



Esplanade  
Presents

da:ns festival

# T R E E

WAYNE MCGREGOR

# O F

OLAFUR ELIASSON

# C O D E S

JAMIE XX

14 & 15 OCT 2022

FRI, 8PM | SAT, 3PM & 8PM

ESPLANADE THEATRE

Principal Sponsor



BNP PARIBAS

The bank for a changing world

PROGRAMME NOTES

# About Esplanade – Theatres on the Bay

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Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Turning 20 in 2022, Esplanade marks the occasion with a year-long celebration themed *20 and Beyond: Keeping the Lights On*. In addition to the presentations of its year-long festivals, programme series, and special initiatives and events, there will also be a season of new works by Singapore and Asian artists specially commissioned for the arts centre's 20th anniversary and official opening of its newest venue, Singtel Waterfront Theatre.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016, and the Charity Transparency Award for four consecutive years since 2016. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-dog Friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](http://Esplanade.com) for more information.

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# FESTIVAL MESSAGE

Looking at the ever-changing and unpredictable landscape around us, one may feel overwhelmed to navigate the challenges and uncertainty ahead of us. This year, Esplanade – Theatres on the Bay's *da:ns festival* reflects on these liminal states and invites us to immerse ourselves in **where dance takes us**; what it can reveal, the path it opens as we experience it and how it can inspire us to embrace the flow in these times of transition and change.

These questions are also pertinent as we will be transforming the festival into an exciting season of dance programmes spread out through the year, each with specific themes that allow for richer appreciation of this artform.

After a hiatus of international dance productions touring to Singapore, this year's festival features diverse works which have tenaciously survived through the pandemic, some of which have been delayed from premiering in Singapore for as long as two years. In **Tree of Codes**, audiences will be transported into a world of visual and musical overdrive from three visionaries—**multi-award-winning choreographer and director Wayne McGregor, Mercury Prize-winning producer Jamie xx and artist, Olafur Eliasson**. The long-awaited Esplanade commission and co-production, **No. 60 by Pichet Klunchun Dance Company**, finally arrives in Singapore after its tour in Europe. Building on 20 years of research, it offers an accessible entry into decoding tradition, paving the way for the appreciation and future trajectories of traditional dance.



To celebrate the opening of Singtel Waterfront Theatre at Esplanade, we have commissioned **The Human Expression (T.H.E) Dance Company's** newest work, *Infinitely Closer* by Kuik Swee Boon, with a stellar team of collaborators from Asia. The work is a response to the impact that apathy and increasingly complex systems have on human expression and freedoms.

Also featured is **Singapore Ballet** with *Evening Voices*, a spirited triple-bill set against the beautiful Marina Bay skyline. Our work-in-progress platform for Asian dancemakers, *Forward Shift*, will feature new creations by two emerging Asian dancemakers, **Hwa Wei-An (Malaysia/Singapore)** and **Liu I-Ling (Taiwan)**, which navigate the theme of loss of control. Audience members are invited to offer feedback which can be useful to the choreographers as they embark on the next phase of their creations.

With a strong focus on process and learning, our **NEXT GENERATION** presentations return to spotlight youth dancers as they benefit from professional guidance. **FULL OUT! Next Gen** goes big and wild as we feature over 150 dancers from six different tertiary-based street dance groups; audiences will be treated to three different shows under the direction of Zaini Tahir, with each night featuring a collaborative performance between two schools, a result of five months' worth of preparation. Also join us in *In the Studio with Liu I-Ling and LASALLE College of the Arts* and *In the Studio with Studio Wayne McGregor and Nanyang Academy of Fine Arts*, as the students share their work-in-progress creations and the processes involved at their one-week creative residencies with this year's festival artists.

Discover the rich culture of Asia's traditional dances in the region with **RASAS**. This year, Rasas spotlights dance forms from two different regions of Indonesia-Bali and Aceh, presenting their diverse dance forms and cultural heritage. **Anangun Semara Santhi** offers four intensely expressive dance forms from Bali, tari condong, baris tunggal, tari jauk manis and tari oleg tambulilingan, while **Sanggar Seni Seulaweut (Seulaweut Art House)** performs three dynamic dances from Aceh: Saman, rapa'i gelang and likok pulo, which are all characterised by the harmonious movements of the dancers' hands and upper bodies.

