NATIONAL ARTS COUNCIL
SINGAPORE

STAGE 1 - EXPRESSION OF INTEREST DOCUMENTS

Stage 1 –

SELECTION OF PROSPECTIVE OPERATOR

FOR THE

THEATRE AT FORMER TANGLIN SHOPPING CENTRE

CLOSING DATE:

17 November 2026

1 PM

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1. PROJECT OVERVIEW AND VISION

1.1 INTRODUCTION

The theatre will be located at the mixed-used development by Pacific Eagle Real Estate (PERE) on the site of the former Tanglin Shopping Centre located within the Tanglin enclave of Orchard Road.

The Tanglin area has been designated as an 'Arts and Artisanal Mixed-Use Neighbourhood' under Singapore's Urban Redevelopment Authority (URA) and Singapore Tourism Board's (STB) masterplan for the Orchard Road precinct. Under the Orchard Road Rejuvenation Plan, the precinct is envisioned to be an iconic lifestyle destination for all, enlivened by vibrant activations, concepts and experiences set within a city garden **(refer to Appendix 1).** This positions the Theatre within a vibrant and growing arts precinct, surrounded by complementary developments that will draw both local and foreign visitors to the area.

The Theatre will be housed in a 30-storey mixed-use development comprising office, retail, wellness, and cultural spaces. Renowned Japanese architect Kengo Kuma is the principal design architect, whose portfolio includes the Japan National Stadium, in collaboration with DP Architects as the local statutory architect. In addition, Theatre Projects is leading the planning, design, and specialist equipment, alongside Nagata managing the theatre acoustics and sound dynamics.

With tourism receipts hitting a record S$32.8 billion in 2025, there is strong potential for developments in Orchard Road as the precinct ranks among the top 3 non-ticketed sites tourists visited. Orchard Road is home to over 40 malls, 30 international hotels with 11,000 hotel keys and 50 flagship stores.

The theatre will also be easily accessible via public transport with 2 MRT (subway) stations: Orchard Boulevard and Orchard within walking distance.

1.2 PROJECT VISION

The Theatre is designed to be a world-class, purpose-built proscenium performing arts theatre with a seating capacity of approximately 1,000 seats, located in the heart of Singapore's major tourist and shopping belt.

This project contributes to establishing Singapore as a global arts hub while nurturing local talent and creativity, representing a significant milestone in Singapore's performing arts landscape.

1.3 PROJECT OBJECTIVES

The operator selection would prioritise the following:

- **Vision and Concept**: An identity differentiated from existing venues in Singapore
- **Local Arts Development and Ecosystem Growth**: Supporting local arts groups, artists, and building performing arts capability
- **International Recognition**: Enhance Singapore as a world-class performing arts destination
- **Community Engagement**: Making world-class theatre accessible to diverse audiences

1.4 TWO-STAGE PROCESS

The National Arts Council ("NAC"), supported by the Ministry of Culture, Community and Youth ("MCCY"), invites applications from qualified parties to operate a theatre at the former Tanglin Shopping Centre ("the Theatre"). This open Expression of Interest ("EOI") is Stage 1 in a two-stage operator selection process. Only shortlisted applicants will be invited to apply for the Stage 2 process.

2. PROPERTY INFORMATION

2.1 PROPERTY LOCATION & DEVELOPMENT

Situated within the Tanglin 'Arts and Artisanal Mixed-Use Neighbourhood' and within the Tourism Board's masterplan for the Orchard Road precinct. **Refer to Appendix 1**

This property positions the Theatre within a vibrant and growing arts precinct, surrounded by complementary developments that will draw both local and foreign visitors to the area.

2.2 PROPERTY DETAILS

2.2.1 Completion/Handover Date

The estimated completion/handover date is 2030

2.2.2 Land Information

Former Tanglin Shopping Centre – 19 Tanglin Road
(Refer to **Appendix 2**)

Net lettable area: 97,370 square feet (Refer to floor plans in **Appendix 3**)

2.2.3 Tenure for Use

Total of up to twenty (20) years.

2.2.4 Base Rent

Waived for up to twenty (20) years.

2.2.5 Service Charge

At market rate to be borne by operator.

2.2.6 Property Tax

To be borne by the operator.

2.2.7 Construction and Design of Theatre

The Theatre will be fully constructed and fitted out by the developer according to MCCY/NAC's design specifications in consultation with consultant, Theatre Projects. **(See Appendix 4)**

2.2.8 Facilities Within the Theatre

The following facilities (not exhaustive) will be provided with the construction of the Theatre:

Front of House

- 1,000 seats over three levels from L4 to L6
- Orchestra Pit (70 to 80 sqm)
- VIP boxes
- VIP Lounges

Back of house and others

- Storage Rooms
- Laundry Rooms
- Dressing Rooms
- Studio (~220 sqm)
- Full loading bay at B3 with a dedicated Theatre service lift (Length: 5.5m Breadth: 2.6m Height 3.7m and holds up to 15 tonne)

2.3 OPERATOR'S OBLIGATION

2.3.1 Cyclical Asset Maintenance and / or upgrade - Recurring Capex

Operator must, or upon NAC's notice or direction, carry out cyclical asset maintenance and/or upgrade for the theatre to uphold a best-in-class theatre going experience for audiences for example, replacement of carpeting, mechanical systems and equipment due to wear and tear. The list is not exhaustive.

2.3.2 Fitting Out (Back of House)

The operator may carry out fitting out works to customise the ancillary spaces within the back of house. For example, office, pantry and storage. All related fit-out costs of such nature will be borne by the operator in full.

3. TERMS AND CONDITIONS OF EOI

3.1 CONDITIONS OF THE PROPERTY

3.1.1 The Theatre is to be let out on an "as is where is" basis subject to all easements and rights (if any) subsisting thereon but without any obligation on the part of the NAC to define the same. Each applicant shall in any event be deemed to have applied with full knowledge and notice of the state, nature and conditions of the Theatre.

3.1.2 Applicants are required to ascertain the exact and detailed conditions and requirements of all relevant public authorities/Public Utility Licensees in respect of the proposed use of the Theatre and shall at their own cost and expense observe and comply with the same.

3.1.3 The layout plans of the Theatre are attached only as a guide. All aspects of the plans, details, guidelines, dimensions, descriptions and proposals given in these plans are subject to deletions, alterations, amendments, variations, and revisions without prior notice. Applicants should determine the internal layout of the Theatre based on the actual layout on site (where applicable).

3.1.4 Applicants shall assume that plans or drawings that are not included in this EOI are deemed not available as it is the responsibility of the successful applicant to appoint professional consultant(s), at its own cost, to produce the necessary plans or drawings for submission to the relevant government authorities (where applicable).

3.1.5 Save as otherwise provided in the lease agreement and the operator agreement to be executed by the NAC and the successful applicant ("SDI's Lease Agreement" and "SDI's Operator Agreement" respectively), no error, omission or mis-statement in this EOI or Stage 2 (whether affecting the area of the Theatre or not) shall invalidate any application submitted, the SDI's Lease Agreement or the SDI's Operator Agreement, nor shall the same discharge the successful applicant from any of its obligations (whether under the SDI's Lease Agreement, the SDI's Operator Agreement, at law or in equity).

3.1.6 Each applicant shall be taken to have read and shall be bound with full notice and knowledge of the contents of this EOI and any plans, drawings, reports and other documents referred to, mentioned in, appended or annexed to the same, made by the NAC prior to the Closing Date (as defined in Section 6). All references herein to this EOI shall be deemed to include such documents as added to, varied or amended as aforesaid.

3.2 ACCEPTANCE OF APPLICATION

3.2.1 The NAC reserves the right at any time to withdraw this EOI without being liable for any costs, damages, losses, fees, charges, expenses or compensation of any nature whatsoever.

3.2.2 The NAC does not bind itself to accept the whole, or part of any application. All costs and expenses incurred in connection with any application shall be borne by the applicant.

3.2.3 Upon evaluation, in accordance with the criteria and method set out in Section 5, all applicants will be informed of the outcome of their applications via email. Only shortlisted applicants will be invited to apply for Stage 2. More details will be provided at a later date to those shortlisted.

3.3 VALIDITY PERIOD

3.3.1 EOI applications submitted shall remain valid for acceptance by the NAC for the period ("Validity Period") of one hundred and eighty (180) calendar days commencing on the Closing Date.

3.3.2 Applicants are not allowed to withdraw their EOI applications after the Closing Date.

3.3.3 Notwithstanding that the NAC has issued notices to the shortlisted applicant(s) to participate in Stage 2, EOI applications from all other applicants shall remain open and valid till the end of the Validity Period.

3.4 PROOF OF INCOME

Applicants are required to submit as proof of income and financial status, the following documents:

3.4.1 The applicant's financial statements for the last three (3) years (including but not limited to profit and loss accounts, balance sheets and cash flow statements).

3.5 CLARIFICATION FROM APPLICANTS

3.5.1 In the event that the NAC seeks clarification from an applicant on any aspect of its application, the applicant shall provide full and comprehensive written response within seven (7) working days ("stipulated time") after the date of such written request(s) from the NAC. The NAC reserves the right to disregard any response received after the stipulated time, regardless of the cause of the delay.

3.6 DISQUALIFICATION OF EOI

3.6.1 All applications shall be submitted in accordance with this EOI. Any attempt to not adhere to the terms and conditions of this EOI is liable to be rejected. In consideration of the applicant agreeing to abide by these instructions and the terms and conditions in this EOI, NAC shall evaluate the applications fairly and in accordance with this EOI.

3.7 GOVERNING LAW AND DISPUTE RESOLUTION

3.7.1 This EOI is subject to, governed by and interpreted in accordance with the laws of the Republic of Singapore.

3.7.2 Applicants agree to submit to the jurisdiction of the courts of the Republic of Singapore and agree that the courts of Singapore shall have exclusive jurisdiction to settle any Dispute

3.7.3 Neither prior escalation of the Dispute under Section 3.8 nor prior reference of the Dispute to mediation under Section 3.9 shall be a condition precedent to the reference of the Dispute to litigation by any Party. Further, any such escalation or reference shall not affect any Party's right to refer the Dispute to litigation forthwith.

3.8 ESCALATION OF DISPUTES

3.8.1 In the event of any dispute arising out of or relating to this EOI (a "Dispute"), unless otherwise expressly provided in this Agreement, the parties to the Dispute must refer it to a senior officer of each party (each, an "Officer", collectively "Officers") who shall negotiate in good faith with a view to resolution of such Dispute.

3.8.2 If such Dispute is not resolved by agreement between the Officers within thirty (30) days after the date of referral of the Dispute to the Officers, any party to the Dispute may proceed to give the other party written notice for mediation as contemplated in Section 3.9.

