightcraft (Indonesia)
- Neonomora (Indonesia)
- OJ Law (Malaysia)
- The Beat Brothers (Taiwan, Hong Kong, Singapore)
- The Venopian Solitude (Malaysia)
- These Brittle Bones
- Thud (Hong Kong)

PIP'S PLAYBOX

Huayi 2016 – Fables on the 12 Chinese Zodiac Animals

- Derrick Tay
- Ellison Tan
- Sammie Zhou
- Tan Weiying

VISUAL ARTS

Art Places

Koh Nguang How

Balance of Life

Kumuda Krovvidi, Shivali Mathur

Baybeats photography

Baybeats Budding Photographers 2014

Come Together

Speak Cryptic

Doodle Battle Godrawa VS King Ghidoodlah

Band of Doodlers

Harvest

Han Sai Por

I See You See Me

Mrydette

In the Still of the Night (While You Were Sleeping)

Darren Soh

In their oceans

Ashley Yeo, Monica So-Young Moon (Singapore, South Korea)

Jamboree

Mrydette, Charmumu (Singapore, Thailand)

Making Working Time

Izziyana Suhaimi

Marina Bay Singapore Countdown Photo Competition

Various Photographers

Memories

Chua Chye Teck

Object Object

Yeoh Wee Hwee

Over the Horizon

Wang Ruobing

Ping-Pong Go Round

Lee Wen

Ra Ta Ta Tum

Nathania Zaini, Lim Shu Ning

SG-X

Wong Wei Loong

TwentyFifteen.SG

Platform

人间天使 Between/Worlds

Lim Soo Ngee

COLLABORATIONS

A French Connection

Take 5 Piano Quintet

Dimensions & Demons

Riot In Magenta, Daren Shiau, weish, Dave Chua, Ferry, Stephanie Ye

Ding Yi Chamber Music Festival

- Chai Found Music Workshop (Taiwan)
- Nam Ting Wui (China)
- Shanghai Chinese Orchestra Chamber Ensemble (China)

Ding Yi Collaboration: Of Music and Dance

Ding Yi Music Company

Frankly, It's Christmas: A Jazzy Christmas

Jeremy Monteiro, Tina May, James Flynn, Nathan Hartono, Steve Morley, Shawn Letts, Hong Chanutr Techatana-nan, Andrew Lim, Benjamin Poh (Australia, Singapore, USA, UK, Thailand)

It Could Have Been ___! A Crosstalk Theatre Production

Sin Feng Xiang Sheng Society

Marina Bay Singapore Countdown 2016

Composer:
Julian Wong

Musicians:
Alhafiz Jamat (Accordion)

Colin Yong (Electric bass)
Ghanavenothan Retnam (Indian flute)
Julian Wong (Violin)
M S Maniam (Tabla and Indian Percussion)
Riduan Zalani (Malay, Chinese and World Percussion)
Sunny Wong (Erhu)
Triprayat Kumaran Arunkumar (Veena)

Mixing and Engineering: Pavane Recording Studio

M1 Singapore Fringe Festival 2016

The Necessary Stage

- BITCH: The Origin of the Female Species
- Devising Masterclass
- The Shape of a Bird
- Chronicles of One and Zero: Kancil
- Doggy Style
- LA LOBA

Northern Lights

Take 5 Piano Quintet

Peer Pleasure 2015

ArtsWok Collaborative Limited

- Festival Plays
- ChatAbout Theatre
- WalkAbout Theatre
- TalkAbout Theatre

Q: Protagonists at the Edge

Intercultural Theatre Institute

Samarpana: The Asian Festival of Classical Dance 2015:

- Devi – Forms of the Feminine by Meenakshi Venkatraman
- Rising by Aakash Odedra Company (UK)
- Through the Eyes of My City by Kalpana Raghuraman, Seow Yiqing, Wiling Liu, Padmaja Anand, Smita Ashok, Neha John, Tanvi, Yong Mei Lien, Jereh Leong, Sherry Tay, Swarali Parasnis (Singapore, The Netherlands)
- Sur Gati – The Universal Rhythm by Sujata Mohapatra and Kavita Krishnamurthy (India)
- Why do we dance? As Menaka, Mohini or Mahesh? by Devdutt Patanaik (India)
- Upasana – A Homage by Shijith Nambiar, Parvathy Menon, Lalitha Vaidyanathan, Shankar Rajan, Vicknesvari Vadivalagan, C.N.Thyagaraju, T.S.Lazar, Bhagya Murthy, K.V.Godha, Kalpana Sriram, R. Guhan, S Deva, M Kajan, Sri Saikumar, P Niranjana, S.T.Surup (Singapore, India)

SIFAS Festival of Indian Classical Music and Dance 2015

Singapore Indian Fine Arts Society

- Kannappar Kuravanji by Kalakshetra Repertory Company (India)
- A Hindustani Vocal by Rajan – Sajan Misra (India)

SIFAS Festival of Indian Classical Music and Dance 2016

Singapore Indian Fine Arts Society

- Madhur Vani – A Musical Interlude (India)

Soul Journey – Nine Songs

Siong Leng Musical Association

- The Beauty of Nine Songs
- The Creative Process of Soul Journey – Nine Songs

The Adventures of the Mad Chinaman UPSIZED

Babes Conde, Dick Lee, Dru Chen, Fabian Lim, Gerald Tan, Govin Tan, Indra Ismail, Jimmy Lee, Lee Huimin, Michael Chiang, Simone Khoo, Sydney Tan

The Humour Of Xiangsheng (crosstalk) and its Social Impact

Li Lishan (China)

The Mazu Chronicle: Crossing the Maritime Silk Road

The Philharmonic Orchestra & The ARTS FISSION Company

T.H.E presents M1 Contact Contemporary Dance Festival

- Asian Festival Exchange by T.H.E Second Dance Company, Goh Shou Yi, Kim Hwan-Hee, Wong Jyh Shyong, Amy Len, Mikiko Kawamura (Japan, Malaysia, Singapore)
- International Artist Showcase by Iratxe Ansa, Chunky Move, R.se Dance Company (Australia, Spain, Korea)
- T.H.E Triple Bill – From East To West by T.H.E Dance Company, Kuik Swee Boon, Jecko Siompo, Iratxe Ansa (Indonesia, Singapore, Spain)

- Dance Forum In conversation with Anouk van Dijk and Daniel Kok

The Songs We Sang

Eva Tang

Towards The Future – SCO celebrates SG50

Singapore Chinese Orchestra

COMMUNITY ENGAGEMENT

A Date with Friends 2015 – Miniatures of Memories Workshop

Angie Seah

A Tapestry of Sacred Music 2016 - Community Gamelan Workshop

BronzAge Gamelan Ensemble

Baybeats Budding Writers Mentorship 2015

Eddino Abdul Hadi

Celebrate December 2015 – Community Offsite Performance

ACJC Choir

Celebrate December 2015 – Community Offsite Performance

CLARQuinet

Celebrate December 2015 – Community Offsite Performance

SISAY (Ecuador)

Community Video Mentorship 2016

Parabole

Flipside 2015 – Community Circus Arts Workshop

Circus in Motion

Footwork for Community 2015 – Bollywood Dance Project for Seniors: NTUC SilverACE (Taman Jurong) & Jamiyah Home for the Aged

Apsara Asia

Footwork for Community 2015 – Street Dance Project: Kent Ridge Secondary School & Shuqun Secondary School

Danz People

Footwork for Community 2016 – Street Dance Project: Orchid Park Secondary School

Danz People

Huayi 2016 – Community Chinese Hand Puppetry Workshop

Paper Monkey Theatre

Kalaa Utsavam 2015 – Community Indian Drumming & Percussion Workshop

Nawaz Mirajkar

Keppel Nights 2015 – Felting Workshop

Teo Huey Ling

Keppel Nights 2015 – Hip-Hop Workshop

Danz People

Keppel Nights 2015 – Lantern-making Workshop

Yong Kah Kin

Moonfest 2015 – Community Lantern-making Workshop

Yong Kah Kin

National Day Celebrations 2015 – Community Felting Workshop

Teo Huey Ling

Octoburst! 2015 – Community 3D Clay Figurine Making Workshop

Art For Children

Pesta Raya 2015 – Community Angklung Workshop

Sri Warisan

Pesta Raya 2015 – Community Outreach Engagement

Altimet (Malaysia)