Lastly, **PARTICIPATE** in the festival through dance workshops, masterclasses, talks and more! Pick from eight different genres and learn some slick new moves in the beloved **What's Your Move?** platform taught by local dance studios. Gain insights on Wayne McGregor's choreographic practice with a **Studio Wayne McGregor Masterclass** or be introduced to the rich culture and history surrounding the exciting dances from Aceh through **Rasas Workshop: Introduction to dances from Aceh**. For street dance lovers, don't miss the talk: **Culture, Community and Collaboration: A Hip Hop Perspective with Nick Power** as the Australian b-boy and choreographer shares his practice and propositions for alternative paths for street dance. Finally, reencounter artists and dance lovers from various editions of *da:ns festival* via the **people of da:ns** digital project; and we also welcome you to share your memories with us through the friendly **da:ns kakis** volunteers around the centre during the festival.

From 13 - 23 October 2022, as we bring you the last edition of *da:ns festival*, we invite all past and present audiences, artists, crew, volunteers and supporters to, once again, open yourselves to new journeys and connections we make through dance. We also express our heartfelt thanks to our Principal Sponsor BNP Paribas for supporting the festival. After 17 years, we are ready to take on the next chapter; and we look forward to embracing ***where dance takes us***.

**Iris Cheung**

Programmer, The Esplanade Co Ltd

## SPONSOR'S MESSAGE



At BNP Paribas, we are pleased to support, for a second year, Esplanade - Theatres on the Bay's *da:ns festival*, featuring an impressive line-up of local, regional and international artists. The return of live performances from international dance companies to the stage—some who have waited almost two years for their premiere—is particularly heartening.

With the belief that culture is an incredible vehicle for individual and social development, the BNP Paribas Foundation is committed to supporting institutions that host artists and disseminate their works, to ensure that culture is accessible to as many people as possible. Contemporary creation is at the heart of the Foundation's cultural sponsorship. With a particular focus on jazz and contemporary dance creation that



it has supported for nearly 40 years, the Foundation's long-term support helps its partners to carry out their projects and contributes to the vitality of artistic and cultural creation.

Please join me in supporting and applauding the artists who have been unwavering in their dedication to their craft, especially through the challenges of the pandemic.

**Joris Dierckx**

Regional Head of Southeast Asia  
BNP Paribas

# SYNOPSIS

Inspired by *Tree of Codes* by Jonathan Safran Foer

With dancers from Company Wayne McGregor and The Royal Ballet

From the creative minds of three visionaries comes this stunning tour de force of dance, electronic music and visual art from multi-award-winning choreographer and director Wayne McGregor, artist Olafur Eliasson and Mercury Prize-winning producer/composer Jamie xx (from The xx), inspired by and created in response to Jonathan Safran Foer's novel of the same name.

The book itself is a sculptural work of art—a post-apocalyptic tale strung together by a latticework of words carved from



the pages of Bruno Schulz's *The Street of Crocodiles*—and an invitation to reflect upon the physicality of words and the liminal states that exist between the layers of text. Inspired by the book's content and structure, the resulting dance piece sets McGregor's visceral movement language against a kaleidoscopic backdrop by Eliasson, accompanied by Jamie xx's soulful and electrifying score.

A triumph that was three years in the making, *Tree of Codes* is an unmissable partnership between visionary artists that will leave you wanting more. Since its premiere in 2015 at the Manchester International Festival, *Tree of Codes* has performed to sold-out houses and received standing ovations in New York, Paris, London, Denmark, Australia, France and Hong Kong. This performance features dancers from Company Wayne McGregor and The Royal Ballet (UK).