3.9 DISPUTE RESOLUTION BY MEDIATION

3.9.1 In the event of any Dispute and subject to Section 3.8, the applicants must make reasonable efforts to resolve the same through mediation in accordance with the mediation rules of the Singapore Mediation Centre and this Section 3.9. The applicants shall be deemed to have made reasonable efforts in accordance with this Section 3.9.1 if they have gone through at least one mediation session at the Singapore Mediation Centre.

3.9.2 Applicants who receive a written notice for mediation must consent and participate in the mediation process in accordance with this Section 3.9.2.

3.9.3 The mediation session is to commence no later than ninety (90) calendar days from the date of the written notice of mediation.

4. EOI BRIEF

4.1 SCOPE OF THE OPERATOR ROLE

The operator will be responsible for the following:

4.1.1 ARTISTIC DIRECTION AND PROGRAMMING

Develop and deliver a world-class programme line-up reflecting both international excellence and Singapore's cultural identity. This includes presenting local arts groups annually, facilitating international artistic exchanges, and maintaining venue utilisation of:

a) Best efforts of 65% of calendar days in year 1
b) At least 65% of calendar days in steady state from year 2 onwards.

The operator must articulate a coherent multi-year artistic vision that balances with commercial viability. The Operator is required to work closely with NAC on the programming for the Theatre. This includes seeking NAC's inputs and clearance for its proposed programme line-up at least one year in advance.

The Operator must offer differentiated pricing for venue hires by non-profit arts groups.

The Operator must obtain the necessary licence(s) and permit(s) required from all relevant authorities to stage shows in Singapore, including the Infocomm Media Development Authority (IMDA) and Public Entertainment Licence Unit (PELU) of the Singapore Police Force (SPF).

4.1.2 VENUE MANAGEMENT

Manage the Theatre to international standards, including but not limited to covering front-of-house services, technical production support, cyclical & facilities maintenance, and health & safety compliance. The operator must develop a differentiated pricing tiering to cater for local non-profit arts companies and manage bookings for all spaces, including but not limited to food and beverage ("F&B") and venue hire.

4.1.3 FINANCIAL SUSTAINABILITY

Develop a diversified revenue model - spanning areas including but not limited to box office, venue hire, F&B, and sponsorship to achieve financial sustainability.

4.1.4 LOCAL ARTS ECOSYSTEM DEVELOPMENT

Actively invest in Singapore's performing arts ecosystem such as through residency programmes, mentorship, co-production partnerships, and affordable access to rehearsal and development spaces. The operator is expected to create jobs for the local arts ecosystem and leverage its international profile and networks to create meaningful opportunities for local artists to engage with global counterparts and audiences.

4.1.5 INTERNATIONAL NETWORK DEVELOPMENT

Actively attract high-quality international acts through a pipeline of programming strategies and established global networks. The operator is expected to leverage international networks and build partnerships that enhance Singapore's standing as a premier destination for world-class performing arts.

4.2 PROSPECTIVE APPLICANTS

4.2.1 NAC welcomes applications from venue operators, arts organisations, cultural institutions and other entities with a strong track record in the performing arts sector. Applications may be submitted by a single entity, joint venture or a consortium.

4.2.2 Applicants who can demonstrate the following will be preferred:

- A demonstrated track record in the arts scene;
- Experience in community engagement and placemaking;
- Financial capacity and experience to manage and operate a theatre of this scale.

4.2.3 Applicants who do not meet all of the above but can demonstrate a compelling case for their suitability are encouraged to apply.

4.2.4 All applicants must meet the eligibility criteria in Section 5.1 regardless.

5. ELIGIBILITY AND EVALUATION CRITERIA FOR EOI

5.1 ELIGIBILITY REQUREMENTS

5.1.1 PRIMARY OPERATOR QUALIFICATION

Applicants must demonstrate relevant experience and capability in performing arts, venue management, arts programming, or related fields. This includes both local and international companies.

International applicants must have a local arts partner or partners - be it through a joint venture, consortium **or** through programming. Applicants are encouraged to explore potential local arts partner(s) early, as this will be a mandatory requirement at Stage 2.

To ensure more local arts groups have opportunities to manage presentation spaces, local applicants must not be operating a presentation space supported through the Community Sports Facilities Scheme (CSFS) at the time of submission.

5.1.2 REQUIREMENTS FOR LOCAL ARTS PROGRAMMING PARTNERS

The Local Arts Programming Partner(s) must hold an official status or role within the organization such as "Resident Arts Group" and/or have an official role in shaping the artistic direction of the local programming. The partner arts company cannot function solely as a venue hirer. In stage 2, the formal appointment of the Local Arts Programming Partner must be submitted with Memorandum of Understanding (MOUs).

The Local Arts Programming Partner(s) must fulfil the following requirements:

- A locally registered arts company
- Preferably has performing arts as artform, OR has presented major performing arts productions
- Is well established in the local arts scene (established at least 10 years)

5.1.3 JOINT VENTURE OR CONSORTIUM STRUCTURE

Applicants may submit their EOI as a single entity, a joint venture, or a consortium. Where a joint venture or consortium is proposed, applicants should provide details of the proposed arrangement, including but not limited to the legal relationship among the members, and the roles and responsibilities of each member.

All applicants will be required to submit details of their joint venture or consortium (where applicable) in Stage 2. Such joint ventures or consortiums may include programmes or collaborations, with a

locally registered arts company that meets the qualifying criteria set out in 5.1.1. and 5.1.2.

For international applicants, you may reach out to NAC if you need a list of the local arts companies you can approach.

5.1.4 JOINT VENTURE AND CONSORTIUM REQUIREMENTS

For applicants pursuing a joint venture or consortium arrangement, there are some requirements that should be considered:

- The locally registered arts company/companies must own or co-invest in at least 30% of the joint venture or consortium. All members must demonstrate financial health.
- All members must be well established in performing arts management and operations within their local arts scene
- The local arts company must fulfil all requirements in Section 5.1.2
- All applicants must be registered as a single entity in ACRA or Registry of Societies (ROS) for Stage 2 submission

5.1.5 FINANCIAL CAPABILITY

Applicants must demonstrate financial capability to manage operational budgets of similar scale, supported by audited financial statements of their respective companies or venues (whichever is applicable), for the past three years.

5.1.6 RELEVANT EXPERIENCE

Applicants must demonstrate a track record in one or more of the following areas: performing arts venue management, arts programming and presentation, cultural facility development, or hospitality and events management of a comparable scale.

Experience may be drawn from any country and does not need to be specific to Singapore's performing arts landscape, though familiarity with the local context will be viewed favourably.

5.1.7 THEATRE UTILISATION BY LOCAL ARTS GROUPS

The applicant must allocate at least 30% of calendar days of the actual overall venue utilisation in a year in total to at least 4 local arts groups (inclusive of the local arts programming partner(s)). This should be achieved through a combination of programming with local partners and / or through venue hire.

For example, if the actual overall venue utilisation in a year is 65% of calendar days (i.e. 65% x 365 days = 238 days), the applicant must

allocate at least 30% of the actual overall venue utilisation in a year for at least 4 local arts groups (i.e. 30% x 238 days = 71.4 days).

5.2 DISQUALIFICATION CRITERIA

Applications will be disqualified if the applicant(s):

- Have been debarred from public sector contracts for any line of business
- Is bankrupt and/or has any pending material litigation (whether in Singapore or elsewhere) that could affect the applicant's ability to fulfil the operator role
- Owes monies to NAC, including but not limited to outstanding invoices, grants to be returned, or other government receivables
- Did not submit all the documents or information stated in Sections 6.4 and 6.5

5.3 EVALUATION CRITERIA

5.3.1 Shortlisting of applicants will be based on the evaluation criteria stated in **Appendix 5**. In general, applications will be assessed across the following areas:

BUSINESS PROPOSAL

5.3.2 VISION AND CONCEPT

The applicant's proposal should articulate a meaningful vision to position the Theatre as a world class performing arts destination, showcasing excellent and innovative productions, and providing quality hospitality for every guest. The objective would be to position Singapore as the destination for best-in-class local and international productions.

5.3.3 DEVELOPMENT OF LOCAL ARTS ECOSYSTEM

Applicant must submit a plan that demonstrates commitment to develop the local arts ecosystem, for example, local festivals or co-productions or residency programmes or local casting within productions or technical crew development - the list is not exhaustive.

The applicant's plan should show the number of jobs and roles that will be created and the position that the Theatre will play in the value chain for the local performing arts sector.

5.3.4 STRATEGIES TO BRING IN HIGH-QUALITY INTERNATIONAL ACTS

The applicant's proposal should outline clear strategies and demonstrate the strength of their existing networks to attract high-quality international acts on a yearly basis. This may be supported by evidence such as award recognition from renowned institutions or a track record of world-acclaimed productions.

5.3.5 FINANCIAL CAPABILITY AND BUSINESS MODEL

The applicant's proposal must provide a detailed business plan with clear indications of financial sustainability over the first seven (7) years of the twenty (20) years tenure.

TRACK RECORD AND EXPERIENCE

5.3.6 COMPANY TRACK RECORD AND KEY PERSONNEL EXPERIENCE

The applicant will be required to provide their track record in arts and venue management and /or programming performing arts venues of comparable scale, and the experience of at least three (3) key personnel.

5.3.7 PAST COLLABORATIONS / PRODUCTIONS

The applicant should list the number of collaborations / productions with both local (Singapore) and/ or international arts groups over the past three (3) years.

5.4 STAGE 2

5.4.1 Shortlisted organisations will be invited to participate in Stage 2 where they will be required to submit a detailed business proposal for evaluation.

5.5 SUCCESSFUL APPLICANTS

5.5.1 Local applicants successfully appointed by NAC as the operator pursuant to this EOI Stage 1 or Stage 2 are not permitted to concurrently occupy the following space:

(a) a NAC arts housing space.

The operator must vacate the space in (a) and return the space to NAC upon commencement of the SDI's Lease Agreement, or at such other date as NAC may deem necessary in its sole discretion.

5.6 NAC RIGHTS

5.6.1 NAC reserves the right not to shortlist any applicant from this open EOI process for Stage 2.

5.6.2 NAC reserves the right to determine the eligibility of any application at its sole discretion.

5.6.3 NAC reserves the right to shortlist, interview and seek clarification from any applicant at its sole discretion.

5.6.4 In the event that NAC determines that the EOI submissions are of sufficient detail to support a direct appointment, NAC reserves the right to proceed at its own discretion without convening a Stage 2.

5.6.5 This EOI does not constitute an offer or any equivalent commitment from NAC, and NAC reserves the right to modify the terms and conditions of this EOI or cancel this EOI process at its sole discretion.