Preview of Playtime 2015 – The Magic Jungle: Healthy Start Child Development Centre

Ian Loy

Preview of Playtime 2016 – The Magic Jungle (Huayi): My World @ Leng Kee

Ian Loy

Sing Out Loud! 2015 – Acappella Singing Project: PEACE-Connect Seniors Activity Centre & O'Joy Care Services

The A Cappella Society

Voices 2015 – Community Offsite Performance

NUS Resonance

Yfest 2015 – Community Project: Songwriting For Hope

Diamonds on the Street

Youth Emcee Mentorship 2015

Edward Choy

OTHERS

Kafka on the Shore

Ninagawa Company (Japan)

Physical Theatre and Devising Workshop

Frantic Assembly (UK)

HIRERS' PERFORMANCES AND EVENTS

APRIL 2015 TO MARCH 2016 (UNLESS OTHERWISE STATED, ALL PERFORMANCES ARE FROM SINGAPORE)

CONCERT HALL

APRIL 2015

re:mix

Singapore through the Glass

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency

In Harmony 29: Jubilee! (by SAF Band)

Singapore Symphonia Company Limited

- Midori
- Pops Concert: John Williams Extravaganza
- Steven Isserlis Plays Shostakovich

MAY 2015

Allegro Live LP

Valentina Lisitsa Live!

Anglo-Chinese Junior College

An Evening With Friends

Arte Compass Pte Ltd

- "Kaleidoscope" with Shankar Mahadevan - Colourful Heritage of Indian Music (India)
- Take 6 (USA) [Esplanade Collaboration]

Brought to you by Esplanade – Theatres on the Bay

Columbia Threadneedle Investments presents Lea Salonga (The Philippines)

Ding Yi Music Company Ltd

Mesmerize – Tang Na in Concert with Ding Yi Music Company (Singapore, Taiwan)

Greenhorn Productions Pte Ltd

Rachael Yamagata – Live! (USA)

Singapore Symphonia Company Limited

Out Of This World

Soorya (Singapore)

Amjad Ali Khan – Live (India)

Sprout Entertainment Pte Ltd

Sungha Jung Live in Singapore 2015 (Korea)

Victoria Junior College

Symphony of Voices 2015

JUNE 2015

Anglo-Chinese Junior College

ACJC Annual Band Concert – MUSE

Christ's College Cambridge

The Choir of Christ's College, Cambridge (UK)

House of Riot!

House of Riot! presents a triple bill: Charlie Lim, iNCH & The Great Spy Experiment [Esplanade Collaboration]

MW Events Management LLP

Vadym Kholodenko – Destination Singapore (Ukraine)

Pasir Ris Secondary School

Something About Us – 30th Anniversary Concert

Song Lovers Choral Society

ONE Heart, ONE Voyage

The National Kidney Foundation

NKF Charity Concert "Budak Pantai & Friends"

JULY 2015

Ace 99 Cultural Pte Ltd

Orientele Cententus VII International Choral Festival – Gala Concert

Orchestra of the Music Makers

Mahler 8: A Gift To The Entire Nation

Singapore Symphonia Company Limited

- Walton's Cello Concerto
- Nielsen's Espansiva Symphony
- SNYO – Symphonic Gifts by SNYO & SYCO

SourceWerkz Pte Ltd

2nd Singapore International Choral Festival 2015 Grand Prix Concert

The Ruan Ensemble (Singapore)

Singapore Ruan Ensemble 10th Anniversary Celebration Concert – Confluence

Yong Siew Toh Conservatory of Music

Orchestra des Continents

AUGUST 2015

Nasha One Entertainment Pte Ltd

Pankaj Udhas (A Night of Ghazals) (India)

Singapore Symphonia Company Limited

My Neighbor TOTORO: The Best of Joe Hisaishi

Sundance Company Pty Ltd

National Geographic Live – My Nine Lives Intrepid Stories and Incredible Images from Explorer Steve Winter (USA)

SEPTEMBER 2015

Greenhorn Productions Pte Ltd

Joshua Radin – Live! (USA)

JFJ Productions Corp.