(1hr 15mins, no intermission)



# ARTIST NOTES

Wayne McGregor

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Jonathan Safran Foer's *Tree of Codes* is a beautiful architectural object. It's very tactile—it almost has a body. At the same time, it challenges the very way you experience reading. The story and the poetry in *Tree of Codes* are so magnetic, conjuring a whole range of visual, sonic and kinaesthetic images. I felt it would really be a phenomenal project to try and translate this book in some way through dance, imagery and sound—a new iteration.

Initially, our process began with a series of fascinating conversation: about *Tree of Codes*, about our work, about audiences and, critically, about feeling—how could we genuinely share aspects of this narrative through our filters, while embracing the audience in a sensory adventure? Swimming in these references and propelled by the ever-rich content held within the secrets of *Tree of Codes*, we each started to develop ideas—atoms of thought and practice. These experiments took us in diverse creative directions and formed the basis of our next exchanges.

The physical language uses the text as a primary point of departure. Its meaning, its feeling, its organisation on the page, the negative spaces between words and the layer upon layer of ideas all become open for new interpretations.



The choreography attempts to ingest these new generative moments into a visceral experience, charged with a true emotional temperature.

The enigmatic environment Olafur has created is a brilliantly disorientating challenge for both the dancers' bodies in space and the audience as a critical part of constructing this space. It reminds us of the full circle of exchange between performers and meaning makers, and encourages us to reach beyond, through, inside and outside the proscenium. This incredible prism evokes an otherworldly reality where Jamie's rich sonic landscapes, ethereal songs and primal beats inhabit our bodies—making us all want to dance.

**Wayne McGregor**

Director and Choreographer, *Tree of Codes*

## Olafur Eliasson

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In our age of digital books and life mediated and staged through screens, I have become increasingly interested in the physical nature of books. To me, books have always been about more than just print on paper. *Tree of Codes* addresses the book as a space that relates to our body. I was fascinated by the fact that the book has a very physical impact, turning the act of reading into a sculpting of space and narrative over time. Despite its cavities and its explicit absence of matter, which is of course an absence of both paper and words, the book is intensely rich. It spaces and times.

I look at the book as vibrant matter. It doesn't explain ideas, but vibrates them. It embodies a space and a narrative—or various narratives—within it. I tried to translate this feeling into the visual concept. You might not find a direct link, but for me the book was a tremendous inspiration for the light concept and the sequence of set designs.

Both Wayne and Jamie work in ways which I identify—they embrace abstraction and complexity in contemporary languages while giving their output a form and a tone that are accessible to broader audiences. This production brings together sound, dance and light in a way where audience will feel invited to join the dance, to take part.

I'm fascinated by the subtle layers in Jamie's music. The beats and lower end feel like they engage the subconscious;

they remind me of where I come from. The upper end and instrumental layer are like navigational tools that show me where I'm going. What touches me in Jamie's work is that the mechanics of this looking forward and backward, or inward, perform in concert: It feels to me like the subconscious is the machine grounding the composition, while the upper end is more invested in the friction on the path along which we are moving. And then, every so often, some vocals slip in, tying it all together. The human voice becomes a door through which you can enter the whole place.

Producing reality is always about a relationship: between you and a space, you and a thought, a proposition, an object: between you and other people. I see dialogue as a way of staying interconnected. I almost always work collaboratively, whether with my great studio team in-house or with inspiring people such as Wayne and Jamie. I am continually in dialogue with people from very different lines of work: with compassion specialists, Buddhist monks, physicists, dancers, environmental activists, politicians... These people allow me to see the world differently and test territory I wouldn't have ventured into on my own. Our conversations feed my artistic practice with inspiration. I couldn't do without it.

### **Olafur Eliasson**

Visual Concept, *Tree of Codes*

## Jamie xx

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When Alex Poots (then Artistic Director of Manchester International Festival) gave me a copy of *Tree of Codes*, the book, it was the physicality rather than the content that interested me. The reaction I had to it was really visceral. It suddenly sparked all these ideas. I could immediately see patterns and rhythms in it, even melodies. Instantly. The music I've made closely matches those first reactions I had to the book.

The collaboration started with the three of us just discussing ideas, passing demos and plans back and forth between us. I went to a company rehearsal before I really had much music—just ideas. Coming back to dance rehearsals later, with the music more advanced, it was so different. Time passes so differently in space when you add the movement.