6. EOI SUBMISSION INSTRUCTIONS

6.1 SUBMISSION DEADLINE

6.1.1 All EOI submissions must be submitted electronically via FormSG (go.gov.sg/theatreoperator) by **17 Nov 2026, 1 PM (Singapore Time)**. Late submissions will not be accepted.

6.2 EOI BRIEF

6.2.1 An EOI brief will be conducted both in person and virtual via Teams platform on **29 Sep 2026 at 5pm, Singapore Time**. Interested applicants may register for the briefing at (go.gov.sg/tteoibrief).

6.3 GENERAL INSTRUCTIONS

6.3.1 Please complete all sections of the online form and submit the components as set out in Sections 6.4 and 6.5. Applicants are encouraged to prepare all required information stated in Sections 6.4 and 6.5 before starting on the application. The application on FormSG will need to be completed in one sitting. NAC reserves the right to disqualify any incomplete EOI applications

6.3.2 Each applicant is allowed to submit only one (1) application. The applicant shall not, whether directly or indirectly by itself, agent or in any other way, submit more than one (1) application for the Theatre. NAC reserves the right to disqualify the said applicant and all its applications.

6.4 ADMINISTRATIVE DOCUMENTS

All applicants are to submit the following documents together with their FormSG, the EOI Submission Form **(Appendix 6)** and EOI proposal, if any:

- Latest ACRA business / ROS profile (retrieved within three months from application date) of all participating entities.

  (*To note for applicants who are planning on a joint venture or consortium will only need to submit the ACRA / ROS of all parties involved.)*

- For International Companies, to produce a proof of business and/or company profile (or the equivalent), including but not limited to details of key officers and shareholders, as recognised in the country of origin.
- Financial statements of last three (3) years
- Signed letter of Authorisation for personnel making the EOI application on behalf of company
- CV or Biography of at least three (3) key personnels
- Any other supporting documents as may be required by NAC and notified to applicants from time to time.

6.5 EOI SUBMISSION REQUIREMENTS

Applicants must complete all sections of the EOI Submission Form (refer to **Appendix 6**):

Section A - Business Proposal

- Vision and Concept
- Strategies to support and benefit the local arts ecosystem
- Strategies to bring in high-quality international acts
- Financial capability and business model

Section B - Track record and Experience

- Company track record and key personnel experience
- Past collaboration with local / international companies or partners

6.6 CONTACT

For general enquiries about this EOI, please contact:

National Arts Council

(1) Mr. Steven Cheong
Email: Steven_CHEONG@nac.gov.sg

(2) Ms Cheryl Chng
Email: Cheryl_CHNG_from.TP@nac.gov.sg

(3) Mr. Kenneth Tay
Email: Kenneth_TAY@nac.gov.sg

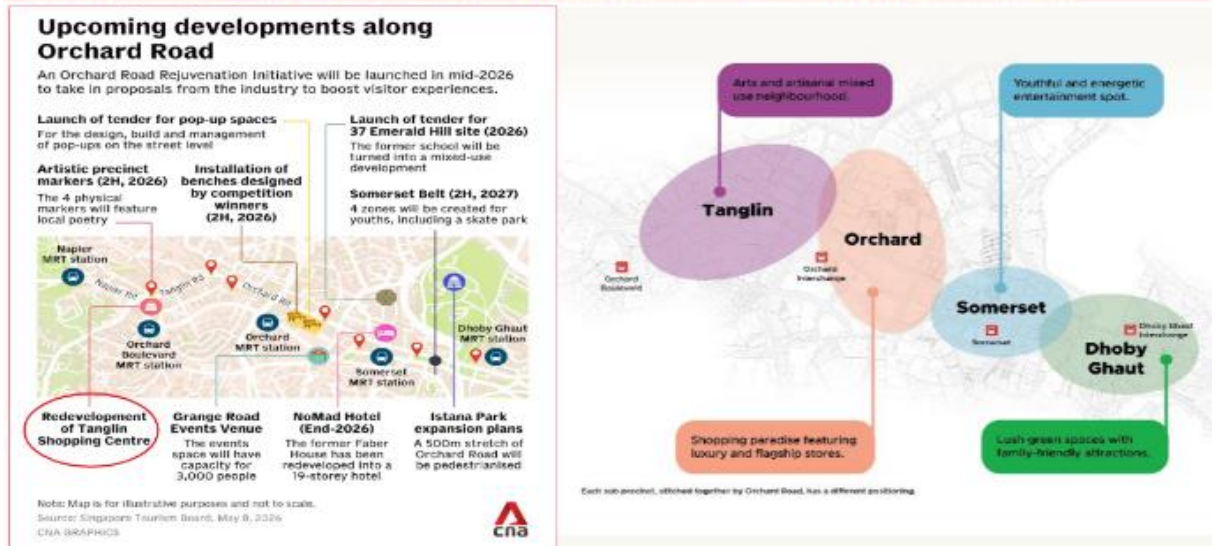
IMPORTANT NOTICE: This EOI package is issued for information and preliminary assessment purposes only. Detailed terms and conditions will be provided in the formal tender documentation to shortlisted respondents. NAC reserves the right to modify any aspect of this process.

APPENDICES

Appendix 1

About Tanglin

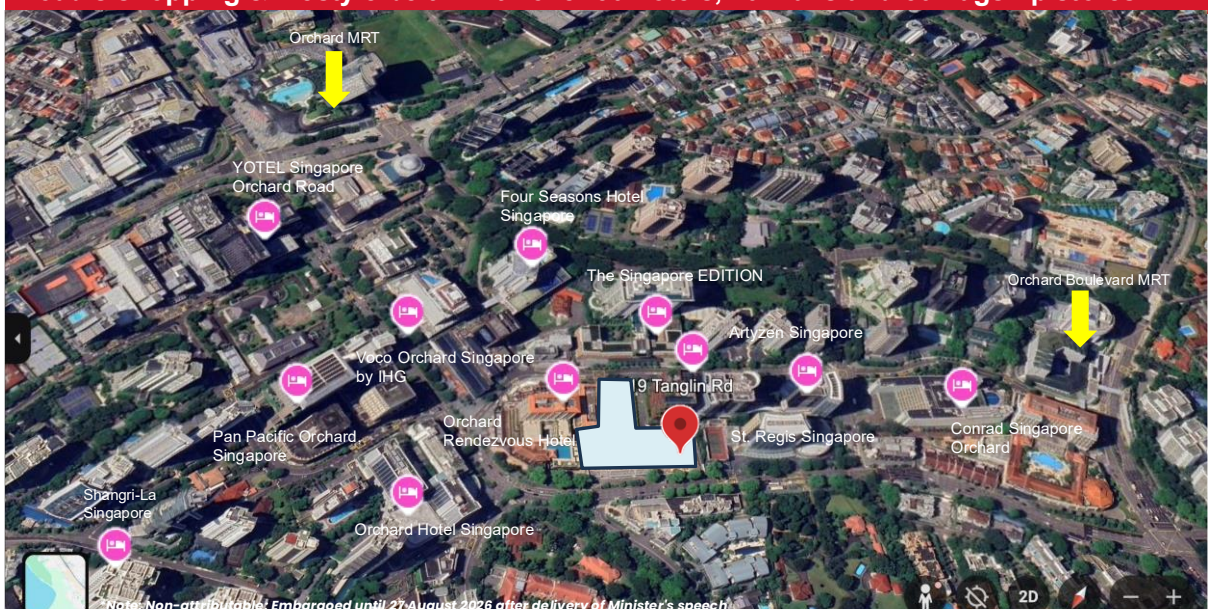
In URA & STB's masterplan for Orchard Rd, Tanglin has been designated an "Arts & Artisanal Mixed Use Neighbourhood" with arts-related concepts in development.



Appendix 2

Location of the development

Centrally located with a significant addressable market, it is integrated into Orchard Road's shopping & lifestyle belt – with over 30 hotels, 40 malls and 50 flagship stores.



Note: Non-attributable; Embargoed until 27 August 2026 after delivery of Minister's speech

Façade of the development (from Cuscaden Road)

Artist Impressions of the landscape terraces and amphitheatre

13

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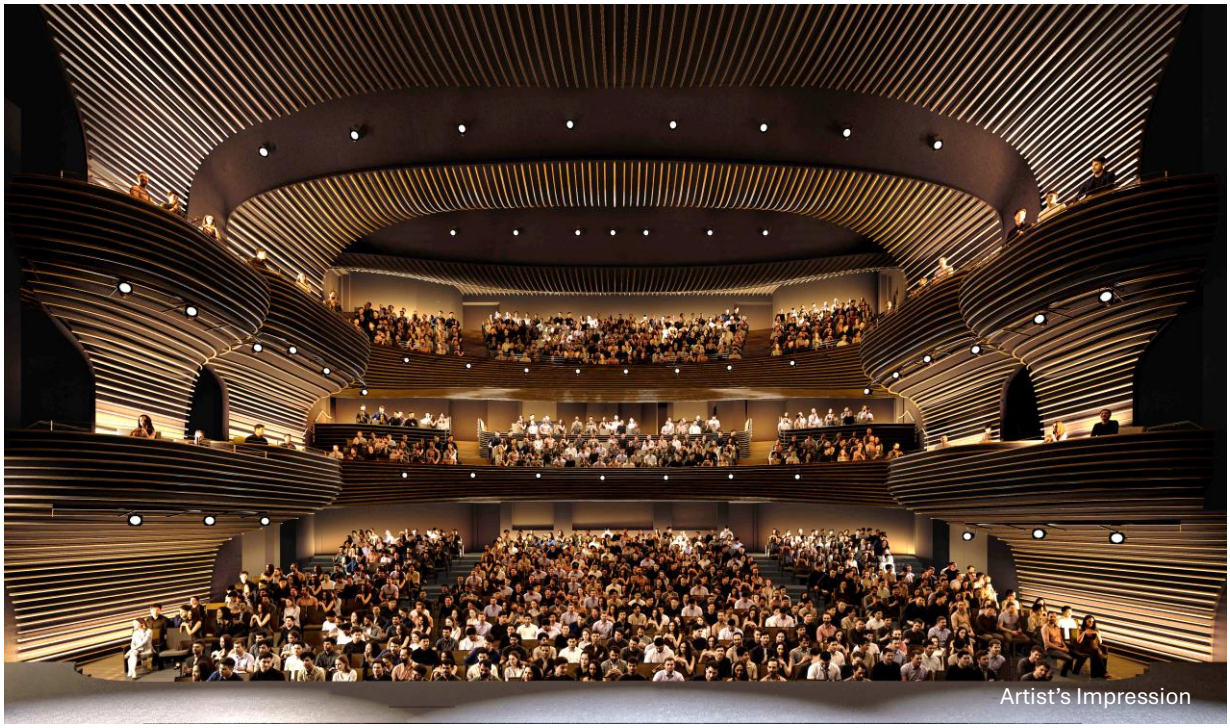
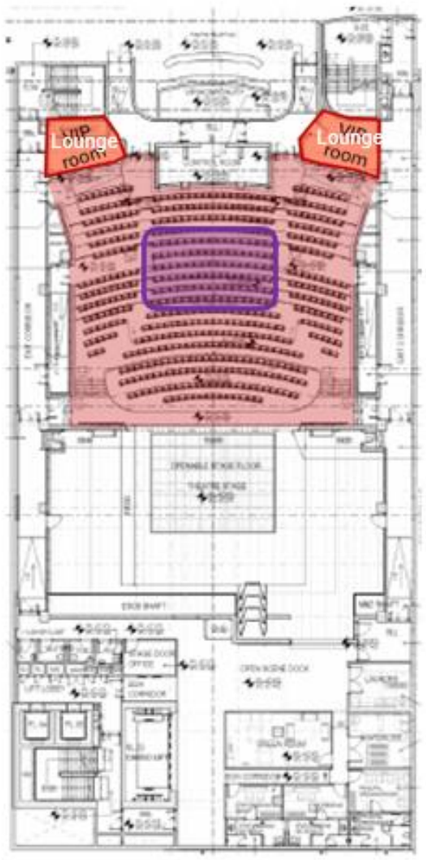
Entrance of the development (from Tanglin Road) and other artist impressions