JJ Lin's New Album Recording and Filming

Singapore Symphonia Company Limited

Beethoven Piano Concertos with Stephen Hough

TCR Music Pte Ltd

Jimmy Ye Live in Concert [Esplanade Collaboration]

OCTOBER 2015

Arts Management Associates

- Vienna Boys' Choir (Austria)
- Tommy Emmanuel (Australia)

Century Entertainment Australia Pty Ltd
RONNY CHIENG – You Don't Know What
You're Talking About (Australia)

Choral Association (Singapore)
Memories – A Tribute to Singapore

Singapore Symphonia Company Limited
• Dausgaard Conducts Mahler's Tenth
• SSO Pops Concert: A Night at the Movie
• Rachmaninov Concerto No. 2

The Philharmonic Winds
Singapore Compose! 2015

NOVEMBER 2015

Bright Hill Evergreen Home
Sound of Wisdom – Imee Ooi Concert 2015
(Malaysia)

Crescendo Productions LLP
Bryson Andres + Duke of Pianeeet Live
(The Philippines, Japan)

The Singapore Lyric Opera Limited
Gala Concert: SLO's 25th Anniversary

Singapore Symphonia Company Limited
• The Muse And The Poet
• LANXESS SNYO Classics 2015 "Musical
Masterpieces"

DECEMBER 2015

GTL World Pte Ltd
Choying Drolma Rebuilding with Love World
Tour (Nepal)

**The Government of the Republic of
Singapore (as represented by the Ministry
of Defence) through the Defence Science
and Technology Agency**
SAF Family Year End Concert – "Heartbeat of
the SAF"

Singapore Symphonia Company Limited
Gala: Rachmaninov Concerto No. 3

TCR Music Station
Li Fei Hui in Concert
[Esplanade Collaboration]

Wind Bands Association of Singapore
3rd WBAS Youth Band Festival

JANUARY 2016

Singapore Symphonia Company Limited
• Mendelssohn's Violin Concerto
• Gala: Mahler's Third
• Charles Dutoit & Arabella Steinbacher
• SSO 37th Anniversary Concert: Ein
Heldenleben

Sundance Company Pty Ltd
Nat Geo Live: Ocean Wild – Intrepid stories
and incredible images from photographer
Brian Skerry (USA)

Sunvic Productions Pte Ltd
Israel Philharmonic Orchestra (Israel)

The Philharmonic Winds
Classiques! Jazz by Philharmonic
Youth Winds

FEBRUARY 2016

**Brought to you by Esplanade – Theatres on
the Bay**
• Diana Krall Wallflower World Tour (Canada)
• Hong Kong Sinfonietta: A Soldier's Story –
The New Generation (Hong Kong)

Singapore Symphonia Company Limited
Leningrad Symphony

MARCH 2016

Arte Compass Pte Ltd
The MANdolin and beyond...Celebrating the
legacy of Padmashri U Shrinivas (India)

Biz Trends Media Pte Ltd
Tong Yao – Teresa Teng 2016 Concert (China)

NUS Centre For the Arts
Varsity Voices '16: Odyssey by The NUSChoir

Orchestra of the Music Makers
Beethoven's 9th

Singapore Chinese Orchestra Company Ltd
Dauntless Spirit 2016 – SYCO & SCO Annual
Concert

Singapore Symphonia Company Limited
• Symphonie Fantastique
• Brahms' Piano Quartet