Olafur and Wayne are both very inspiring people, inspirational artists. It's been a pleasure just to meet them, just to hang out. I knew Olafur's work pretty well before we were introduced. I didn't know Wayne's as well until after I'd met him, but I now have a real appreciation for it. They're both just so good at what they do, and they love it—you can see that they're so passionate about it. And it's fascinating to meet and work with somebody from outside your field who's just as passionate as you are about what they do.



For the music, I didn't want to purposefully do something that didn't sound like me. But I've been able to do things that I would never put out on a record. It's been exciting to have the opportunity to run away with my own thoughts and ideas. I've been able to get so much out of this. I've never made so much music in my life. It's been great to know that I have to get that much music out—just to keep going.

**Jamie xx**

Composer, *Tree of Codes*

# BIOGRAPHIES



Photo Credit: Pål Hansen

## Wayne McGregor

Wayne McGregor CBE is a multi-award winning British choreographer and director, internationally renowned for trailblazing innovations in performance that have radically redefined dance in the modern era. McGregor's multi-dimensional works resulting from interactions with an array of artistic forms, scientific disciplines, and technological interventions have ensured his position at the cutting edge of contemporary arts for almost three decades.

He is Artistic Director of Studio Wayne McGregor, encompassing creative collaborations in dance, film, music, visual art, technology and science; learning and research programmes; and a touring company of dancers, Company Wayne McGregor, the first resident company at Sadler's Wells which celebrates its 30-year anniversary in 2023.

McGregor is also Resident Choreographer at The Royal Ballet, Director of Dance for the Venice Biennale, and is regularly commissioned by and has works in the repertoires of the most important ballet companies around the world including Paris Opera Ballet, New York City Ballet and Bolshoi Ballet.

He is also in demand as a choreographer for theatre, opera, film, and music videos. McGregor choreographed the highly anticipated ABBA Voyage concert which premiered in London in May 2022.

In 2011, McGregor was awarded a CBE for Services to Dance.

Photo Credit: Lars Borges



## Olafur Eliasson

Icelandic-Danish artist Olafur Eliasson (b. 1967) works with sculpture, painting, photography, film, installation, and digital media. His art is driven by his interests in perception, movement, embodied experience, and feelings of self and community. Not limited to the confines of the museum and gallery, his practice engages the public through architectural projects, interventions in civic space, arts education, policy-making, and climate action.

Since 1997, his wide-ranging solo shows have appeared in major museums around the globe. He represented Denmark at the 50th Venice Biennale in 2003 and later that year installed *The weather project*, an enormous artificial sun shrouded by mist, in the Turbine Hall of Tate Modern, London, which was seen by more than two million people. In 2014, *Contact* was the opening exhibition of Fondation Louis Vuitton, Paris. *Verklighetsmaskiner (Reality machines)* at the Moderna Museet in Stockholm in 2015 became the museum's



most visited show by a living artist. In 2016, Eliasson created a series of interventions for the palace and gardens of Versailles and mounted two large-scale exhibitions: *Nothingness is not nothing at all*, at Long Museum, Shanghai, and *The parliament of possibilities*, at Leeum, Samsung Museum of Art, Seoul. Eliasson's site-specific installation *Reality projector* opened at the Marciano Foundation, Los Angeles, in March 2018, the same month as *The unspeakable openness of things*, his solo exhibition at Red Brick Art Museum, Beijing. In 2019, *In real life*, a wide-ranging survey exhibition of Eliasson's artistic practice over the past twenty-five years, opened at Tate Modern in London, before travelling to Guggenheim Bilbao in 2020. *Olafur Eliasson: Symbiotic seeing* opened at Kunsthaus Zürich in January 2020, and *Sometimes the river is the bridge* was shown at the Museum of Contemporary Art Tokyo from April to September 2020. For the exhibition *Life* in 2021, Eliasson removed the glass facade of the Fondation Beyeler, in Basel, Switzerland, and conducted the bright green waters of the existing pond into the museum's galleries, along with a host of aquatic plants and the odd duck or spider.