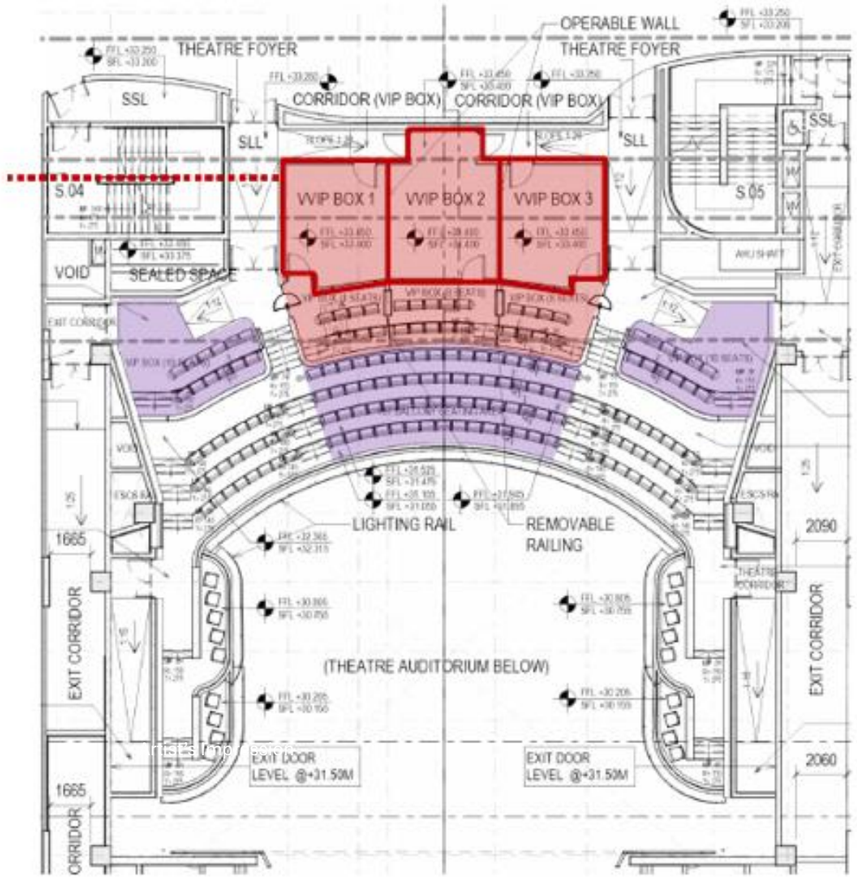


Disclaimer: Visual representations, models and illustrations, photographs, art renderings and other graphic representations and references are intended to portray only artistic impressions of the project and cannot be regarded as representations of fact. Floor areas are approximate measurements and subject to final survey. All information, specifications, renderings, visual representations and plans are current at the time of publication and are subject to change as may be required by us and/or the competent authorities and shall not be regarded as statements or representations of fact.



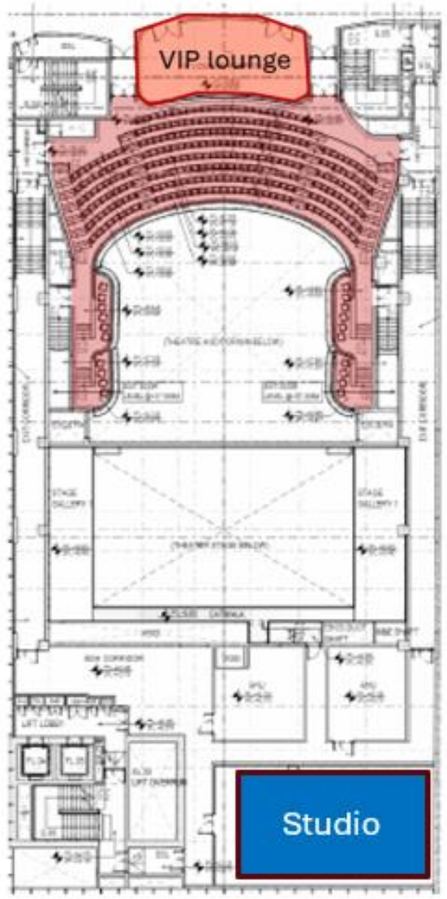
LEVEL 4 - STALL

Fixed Standard Seat	: 415
Fixed VIP Seat	: 110
Total No of Seat	**: 525**



LEVEL 5 - 1ST BALCONY

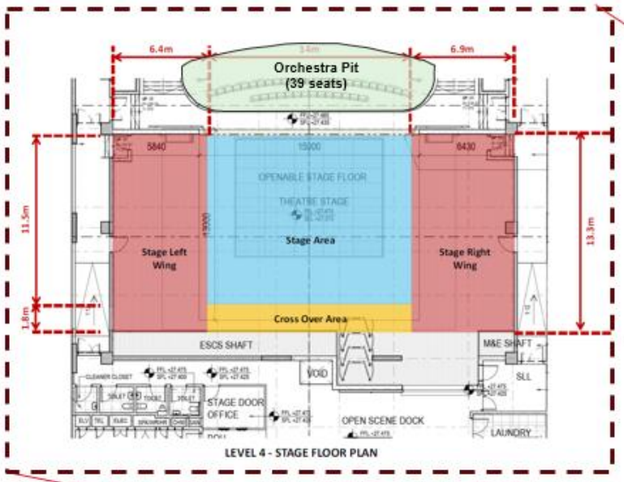
Fixed Standard Seat	: 48
Fixed VIP Seat	: 116
Loose Seat	: 22
Total No of Seat	**: 186**