Victoria School
Rhapsody XII: Silver Jubilee

THEATRE

APRIL 2015

Dream Academy PlayHouse Pte Ltd
KUMAR Stands Up For Singapore (R18)

MAY 2015

Teamwork Productions Pte Ltd
Mera Woh Matlab Nahi Tha (India)
[Esplanade Collaboration]

JUNE 2015

Dream Academy Productions Pte Ltd
Dim Sum Dollies - History of Singapore Part 1

Singapore Buddhist Free Clinic
Songs from the Heart – SBFC Charity
Concert 2015

JULY 2015

Gateway Entertainment Pte Ltd
VISION 2015

AUGUST 2015

Singapore Dance Theatre Ltd
Masterpiece In Motion

SG50, Airbnb Singapore Pte Ltd and Esplanade – Theatres on the Bay
SG50's Biggest Fan Contest – A Night Through Time

Toy Factory Productions Ltd
December Rains The Musical

SEPTEMBER 2015

The Singapore Lyric Opera Limited
Double Bill Operas: Puccini's Gianni Schicchi & Leoncavallo's Il Pagliacci

Toy Factory Productions Ltd
December Rains The Musical

OCTOBER 2015

The Comedy Club Pte Ltd
Kings & Queens of Comedy Asia 6 (Malaysia, Singapore, UK)

NOVEMBER 2015

ABA Productions Pte Ltd
• A Clockwork Orange (R18) (UK)
• Seussical The Musical (UK)

DECEMBER 2015

Dream Academy Productions Pte Ltd
CRAZY CHRISTMAS – A groundNUTCRACKER

Singapore Dance Theatre Ltd
Swan Lake

JANUARY 2016

Aries Media Solutions Pte Ltd
Enchanting Shreya Ghoshal Live in Concert (India)

SC Cultural & Educational Pte Ltd
• To Meet The Grand Canal (China)
• Silk Road – The Classical Dance-Drama (China)

Sri Mamanda Bangsawan Pte Ltd
Raden Mas Bangsawan

MARCH 2016

Euphoric Pte Ltd
Sheila Majid: My Inspiration, My Love, My Legacy – 30th Anniversary Concert (Malaysia) [Esplanade Collaboration]

Singapore Dance Theatre Ltd
Don Quixote

RECITAL STUDIO

APRIL 2015

Ruth Rodrigues
Piano Fantasies by Dr Kenneth Hamilton (UK)

MAY 2015

Belle Epoque Music Limited
George and the Music Box

Loh Jun Hong
Heartstrings by More Than Music

Toh Tze Chin
Land With No Sun: Promemoria

De Silva Alicia Joyce
Quinnance Presents: Refracting Rituals

Tang Tee Khoon
Transcending the Ordinary – late works by Schubert (UK, Japan, Germany, Switzerland, Singapore)

JUNE 2015

Gan Siew Hui
Inspiring Trio (by Pung Rae Yue, Ong Yi Ting & Corey Koh Yung Chien)

Harmonica Aficionados Society
Qin Yuen 29: <Sirius is Coming II> Harmonica Concert

Nanyang Music Company Ltd
Trio Phoenix: Asia Summer Tour 2015

See Ning Hui
Sound & Fantasy – A Piano Recital

Singapore National Stroke Association
Striking a Chord for Stroke Awareness

Vocal Associates Ltd
Songbirds Series 1 – All Bees Shall Come

JULY 2015

EASON Enterprises
Memoirs.de Melodies

AUGUST 2015

Abdul Alim Bin Sazali
Outcry Bebas EP Launch

Brought to you by Esplanade - Theatres on the Bay
CANAN presents Promise – Jazz on Strings

Ding Yi Music Company Ltd
Composium 2015

Harmonica Aficionados Society

Qin Yuen 30 – "A Night of Chromatic Classics V" Harmonica Concert

MW Events Management LLP

Henry Wong Doe – Solo Piano Recital (New Zealand)

Philharmonic Musicademy Pte Ltd

Chamber Music with Friends

SEPTEMBER 2015

Lee Shi Mei

Schubert's B-Flat Piano Trio

Loh Jun Hong

Live Jukebox by More Than Music

MS Works Pte Ltd

Violin-Piano Recital by Jin Matsuno (violin) & Benjamin Loh (piano)