Located in Berlin, Studio Olafur Eliasson comprises a team of craftsmen, architects, archivists, researchers, administrators, cooks, art historians, and specialised technicians.

Photo Credit: Flavien Prioreau



## Jamie xx

Jamie Smith (born 28 October 1988), better known by his stage name Jamie xx, is an English music producer, remix artist and DJ who is known both as a solo act and as a member of the London-based band The xx. He has been recognised with a 2016 Grammy Award nomination in the Best Dance/Electronic Album category for his album *In Colour*. In 2007, Smith joined The xx accompanying old school friends Romy Madley Croft, Oliver Sim, Baria Qureshi from the Elliott School, notable for alumni including Hot Chip, Burial and Four Tet. The band's first album *xx* was released in August 2009 and went on to become platinum in the UK.

Jamie went on to produce a series of remixes of songs by Gil Scott-Heron from his 2010 album *I'm New Here*. The first remix single *NYIs Killing Me*, credited to Gil Scott-Heron and Jamie xx, aired on radio stations across the UK and Europe in late 2010, followed by *I'll Take Care Of U* in January 2011. Both singles

drew a lot of attention by the public and critics and set the way for a 13-track remix album entitled *We're New Here*, released on February 21, 2011 on the XL Recordings label and produced entirely by Jamie xx. *We're New Here* received very positive critical acclaim and was named "a masterpiece in its own right" by BBC's Ele Beattie.

In 2015, he released his debut album *In Colour* which included two singles *Loud Places*, featuring The xx's Romy Madley Croft, and *Gosh*. In 2020, he released his first single in five years, *Idontknow*.

Photo Credit: Ravi Deepres & Alicia Clark



## Odette Hughes

### Rehearsal Director

Odette Hughes re-stages Wayne McGregor's works on companies around the world, and assists him on a range of theatre, opera and film projects including as Assistant Choreographer on *Harry Potter and the Goblet of Fire* in 2005. She joined Company Wayne McGregor in 1997 as a dancer and was subsequently Rehearsal Director for the company many years before becoming Associate Director, managing the company's everyday artistic supervision, overseeing performances, directing rehearsals, and delivering many community and outreach projects.



# DANCERS

Photo Credit: Rachel Neville Studios



Winnie Asawakanjanakit



Louis McMiller

Photo Credit: Camilla Greenwell



Rebecca Bassett-Graham

Photo Credit: Camilla Greenwell



Jordan James Bridge





Salvatore De Simone

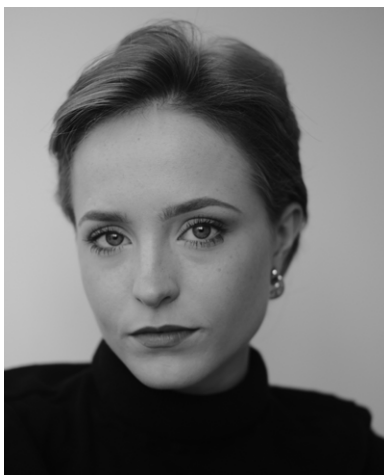


Photo Credit: John Grealish

Cathy Grealish



Photo Credit: Andre Uspenski

Melissa Hamilton (Guest Artist)



Photo Credit: Jiyuan Zou

Chien-Shun Liao

Photo Credit: Kiraly Saint Claire



Eileih Muir

Photo Credit: Ravi Deepres & Alicia Clarke



James Pett



Mattia Sala

Photo Credit: Jack Thomson



Kym Sojourna

# PRODUCTION CREDITS

## Director and choreographer

Wayne McGregor

## Visual concept

Olafur Eliasson

## Composer

Jamie xx

## Inspired by

*Tree of Codes* by Jonathan Safran Foer

## Lighting Realisation

Rob Halliday

## Sound Designer

Nick Sager

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## MUSIC CREDITS

### Music by

Jamie xx

### Mixed by

David Wrench at Strongroom Studios, London

Contains samples taken from

*I Don't Think Much About Her No More*, Written by Mickey Newbury, Published by Sony/ATV.