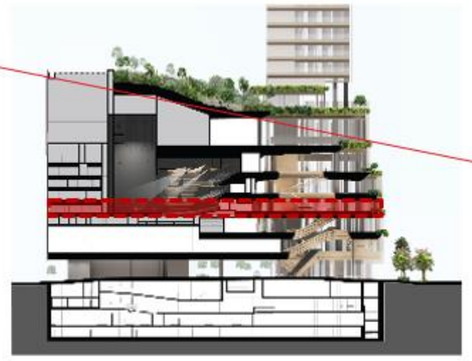


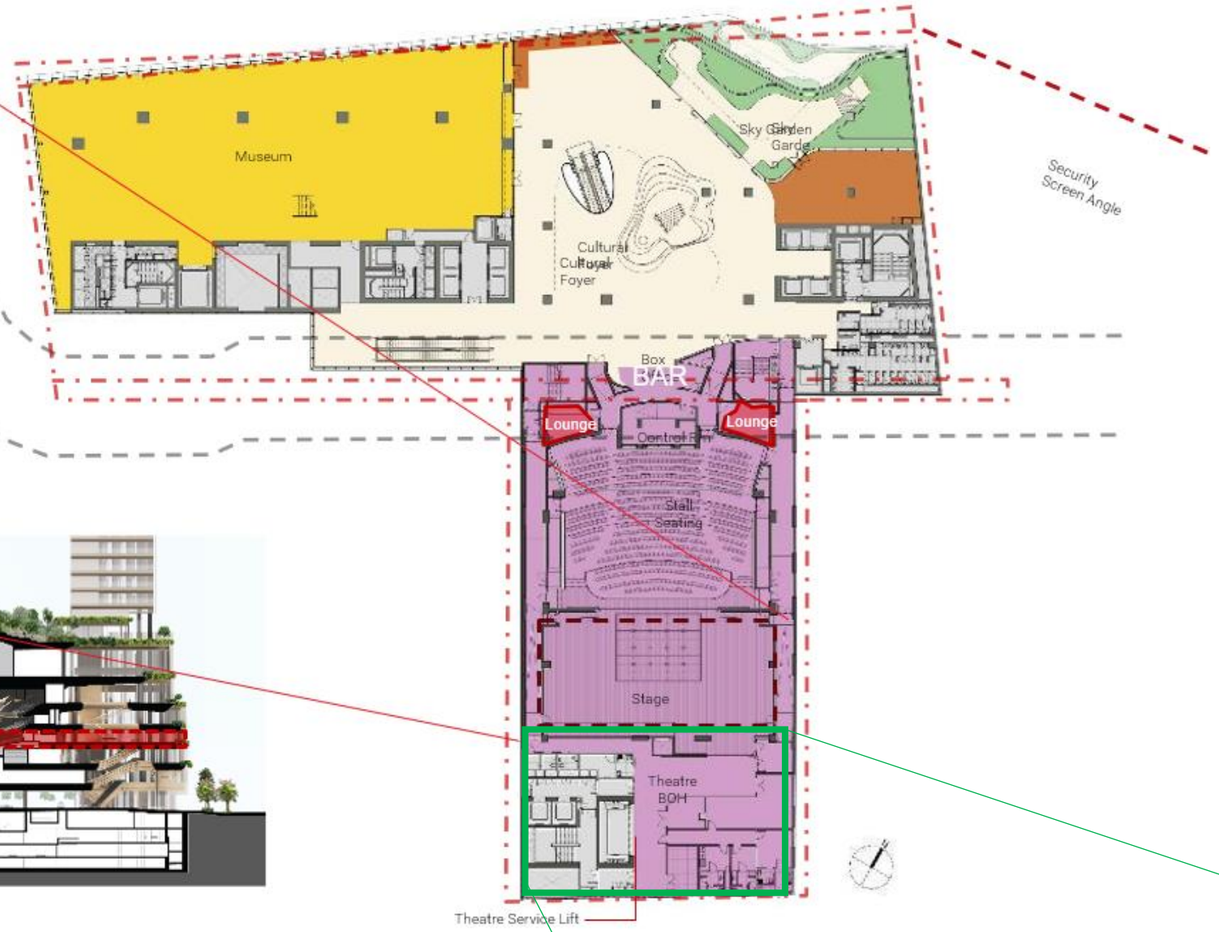
LEVEL 6 - 2ND BALCONY

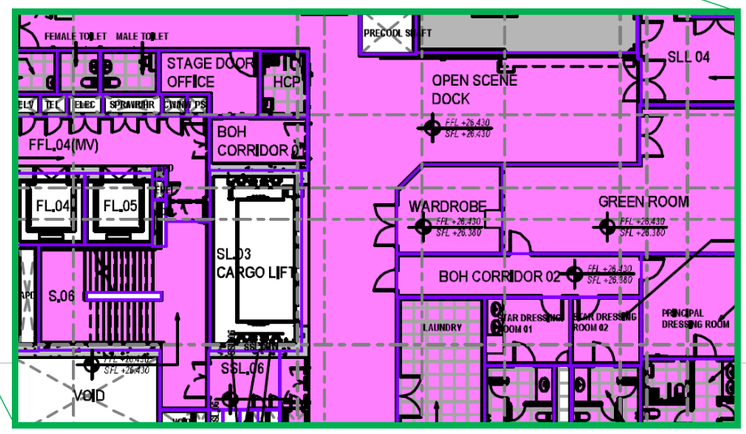
Fixed Standard Seat	: 290
Total No of Seat	**: 290**

Level 4 – Stalls, Stage Dimensions and Back of House

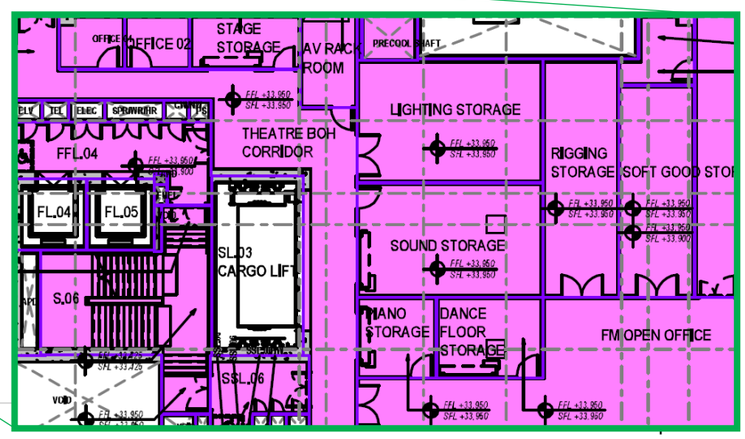








Level 5 – 1st Balcony and Back of House



Level 6 – 2nd Balcony and Studio

Level 7 – Back of House and Sky Garden

Level 8 – Amphitheatre

Basement 3 – Loading/Unloading

Model not drawn to scale. The plans are subjected to change as may be required by relevant authorities. All areas and measurements stated herein as approximate and subject to final survey.

Performance Narrative
Performance Sound, Video, and Communications

SECTION	ITEM	MAKE	MODEL	UNIT	QUANTITY	DESCRIPTION
2.1 PERFORMANCE LOUDSPEAKER SYSTEM						
A	Main Loudspeaker Arrays Left/Center/Right	RIDER FRIENDLY		System	3	(5) main loudspeaker arrays comprised of 2-way passive loudspeaker cabinets with 381 mm (15") low frequency drivers and 76.2 mm (3") high frequency drivers will be suspended across the proscenium from the forestage grid iron via manufacturer rigging frames providing low and high frequency coverage to the majority of the seated audience.
B	Main Subwoofer Arrays			System	2	(4) main subwoofer arrays comprised of high power, dual 457.2 mm (18") low frequency drivers will be suspended across the proscenium and behind the main loudspeaker arrays from the forestage grid iron via manufacturer rigging frames and will extended the frequency range of the loudspeaker system down to 25 Hz.
C	Fill and Delay Loudspeakers			Each	20	2-way passive loudspeakers with 203.2 mm (8") low frequency drivers and 38.1 mm (1.5") high frequency drivers will be deployed as front fill loudspeakers, under balcony fill loudspeakers, and balcony delay loudspeakers. Front fill loudspeakers will be architecturally integrated into the face of the stage and will provide high-frequency coverage to areas of the audience not covered by the main arrays. Under balcony fill loudspeakers will be suspended from the ceiling of the balcony overhang via the appropriate manufacturer u-bracket and provide high frequency coverage to areas of the audience where the balcony overhang shadows the seats from the main arrays. Balcony delay loudspeakers will be suspended from secondary steel positions via the manufacturer u-bracket and provide coverage to audience seats in the upper balcony not covered by the main arrays.
E	Stage Monitor Loudspeakers			Each	4	2-way passive deployable loudspeaker with 304.8 mm (12") low frequency drivers and 76.2 mm (3") high frequency drivers will be available as portable, deployable stage monitoring loudspeakers. The loudspeakers will connect to various loudspeaker patch points around the stage.
F	Amplifiers, 4 x 2600 W			Each	9	4 X 2600 W / channel networked amplified controllers will be utilized to drive the main loudspeaker arrays, subwoofer arrays, and stage monitors at full capacity. Amplifiers will be installed in equipment racks (Section 2.16 - A) in a main audiovisual rack room. Digital inputs will be utilized to provide the most pristine signal to amplifier inputs.
2.2 WIRELESS MICROPHONES						
A	16-Channel True Diversity Digital Wireless Microphone System	RIDER FRIENDLY		System	1	(16) channels of digital wireless microphones will be available for input into the audiovisual system. Wireless microphones may be installed in the main audiovisual equipment racks (Section 2.16-A) or may be in a portable equipment rack for choice of deployment around stage. Wireless microphones will be networked and connected to an antenna distribution system which will enable for connection of any additional future temporary or permanent wireless microphone channels. Handheld transmitters with cardioid capsule microphones and body pack transmitters with theatrical style lavalier microphones will be provided for flexible use.
B	8-Channel Advanced Digital In-Ear Monitor System			System	1	(8) channels of digital wireless In-Ear Monitors (IEM) will be available for use with the audio monitoring system. Wireless IEM Transmitters may be installed in the main audiovisual equipment racks (Section 2.16-A) or may be in a portable equipment rack for deployment around stage. Wireless IEM transmitters will be networked to allow for remote management and monitoring and connected to an antenna combiner which will allow for the deployment of a single antenna at the stage. Bodypack diversity receivers will be provided for use with the system.
C	Generic In-Ear Monitor Earphones			Each	8	Generic In-Ear Monitoring earphones with replaceable eartips for use with the In-Ear Monitoring system.
2.3 SOUND CONSOLES						
A	56-Input, 56-Output Front of House Digital Sound Console Package	RIDER FRIENDLY		System	1	A professional, industry standard digital sound console enabled with 72-input channels, 36 auxiliary bus, LCR master buss, 12 x 12 full processing matrix will be provided for Front of House mixing applications. A compatible digital stage input box with fiber-optic connections will be installed in the main audiovisual rack. The console will connect to the installed digital stage box and the stage monitor console and its portable stage box via installed fiber optic cabling. The console will integrate into the immersive sound system processor for flexible control.
B	56-Iinput, 56-Out Stage Monitor Digital Sound Console Package			System	1	A professional, industry standard digital sound console enabled with 72-input channels, 36 auxiliary bus, LCR master buss, 12 x 12 full processing matrix will be provided for stage monitor mixing applications. A compatible digital stage input box with fiber-optic connections will be installed in a portable equipment rack. The console and stage box will connect to each other with loose fiber optic cabling and to the Front of House console and installed stage box via installed fiber optic cabling.
2.4 CONTROL SYSTEMS AND DIGITAL SIGNAL PROCESSORS						
A	Audiovisual Control Processor and Peripherals			System	1	A dedicated audio and control processor with digital and analog audio inputs will allow for flexible use and routing of signals. The audio processor will integrate into the overall audiovisual system and allow for users of different technical skill level to interface and utilize various functions of the audiovisual system like utilizing wireless microphones, powering on or off the projection system, routing video sources, and routing audio sources to and from back of house and front of house spaces. The system will interface with the production intercom to allow for paging over all areas of the venues which contain audio outputs. The processor will also be responsible for controlling, managing, and configuring networked video end points.
2.5 VIDEO PROJECTION						
-	Main Projection and Presentation System	RIDER FRIENDLY		System	1	A primary projection system compromised of an appropriately sized projector and projection screen will be permanently installed to allow for easy presentation of visual materials. The projector may be suspended from the balcony railing, secondary steel like catwalks, or placed in a projection or control booth. It will be integrated into the audiovisual system to allow for control over power, video source selection, and other applicable controls. An appropriate lens will be specified with the projector. A motorized projection screen will be integrated at or behind the proscenium. It may be attached to a line set or integrated into the proscenium opening. It will connect to the audiovisual system via an extra low voltage connection to allow for remote deployment.
2.6 VIDEO CONTENT DISTRIUBTION						
A	Networked Video Encoder, Decoder, and Control System	INDUSTRY STANDARD		System	1	Some video content will be transported utilizing networked video encoders or decoders. These codecs will interface with the overall audiovisual control system (Section 2.4-A). Codecs may be loose equipment for deployment and some may be racked in equipment racks or attached to the back of side of displays permanently affixed to walls or other architectural features.
2.7 CAMERAS						
A	4K Pan, Tilt, and Zoom Networked Cameras	INDUSTRY STANDARD		System	3	(3) Pan, Tilt, and Zoom 4k cameras will be permanently installed in and around the theatre in strategically located positions. This camera system will include necessary peripherals like distribution amplifiers for routing to multiple destinations, dedicated capture cards for on demand filming, and any mounts or other accessories required for attaching the cameras to the structure or balcony railing. The cameras will interface with the AV control system (Section 2.4-A) for basic control like position recall and record enable.
B	Low Light Stage Manager			System	1	A wide angle low light camera will be mounted in the center of the room with an infrared emitter for to allow technical staff the ability to see the entire stage under multiple lighting conditions. The camera will be specified with necessary peripherals like distribution amplifiers, capture cards, and articulating mounts.
2.8 BROADCAST						
A	4 M/E 4k Production Video Switcher System	INDUSTRY STANDARD		System	1	A 4K capable, 4 M/E enabled live production switcher will enable high quality, video switching and routing, whether being used for streaming and broadcast applications or live image magnification. The system will included a 24-input SDI production switcher, control surface, dedicated capture cards for recording isolated outputs, and a simple, dedicated computer for streaming or broadcast applications and control over the production switcher equipment.
2.9 DISPLAYS						