Ruth Rodrigues

SETTS #1

Singapore Street Festival Limited

- SSF Concert of Ideas – Yours Truly, Bertrand Lee
- SSF Concert of Ideas – An Intimate Evening with Gayle Nerva
- SSF Concert of Ideas – Tamagoh! It's About Time

OCTOBER 2015

New Opera Singapore Ltd

House of Horror

Sam Bedi

An Evening to Remember

Siew Yi Li

Back to Beethoven (I) – The First Viennese School

The Philharmonic Winds

Mozart New Look: Not That Nacht Music

The Singers Vocal Ensemble

This Love of Mine

Vocal Associates Ltd

Jía – Khor Ai Ming

NOVEMBER 2015

John Rae Philippe Saavedra Cortes

Cantate! by Psalmideo Chorale

Tang Tee Khoon

The Parisian Chevaliers (Singapore, Belgium)

The Community Foundation of Singapore

Musings of an Artiste – Kris Foundation presents Lim Yan

DECEMBER 2015

Choo Su Ho, Alan

SG Inspirations 2015: A Gift to Singapore

Embassy of Mexico Singapore

Celebrating the 40th Anniversary of Mexico-Singapore Bilateral Relations (Mexico)

Harmonica Aficionados Society

Qin Yuen 31 Harmonica Concert – Harmony Makes One

MS Works Pte Ltd

Singapore Asian Composers Festival

The Community Foundation of Singapore

Kris Foundation presents Beyond Borders – Miyuki Washimiya, James and Andrew Ng

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency

Woodwind Ensembles – Chamber Repertory VII (by Singapore Armed Forces Band)

Vocal Associates Ltd

Sound of Music

Warren Production & Distributors

Hanafie Warren "Riwayatku" Album Launch

JANUARY 2016

MS Works Pte Ltd

In Retrospect: The Road to Neoclassicism

New Opera Singapore Ltd

Fête Blanche: Baroque Music in White

Pinball Collective LLP

Story Slam Singapore – Grand Slam

Song Lovers Choral Society

7 by ONE

Southeastern Ensemble Society

SETTS #2

FEBRUARY 2016

Clarence Tan

The Mozartian Experience (by ADDO Chamber Orchestra, Alan Kartik & Angela Cortez)

Nanyang Technological University

VIVACE XVI (NTUCAC Harmonica Band)

The Philharmonic Winds

Art of Harmoniemusik

Toh Tze Chin

Land with No Sun II – Dance of the Earth

MARCH 2016

Engage: Consumer Interfaces Pte Ltd

Vocal Traditions of India with Pandit Ulhas
Kashalkar (India)

Lee Jin Yue

Babar The Little Elephant

Loh Jun Hong

Sparks of Inspiration by More Than Music

Nanyang Technological University

Movendo 2016 (NTUCAC String Orchestra)

Nanyang Technological University

Eleganza 2016 (NTUCAC Piano Ensemble)

Tang Tee Khoon

Beethoven Last Years (UK, Germany,
Switzerland, USA, Singapore)

THEATRE STUDIO

MAY 2015

Frontier Danceland Ltd

Sides 2015

JULY 2015

Singapore Dance Theatre Ltd

Peter & Blue's Birthday Party

OCTOBER 2015

Nanyang Technological University Communication and Information Club

Those who can't, Teach by Paparazzi

NOVEMBER 2015

Frontier Danceland Ltd

Milieu 2015

JANUARY 2016

Polochan Wankwan

I OCCUPY (Thailand)

OUTDOOR THEATRE

JUNE 2015

28th SEA Games Organising Committee

28th SEA Games – Torch Relay

JULY 2015

Innovision Events Ltd

1849 – PUMA Arsenal Away Kit Launch
2015/2016 (UK)