From the album *Looks Like Rain*, as featured on the box set *An American Trilogy*, released by Saint Cecilia Knows / Mountain Retreat.

*Say Your Prayers*, Written by Patrick Cassidy courtesy of C Patrick Cassidy, Bucks Music Group Ltd (PRS)

*So Much In Love*, Written by Roy Straigis, Billy Jackson, George Williams, Published by ABKCO Music, Inc. (BMI)

Performed by The Persuasions. Courtesy of Capitol Records, LLC, under license from Universal Music Enterprises. Used by permission. All rights reserved.

Thank you to Okay Kaya and Iskra Strings.

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## PROGRAMME CREDITS

### Rehearsal Director

Odette Hughes

### Dancers

Winnie Asawakanjanakit, Louis McMiller, Rebecca Bassett-Graham, Jordan James Bridge, Salvatore De Simone, Cathy Grealish, Melissa Hamilton (Guest Artist), Chien-Shun Liao, Eileih Muir, James Pett, Mattia Sala and Kym Sojourna



## **MIF PRODUCTION**

### **Production Manager**

Jim Leaver

### **Lighting Realisation**

Rob Halliday

### **Sound Designer**

Nick Sagar

### **Production LX**

John Delaney

### **Surround Sound Mixer**

David Wrench

### **Sound Engineer**

Eoin O'Grady

### **Production Carpenter**

Craig Emerson

### **Master Carpenter**

Martin Riley

### **Company Stage Manager**

Janine Bardsley

### **Deputy Stage Manager**

Emma Frith

### **Assistant Stage Manager**

Jess Houghton



### **Wardrobe Supervisor**

Finlay Forbes Gower

### **Producer**

Dawn Prentice

### **Additional thanks to**

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Howard Eaton Lighting Ltd

Anna Gerber and Britt Iverson at Visual Editions

Caius Pawson & Simon Guzylack at Young

### **Commissioned by**

Manchester International Festival,

Park Avenue Armory, FAENA ART, Paris Opera Ballet,

Sadler's Wells and European Capital of Culture Aarhus 2017.

### **Produced by**

Manchester International Festival, Paris Opera Ballet and

Studio Wayne McGregor.

# READ MORE



## CREATING NEW REALITIES IN DANCE

<https://www.esplanade.com/offstage/arts/creating-new-realities-in-dance>



## The Creators Project Meets Olafur Eliasson and Wayne McGregor | A Look Behind 'Tree of Codes'

<https://www.youtube.com/watch?v=bsKoMgspYjM>



## Tree of Codes | The Creators Project Meets Wayne McGregor & Olafur Eliasson

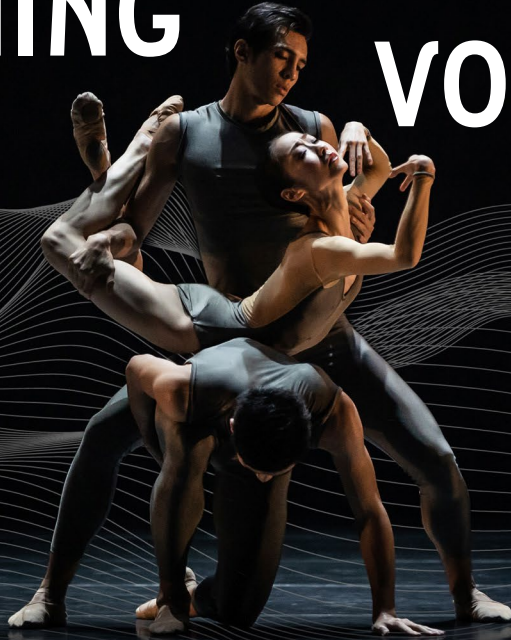
<https://www.vice.com/amp/en/article/aennmg/tree-of-codes-the-creators-project-meets-wayne-mcgregor--olafur-eliasson>



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# EVENING VOICES



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**Esplanade  
Presents**

**da:ns**

# hello ~~da:ns festival~~ da:ns focus!

**SAVE  
THE  
DATES  
2023**

After 17 years of *da:ns festival*, Esplanade's beloved dance platform will be transformed into an exciting year-round season of five themed weekends. Experience interconnected programmes that offer their own counterpoints, dialogues and encounters in a focused exploration.