SECTION	ITEM	MAKE	MODEL	UNIT	QUANTITY	DESCRIPTION
A	24-hour 4k Commercial 2159 mm (85") Diagonal Display with mount and decoder	INDUSTRY STANDARD		System	TBD	2159 mm (85") 16:9 24/7 ultra-high definition displays will located in lobbies and back of house areas where appropriate. They will be paired with slim set or inset wall mounts pending conditions at selected locations. Each display will be accompanied by a custom connection panel which will allow for the screens to receive video content via networked decoders attached to the back of the display, and to integrate the displays into the audiovisual control system via LAN connections.
2.11 ASSISTIVE LISTENING SYSTEM						
A	IR-Based Dante Enabled Assistive Listening System with (36) Receivers	INDUSTRY STANDARD		System	1	An IR-based, Dante enabled assistive listening system will be specified to allow for patrons to use devices to better here both amplified and unamplified sounds. The transmitter will be located in the main audiovisual rack and will distribute audio using infrared modulation through emitters attached in a discrete location in the theatre. An appropriate quantity of IR-based receivers, headphones, and induction neck loops will be provided for patrons to use. The assistive listening system will receive a mix of inputs directly from a microphone mounted in the auditorium and direct feeds from other sources like the sound console or video inputs. The audiovisual control system will allow for audio source selection and level control being sent to the assistive listening transmitter.
2.12 COMMUNICATIONS						
A	Networked Production Intercom System with (10) Wireless Users	INDUSTRY STANDARD		System	1	A Dante enabled, wireless production intercom system will enable efficient and clear communication between technical operators, front of house operators, or other relevant parties. The main station will be installed in the main equipment racks and will be connected to networked antennas located in the auditorium and relevant front of house and back of house spaces to ensure that users of the intercom system have unimpeded ability to traverse the venue while staying in communication. The intercom system will also have 2-wire party line connections that terminate to various custom audiovisual connections plates through out the venue. Green rooms and dressing rooms may be equipped with wall-mounted stations. The system will include (10) wireless belt packs and headsets, and additional wired belt packs.
2.15 STANDARD RACK CONFIGURATIONS						
A	Front of House Rack	Multiple	Multiple	System	1	A portable 16RU racks with casters will be equipped with a wired intercom remote station, a playback computer and its necessary peripherals, an audio interface, control system peripherals like a touch screen and audio input plate, a media player, networked video input, locking rack storage, and custom front and rear rack plates for input to and output from the racked equipment.
B	Stage Manager Rack	Multiple	Multiple	System	2	Portable 10RU hand carried racks will be reequipped with a large monitor, dual 7" SDI monitors, remote intercom stations, control system peripherals like a touch screen and audio input plate, and locking rack storage. Multiple racks will be provided to allow for monitoring of audiovisual systems from different positions like the control booth or on stage.
2.16 EMPTY RACKS						
A	44RU Floor Standing Equipment Rack Pre-Configured for Audiovisual	INDUSTRY STANDARD		Each	4 (TBD)	44RU ground supported audiovisual equipment racks will be supplied to provide a location to rack and install audiovisual equipment. Audiovisual racks will come supplied with vertical power distribution, lacing bars, side panels, and various miscellaneous components. Low voltage supply to the audiovisual equipment racks will be terminated directly to in-rack distribution which can interface with the audiovisual control system.
2.17 NETWORK SWITCHES						
A	Intended AV Managed Network Switch with PoE+ RJ45 connections, SFP+ Connections, SFP+ Modules, Shielded CAT6A RJ45 Patch Bays, CAT6A, and Fiber Optic Patch Cables	INDUSTRY STANDARD		System	2	These systems will be comprised of multiple network switches pre-configured to support audiovisual applications and protocol like Dante, AVB, or otherwise. Network switches will include PoE+ RJ45 Ports, SFP+ Ports and Modules, fiber optic cabling, and relegation RJ45 patch cabling, Data patch bays and fiber patch bays will be provided and allow for connection into and out of the audiovisual network. Network switches will be trunked together by fiber optic patch cables.
2.18 100V Loudspeaker System						
A	100V Loudspeaker System	Multiple	Multiple	System	1	High-impedance loudspeakers will be utilized to provide show relay, paging, and background music to relevant front of house and back of house spaces. Networked, high-impedance amplifiers will allow for easy routing of signals to and from the main audiovisual system to drive the 100v loudspeakers.
2.19 DRESSING ROOM AND GREEN ROOMS						
A	Dressing Room Systems	Multiple	Multiple	System	TBC	The dressing rooms will be equipped with high-impedance loudspeakers, wall-mounted displays, and 100v attenuators with priority paging override for level adjustment and paging transmission guarantee.
B	Green Room Systems	Multiple	Multiple	System	TBC	The green rooms will be equipped with high-impedance loudspeakers, wall-mounted displays, and audiovisual control peripherals for selection of audiovisual sources.
2.20 FACEPLATES AND CONNECTION PANELS						
A	Custom PSVC Faceplates	Custom	Custom		Lot	Custom performance, sound, video, and communication plates will be strategically located around the theatre and relevant front of house and back of house spaces for routing signals into and out of the audiovisual system. Plates will be furnished with a variety of industry standard connections such as XLR, NL4 (Speak-On), Ethercon (Locking RJ45), 12-G SDI, and OpitcalCon (Locking Dual LC Fiber Optic Connectors).
B	Custom PSVC Back Boxes	Custom	Custom		Lot	Custom back boxes to support all faceplates will be specified. Back boxes may be flush or surface mounted depending on the project conditions at the location of the connection plate.
C	Custom AV Rack Panels	Custom	Custom		Lot	Custom rack panels will be provided to allow for patching of into and out of the audiovisual system. These panels may include custom loudspeaker patch panels, mixed use panels, or other applications.
2.21 BULK CABLING						
A	Bulk Audiovisual Cabling Package	Multiple	Multiple		Lot	Bulk cabling package will encompass all high quality extra-low voltage cabling required for installation of a functioning audiovisual system. This will include but is not limited to loudspeaker cabling of various sizes, balanced microphone and line level cabling, shielded CAT6A network cable, 75 Ohm 12-G SDI RG6 cabling, 50 OHM RG6 Antenna cabling, single mode and multimode fiber optic cabling. Connectors and terminations for all cabling will be included.
2.22 PATCH BAYS						
A	Audio Patch Bay System	Bittree	Multiple	System	4	Long frame, high density analog audio patch bays will allow for flexible routing of audio signals around the theatre. All audio connections at field plates will terminate first to the audio patch bays. Connections that are typical use case will be "normalled" to optimize efficiency in patching of audio signals. Patch bays will be located in the main audiovisual equipment rack and will be supplied with an appropriate quantity of matching cables and patch cable holders.
B	Mini-Weco Video Patch Bay System	Bittree	Multiple	System	4	Mini-weco 12-G SDI video patch bays will support the routing of video signals around the theatre. Patch bays will be installed in the main audiovisual rack room. All field plate SDI connections will terminate first to mini-weco patch bays. Normalling plugs, mini-weco patch cables, and patch cable holders will be supplied with the patch bays.
C	Fiber-Optic Patch Bay System	Bittree	Multiple	System	1	A fiber optic patch bay system will allow for the routing and connection of single mode and multimode fiber optic connections. Patch bays will be installed in the main audiovisual rack room. Permanently installed rack equipment with fiber optic connects such as the digital stage box (Section 2.3-A) will terminate directly to the fiber optic patch bay for easy connection.
2.24 OTHER LOOSE CABLING						
A	General Loose Audiovisual Cabling for Stage	Multiple	Multiple	System	1	A variety of loose audiovisual cabling will be supplied to connect devices into and out of the audiovisual system.
B	General Loose Network Cabling for Stage	Multiple	Multiple	System	1	A variety of loose networking cabling will be supplied to connect networked or data based devices to the audiovisual system.
C	General Loose Power Cabling for Stage	Multiple	Multiple	System	1	A variety of loose power cabling will be supplied for distribution power around stage to audiovisual devices.

SECTION	ITEM	MAKE	MODEL	UNIT	QUANTITY	DESCRIPTION
2.25 INFRASTRUCTURE						
A	Containment for PSVC Signal and Power Wiring	Multiple	Multiple		Lot	All extra low voltage audiovisual cabling will be distributed through out the venue in rigid EMT conduit pathways. Cabling may spill into cable trays in rack room locations to transport from conduit stub out positions to equipment racks. Cabling may be free run in certain instances, such as when connecting high-impedance loudspeakers in parallel and traversing a drop ceiling. Rigid conduit pathways will ensure the longevity of all extra low voltage cabling and will minimize the introduction of noise-inducing electromagnetic interface.
B	PSVC Power Distribution	Multiple	Multiple		Lot	Power distribution to PSVC devices will commence with a dedicated K-13 rated (minimum) isolation transformer receiving 3-phase power from the main power systems. The isolating transformer will deliver power to panel boards, sub panel boards, company switches, and mechanical interlocks dedicated to supplying PSVC devices. All power supply runs will include a dedicated conductor for a technical ground which shall run direct back to an isolated ground buss bar at panel boards and connect direct to the isolation transformer. Equipment safety grounding shall also include the bonding of all cable pathways and installed audiovisual equipment racks.
2.26 NON-EQUIPMENT DELIVERABLES AND INSTALLATION						
A	Drawings	N/A	N/A		Lot	Selected contractors shall provide shop drawings of final coordinated and verified conditions where audiovisual equipment will be installed and for any custom manufactured components including connection panels, rack plates, or technical furniture. Drawings will ensure accuracy and ensure implementation of design intent.
B	Samples	N/A	N/A		Lot	Selected contractors may provide samples for color or texture matching or for other demonstration of equipment to ensure a coordinate delivery.
C	Additional Items	N/A	N/A		Lot	Selected contractors will be responsible for providing a fully functioning PSVC system that adheres to design intent including any additional items like connectors, digital convertors, mechanical fasteners, consumables, etc..
D	Installation and Termination	N/A	N/A		Lot	Selected contractors will be responsible for the installation of all PSVC equipment and infrastructure and the proper termination of all associated extra low voltage cabling whether on panel, in-rack, or in free air conditions.
E	Project Management	N/A	N/A		Lot	Selected contractors will be responsible for project managing all installation details associated with the PSVC equipment and for coordinating with all other contractors and trades to ensure a successful project delivery.
F	Testing, Commissioning, Inspection, and Handover	N/A	N/A		Lot	Selected contractor will be responsible for testing and demonstrating verification evidence of functioning equipment. For some systems, the selected contractor may be required to engage with the manufacturer for final calibration and verification of the system. Contractor will be required to provide verification reports to consultant and work in collaboration with the consultant to commission the PSVC systems.
G	Operation and Maintenance Manuals	N/A	N/A		Lot	Selected contractor will be responsible for assembling product manuals and custom operating and maintained manuals that document the entire functionality of the PSVC systems.
H	Client Training	N/A	N/A		Lot	Selected contractor will be responsible for providing on-site, in-person training sessions with theatre operators. Contractor will be responsible for scheduling training sessions with operators and covering the operation and maintained of all PSVC subsystems for a minimum total of 16 hours worth of training to be conducted in 4-hour blocks.
J	Spares	Per Manufacturer	Per Manufacturer		Per Manufacturer	Selected contractor may required to provide spare parts at the recommendation of certain manufacturers