SEPTEMBER 2015

Singapore GP Pte Ltd

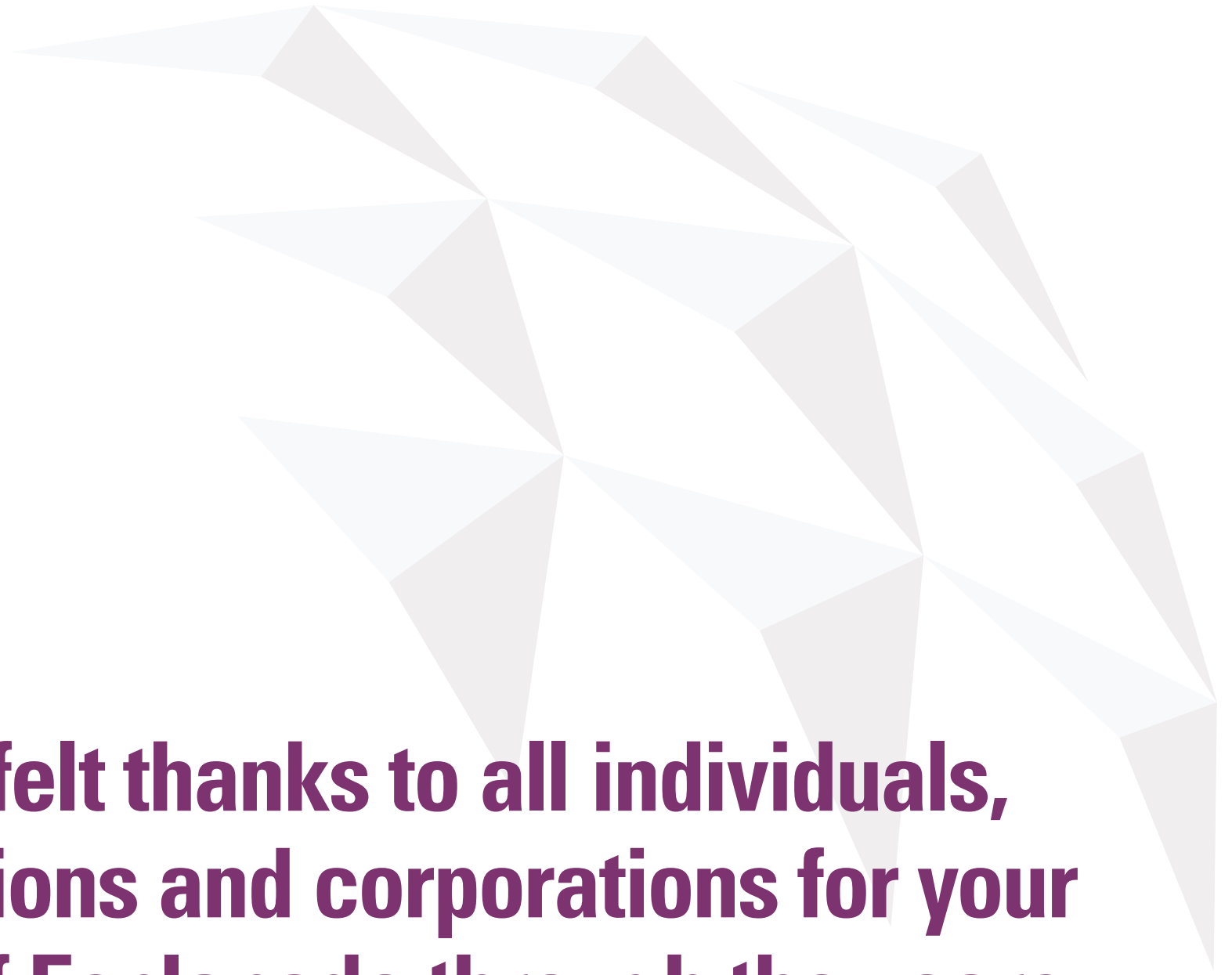
2015 Formula 1 Singapore Grand Prix

ROOF TERRACE

MAY 2015

Mindshare Singapore

Magnum Infinity Playground



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