Photo Credit: Camilla Greenwell

14-16  
**APR**

## EveryBody

Focusing on dance with inclusivity, diversity and participation, *EveryBody* encourages "everybody" and "every body" to experience dance.

### HIGHLIGHTS

**Candoco Dance Company** (United Kingdom) and **free participatory activities** at Esplanade Forecourt Garden.



Photo Credit: Michael Sabodan

5-7  
**MAY**

## Body Language

*Body Language* focuses on the interplay between dance and text and examines the dynamics when these forms meet.

### HIGHLIGHTS

**Revisor** by Kidd Pivot (Canada)  
**Creators: Crystal Pite and Jonathon Young**



Photo Credit: Fan Xi

13-15  
**OCT**

## CAN - Connect Asia Now

A spotlight on contemporary dance works by Asian artists, this gathering focuses on distinct voices and creative impulses from the region.

### HIGHLIGHTS

**TAO Dance Theater** (China)



1-3  
**DEC**

## FL/OW - The FULL OUT Weekend

Go FULL OUT with diverse facets of street dance through performances, battles and workshops. Expand your idea of what street dance can be beyond the conventional.

### HIGHLIGHTS

**FULL OUT!** at Esplanade Theatre featuring **exciting crews from around the world**



2024  
**MAR**

## Ballet by the Bay

A ballet lovers' weekend of classics and neo-classical works. Be inspired by world-class productions and be introduced to new perspectives on this celebrated art form.

Information correct at time of print.



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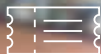
**Esplanade gives our heartfelt thanks**  
*to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!^*



**1,276**

activities took place at Esplanade.

Ticketed



**412**

Non-Ticketed



**864**

**223,399**



People attended our activities at the centre.

Ticketed

**18,081**

Non-Ticketed

**205,318**

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.



**185**

Activities

**4,357**

Participants

\* Figures for Esplanade's activities from Apr 2020 to Mar 2021.

**Your contribution\* will make a difference.**



On behalf of the communities we serve, thank you!  
Find out how you too can make a difference through the arts at Esplanade.

Donate at [www.esplanade.com/donate](http://www.esplanade.com/donate)  
To find out more, email us at [donations@esplanade.com](mailto:donations@esplanade.com) or speak with us at 6828 8321.



Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.

## With Gratitude

Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore’s national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

---

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The above are donors and sponsors who contributed \$1000 and above from April 2021–March 2022.

## Join us in sharing the joy of the arts and help us reach more communities in need.

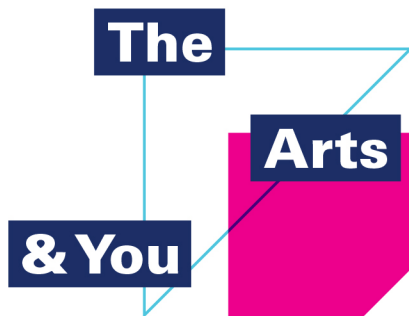
We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



The Esplanade Co Ltd is funded by Ministry of Culture, Community and Youth and our Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.



# Esplanade & Me



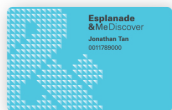
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Free to join



Free upgrade when you spend \$500



Free upgrade when you spend \$1000



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Free for ages 17 to 26 years



Free for ages 55 & above

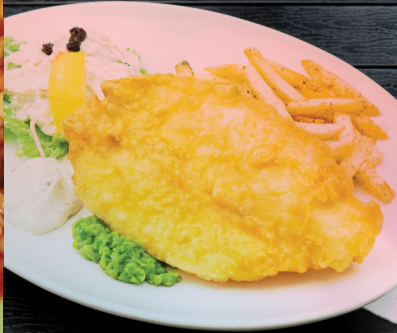
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Esplanade is a charity and not-for-profit organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.

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&Me**

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