SECTION	ITEM	DESCRIPTION	QUANTITY	DIMENSIONS	TRAVEL	SPEED	CAPACITY	STANDARD
UNDERSTAGE EQUIPMENT - FORESTAGE								
2.1	Orchestra Pit Elevator	Orchestra Pit Elevator is located in the forestage area and can be set up for a variety of different performance modes. The elevator travels between stage level and the seating stores. It can form a thrust, flat floor or a sunken orchestra pit level. The platform can be used to support a seating wagon for increased audience capacity.	1	≈70m²	2.7m vertical	0-0.05m/s	7.5kN/m² Static 2.5kN/m² Dynamic	EN 17206
2.3	Orchestra Pit Seating Wagons	The two seating wagons are supported by the orchestra pit elevator. The wagons are manually deployed from their basement storage areas on triple-castors. They carry fixed seating to match the surrounding stalls seats and increase the audience capacity.	2 sets	To match plan dimensions of Orchestra Pit Elevators	N/A	manually moved on castor wheels	5kN/m² Static	N/A
2.4	Orchestra Pit Rail	A set of removable railings used to provide a safety barrier between the audience and the sunken orchestra pit. And can be relocated to the stage edge if desired	Set	≈18m (w) x 0.9m (h)	N/A	N/A	3kN/m horizontal crowd load	N/A
2.5	Wagon Store Acoustic Shutter	A set of sliding wall panels used to separate the orchestra pit and seating wagon storage area during performances when an orchestra pit is used.	Set	≈18m (w) x 1.2m (h)	N/A	N/A	N/A	N/A
UNDERSTAGE EQUIPMENT - STAGE								
2.8	Trappable Floor	The stage floor comprises removable columns and a steel beam structure supporting a number of removable panels to allow the stage to be used in performances involving understage equipment or performer trap doors.	Set see drawings	10m x 8m overall (2 x 1m trap panels)	N/A	N/A	7.5kN/m² Static	N/A

SECTION	ITEM	DESCRIPTION	QUANTITY	DIMENSIONS	TRAVEL	SPEED	CAPACITY	STANDARD
OVERSTAGE EQUIPMENT								
2.9	Powered Flying Bars	The Powered Flying Bars are the main system for raising scenery in the stagehouse. The system consists of high quality winches which are used to raise and lower the bars. The winches are located in an acoustically isolated room and are designed to safely and accurately lift heavy scenic pieces.	50 no. cross stage flybars 4 no. US/DS flybars	17m (w) cross stage 12m (w) US/DS	≈19.6m vertical	0-1.5m/s	650kg	EN 17206
2.10	Electrical Cable Reeler System	Five sets of motorised cable reelers to feed power and data cables from grid level to the overstage flying bars for performance lighting. Reelers are mounted on the grid floor and can be moved, depending on which flybars are to be used.	5 no. sets	≈1m cube	To match vertical flybar travel	0-1m/s	N/A	EN 17206
2.11	Point Hoists	A system of high-speed single-line hoists which are used singley or in groups to lift oddly shaped scenery.	set	≈1m cube	≈26m vertical	0-1.5m/s	300kg	EN 17206
2.12	Overstage Rolling Beam System	The Overstage Rolling Beams provide a number of strongpoints above the main stage for hanging the Overstage Chain Hoists and allow the hoists to be positioned anywhere above the stage.	set	2.8m (w)	≈13.5m horizontal	N/A	2 x 1000kg Chain Hoist Payload + Chain Hoist Self Weight	N/A
2.14	Stage Adjustable Proscenium	A pair of rigid side masking panels suspended in tracks, which combine with a flown header panel to enable adjustment of the stage proscenium width and height.	1	15m (w) x 10m (h) max opening 11m x 7m min	N/A	N/A	N/A	EN 17206
2.15	House Curtain Truss	The House Curtain is supported on a dedicated high-speed flying truss, which raises and lowers the decorative house curtain in front of the audience. The bar also contains a track to open and close the curtain horizontally.	1	≈19m (w)	≈19.6m vertical	0-1.5m/s raise / lower 0-1m/s horizontal	Self-weight	EN 17206
2.16	Proscenium Safety Curtain	The safety curtain provides a fire barrier between the audience and the stage. Per the fire engineers it is a fabric material that can be lowered in an emergency without needing building power and does not need to seal to the floor.	1	≈10.7m (h) x 16m (w)	10.3m vertical	0.2m/s lifting Lowering in 30s	Self-weight	EN 17206

SECTION	ITEM	DESCRIPTION	QUANTITY	DIMENSIONS	TRAVEL	SPEED	CAPACITY	STANDARD
OVERSTAGE EQUIPMENT - FORESTAGE								
2.17	Adjustable Architectural Proscenium Header	A flown header panel, suspended on the audience side of the proscenium wall. Clad with an architectural finish to enable adjustment of the visual proscenium height.	1	≈ 16m (w) x 4m (h)	10m vertical	0-0.1m/s	Self-weight	EN 17206
2.18	Adjustable Architectural Proscenium Side Panels	A pair of rigid panels, suspended from tracks on the audience side of the proscenium wall for manual horizontal movement. Clad with an architectural finish to enable adjustment of the visual proscenium width.	2	≈ 4m (w) x 10.2m (h) each panel	2m horizontal	Manually moved	Self-weight	N/A
2.21	Loudspeaker Cluster Hoists	Three dedicated hoists mounted in the forestage grid used to suspend a Left/Centre/Right speaker array.	3	N/A	≈18m vertical	0-4m/min	1000kg (2x1000kg lines)	EN 17206
ACOUSTIC EQUIPMENT								
2.22	Auditorium Variable Acoustics	Deployable curtains behind the seating at the rear of the parterre and lower circle. When deployed the reverberation time of the room is reduced to suit amplified performances.	Set	TBC	TBC	TBC	Self-weight	N/A
2.23	Orchestra Pit Variable Acoustics	To be defined by acoustician. Typically, a set of wall and soffit panels mounted under the stage overhang. These can be used to reduce or enhance acoustic reflection depending on musician requirements.	Set	TBC	TBC	TBC	Self-weight	N/A
2.25	Dock Door	A large, motorised door to provide acoustic separation between the stagehouse and back of house area. The door panel slides horizontally to open and close and is finished black. STC 50 with a fire rating. Both faces are metal.	Set	≈ 4.6m (w) x 6.3m (h) x 0.3m (t)	N/A	0.3 m/s horizontal	Self-weight	N/A

SECTION	ITEM	DESCRIPTION	QUANTITY	DIMENSIONS	TRAVEL	SPEED	CAPACITY	STANDARD
CONTROL SYSTEMS								
2.26	Performance Control System	One overall control system that can control the overstage equipment in the stage area. The system shall comprise a main control network that provides control to every device and a series of control desks of varying sizes that allow the operator(s) to control from a central position or from immediately adjacent to the moving equipment for special effects and complex coordination.	1	N/A	N/A	N/A	N/A	SIL3/ equiv.
2.27	Understage Control System	The control system for all the elevators in the auditorium.	1	N/A	N/A	N/A	N/A	SIL3/ equiv.
ADDITIONAL EQUIPMENT								
2.28	Fixed and Loose Curtain Tracks	A complete set of curtain tracks to support masking in the stage house. Includes loose tracks for mounting on flying bars in productions and fixed perimeter tracks in the stagehouse.	Set	N/A	N/A	N/A	N/A	N/A
2.29	Portable Dance Floor	panelized 1m x 2m with vinyl floor cover and storage carts for both panelized floor modules and 6 rolls	226 sq meters	N/A	N/A	N/A	N/A	N/A
2.30	Curtains and Masking	A complete set of curtains, legs, borders, gauzes sound curtains and general masking to support performance on the main stage.	Set	N/A	N/A	N/A	N/A	N/A
2.33	Spare Parts	A collection of new, boxed, parts selected to suit the final design of the equipment istalled and chosen to match the items which are likely to wear out on a regular basis. This will include items which are performance-critical as well as more mundane items that are simply helpful to have on site for easy replacement. Bulbs, connectors, drive components, wire ropes, circuit boards...etc. as noted in the specifications.	Set	N/A	N/A	N/A	N/A	As per originally supplied items.

SECTION	ITEM	DESCRIPTION	QUANTITY	DIMENSIONS	MANUFACTURE R (B.O.D)	MODEL (B.O.D)	NOTES
Electrical Infrastructure							
2.1.1	Electrical Power Wiring - Line Voltage	Power wiring for line voltage electrical services	lot	By Electrical			BY MAIN CONTRACTOR AND EC design by EE
2.1.2	Low Voltage Wiring for Ethernet Data	Low Voltage Wiring for Ethernet Data	lot	By Electrical			
2.1.3	Low Voltage Wiring for DMX Data	Low Voltage Wiring for DMX Data	lot	By Electrical			
2.1.4	Low Voltage Wiring for Blue Lights	24V or 36V wiring for installed Theatre blue lighting	lot	By Electrical			
Custom Power Panels							
2.2.1	Custom Power Panel - 400A	Custom Power Panel for the connection of Temporary/Portable Stage Equipment. To include: - Powerlock Connections for 400A Powerlock Cables w/200% Neutral - Digital Power Meter per leg fo reporting draw per leg - (4) Integrated Ceeform 100A 3P receptacles with meters	3	By Manufacturer			BY MAIN CONTRACTOR AND EC
2.2.2	Custom Power Panel - 200A	Custom Power Panel for the connection of Temporary/Portable Stage Equipment. To include: - Powerlock Connections for 200A Powerlock Cables w/200% Neutral - Digital Power Meter per leg fo reporting draw per leg - (2) Integrated Ceeform 100A 3P receptacles with meters	5	By Manufacturer			
2.2.3	Mechanical Interlock - 64A	Ceeform Mechanical Interlock with 64A receptacle and disconnect switch.	5	By Manufacturer			
Theatrical Lighting Controls							
2.3.1	Control Rack for Lighting Equipment	Floormounted Steel 44U Control Rack with internal power distribution. Blank Panels, Brush Panels, Vent Panels, as shown in Drawings. - 2U Uninterruptible power supply capable of sustaining rack for 15min - 3U Locking Drawer Accessory - Custom Engraved 1U Rack Label - Custom Power Panel with front mounted Convenience receptacles - Rear mounted, locally switched, LED inspection light - Rear mounted Cable Management and wiring	1	2112 H x 610mm W, 915 D	INDUSTRY STANDARD		
2.3.2	House Light / Work Light Control Processor	Centralized House lighting / Worklighting Control processor for the control installed and/or portable house lighting and worklighting fixtures (by Architectural Lighting Designer). Capable of sACN, DMX, Art-Net, and other Theatre Industry protocols. Include: - (2) Processors - Network, DMX In/Out - up to 1024 channels of control per processor - connectivity and power supplies as required for up to (50) button- station interfaces - Wall mounted and portable wireless touchscreen interfaces - connectivity for Occupancy Sensors	1	8U	INDUSTRY STANDARD		Specified by TP to meet Arup zone and fixrture selection and means of control.
2.3.3	Button Station (1, 2, 4, 8, and Keyswitch)	Button Stations with custom labeling to interface with Houselight/Worklight Control Processor to include the following variants, as shown in Drawings. - 1 Button - 2 Button - 4 Button - 8-Button - 5-Button Keyswitch	40	By Manufacturer			
2.3.4	Installed Touchscreen Interface	Touchscreen Interface for master control of Houselight / Worklight Control System	2	By Manufacturer			Designed and specified by TP to meet Arup zone and programmnig intent.
2.3.5	Portable Touchscreen Interface	Portable Touchscreen Interface for master control of Houselight / Worklight Control System with pluggable 10m Ethercon CAT5E cable	1	By Manufacturer			Designed and specified by TP to meet Arup zone and programmnig intent.
SECTION	ITEM	DESCRIPTION	QUANTITY	DIMENSIONS	MANUFACTURE R (B.O.D)	MODEL (B.O.D)	NOTES
2.3.6	DMX Wiring Patch Panels	Custom Patch Panels with 19mm punchout and rear mounted strain relief bar, and integrated printed labeling to include the following variants as required: - 1U with (8) XLR5-M or XLR5-F connectors as shown in Drawings - 2U with (16) XLR5-M or XLR5-F connectors as shown in Drawings -4U with (32) XLR5-M or XLR5-F connectors as shown in Drawings include DMX Patch Cables as required for System connectivity	See Drawings	1U, 2U, 4U			

2.3.7	Network Patch Panels	Lighting Network Patch Panel with rear mounted strain relief bar and integrated printed labelling to include the following variants as shown in Drawings: - 1U with (24) CAT6A FTP/UTP Punchouts and connectors - 2U with (48) CAT6A FTP/UTP Punchouts and connectors - Blank punchout fillers as required for unused punchouts - Network Patch Cables, color TBD, as required for interconnection of system	See Drawings	1U, 2U			
2.3.8	RDM/DMX Splitter	1U Rack Mounted RDM/DMX Splitter with (2) rear inputs and (10) front mounted outputs. User selectable with A/B Switch per output to assign universe.	See Drawings	1U			
2.3.9	Rack Mounted DMX Gateway	4-Port DMX Gateway with Front Panel Kit to include up to (4) front accessed XLR5 M/F or Ethercon Receptacles	4	1U			
2.3.10	Network Switch - 48 Port	Cat6A Network Switch with (48) RJ45 Receptacles, (4) SFP Fiber Receptacles, include all sleds required for interconnection, PoE+	4	1U			
2.3.11	Network Switch - 16-Port	Cat6A Network Switch with (16) RJ45 Receptacles, PoE for Cue Light System	1	1U			
Power Controls & Distribution							
2.4.1	Production Relay Cabinet - 96 Ways	Freestanding, prewired Cabinet enclosures for (96) high performance switched 10A line voltage relays, dimmers, or LED dimmers. Capable of DMX, sACN, Art-Net communications. Centralized Software Management via RDM or Manufacturer protocol to be included	4	2216 H x 600 W x 600D	INDUSTRY STANDARD		
2.4.2	Relay Modules (12x 10A)	Relay Modules for above Relay Rack containing: - (12) 10A Circuits	32	By Manufacturer			
2.5.1	House Lighting / Work Lighting Relay Panel	Wall mounted Relay Panel for the power and low voltage control of installed architectural lighting within theatre and directly adjacent spaces (Sound light Locks, Shops, etc) to control up - (24) ways of line voltage power - (24) ways of 0-10V control wiring - Shall be able to provide emergency lighting control signal in the event of power loss or low voltage trigger from Emergency lighting system	2	By Manufacturer	INDUSTRY STANDARD		Specified by TP furnished by TEC installed by EC
2.6.1	Custom Facility Panels	Custom Facility Panels for the distribution of up to - (408) line voltage receptacles - (192) Ethernet Receptacles - (60) DMX Receptacles Finish to be coordinated with Architect - Custom Finish to be assumed for FOH Facility Panels (lobbies, house management, ticketing, etc)	lot	Varying Sizes	Custom		
SECTION	**ITEM**	**DESCRIPTION**	**QUANTITY**	**DIMENSIONS**	**MANUFACTURE R (B.O.D)**	**MODEL (B.O.D)**	**NOTES**
Production Controls & Cue Lighting							
2.7.1	Large Theatre Lighting Control Console	Large Theatre Lighting Control Console Featuring: - sACN, DMX, and Art-net output protocols - 24,576 Outputs - (2) integrated 27" multitouch LCD touchscreens - Support for additional (3) external display port monitors - (20) 60mm motorized faders, (100) 10-fader pages for configurable faders, for channel submaster, and pallette/preset, timing and effect rate/speed playback control - (20) backlit scroll wheel faders with button, (100) 10-fader pages for configurable faders, for channel submaster, and pallette/preset, timing and effect rate/speed playback control - (4) 5-inch high resolution fader displays with multi-touch and haptic feedback - Main Playback with (2) 60mm motorised faders, and display load buttons - (5) banks of 10-button user-definable target keys - (6) force feedback encoders for non-intensity parameters - (8) backlit mini-encoders - Dedicated 10.1" high resolution encoder display - Backlit programming keyboard	1	499 H x 1422W x 650D	RIDER FRIENDLY		
2.7.2	Large Theatre Console Accessories	Console Accessories to include: (2) 24" multi-touch touchscreen (1) Console Roadcase (1) Keyboard/Mouse (1) Portable UPS (1) Adjustable Littlelite per Console-powered receptacle	1	Varying Sizes			

2.10.1	Ethernet Cue Lighting Controller	2U Portable Composite equipment Rack with covers containing: Low Voltage Cue Lighting System to include: - (12) channels of control - LED indicators that mimic the color of each channel - 2-way "acknowledge" feature - individual standby and go buttons for each channel - master go, and clear buttons for multi channel cueing - DMX output for 3rd party cue lights or other devices - Ethernet interface for network distribution	1	445 L x 547 W x 154 H	INDUSTRY STANDARD		
2.10.2	Ethernet Cue Light Outstations	Feature Single multi-color acknowledge/go button & LCD screen to indicate which channel is being controlled	12	59 L x 112 W x 40 D	INDUSTRY STANDARD		
2.10.3	Ethernet Cue Light Cable 10m	10m Length - Rugged Cat 5E Cable with Ethercon Plug and Metal RJ45 Plug for use with Ethernet Cue Light System	12	10m	INDUSTRY STANDARD		
Project Management & Installation							
SECTION	**ITEM**	**DESCRIPTION**	**QUANTITY**	**DIMENSIONS**	**MANUFACTURE R (B.O.D)**	**MODEL (B.O.D)**	**NOTES**
2.11.1	Project Management	Project Management and Coordination with contractors and design team to deliver the Stage Lighting System. To include: - Installation of all specialty equipment - Shop Drawings - Commissioning and Witness Testing - As-built Documentation - Control System Programming - preparation of all systems to a show-ready condition - Warranties and Service as Specified	Set	TBC			
2.11.2	Training	To include: - Minimum of (4) 4-hour training sessions with client covering all installed systems and cue lighting system - Console Training	Set	TBC			
SECTION	**ITEM**	**DESCRIPTION**	**QUANTITY**	**DIMENSIONS**	**MANUFACTURE R (B.O.D)**	**MODEL (B.O.D)**	**NOTES**
Loose Equipment							
Ellipsoidal Fixtures							
2.12.1	LED Ellispsoidal Body	Ellipsoidal Reflector Spotlight LED Fixture Body featuring an 8-color LED mixing system featuring interchangable Lens tubes & accessory options	175		RIDER FRIENDLY		Includes full inventory for rep plot and spares
2.12.2	XDLT Lens Tube - 10 Degree	Extra Definition Lens Tube for LED Ellipsoidal Body - 10 Degree	45				
2.12.3	XDLT Lens Tube - 14 Degree	Extra Definition Lens Tube for LED Ellipsoidal Body - 14 Degree	60				
2.12.4	XDLT Lens Tube - 19 Degree	Extra Definition Lens Tube for LED Ellipsoidal Body - 19 Degree	30				
2.12.5	XDLT Lens Tube - 26 Degree	Extra Definition Lens Tube for LED Ellipsoidal Body - 26 Degree	40				
2.12.6	XDLT Lens Tube - 36 Degree	Extra Definition Lens Tube for LED Ellipsoidal Body - 36 Degree	25				
2.12.7	XDLT Lens Tube - 50 degree	Extra Definition Lens Tube for LED Ellipsoidal Body - 50 Degree	10				
2.12.8	Pattern Holder A-Size	Pattern Holder for Ellipsoidal Body	30				
2.12.9	Drop-In Iris Accessory	Drop in Iris for Ellipsoidal Body	6				
2.12.10	TopHat Accessory	Tophat for 19/26/36/50 Degree Barrel	40				
2.12.11	Half Hat Accessory	Half-hat for 19/26/36/50 Degree Barrel	30				
2.12.12	Donut Accessory	Donut for 19/26/36/50 Degree Barrel	20				
Wash Fixtures							
2.13.1	Studio LED Fresnel 7"	Fresnel Wash Light - 7" featuring 8 Color LED Mixing system	40				
2.13.2	Barndoor Accessory for Fresnel	4-Leaf Barndoor Accessory for Fresnel Wash	40				
2.13.3	TopHat Accessory for Fresnel	TopHat Accessory for Fresnel Wash	40				
Cyc Fixtures							
2.14.1	72" LED Grazer Strip light	RGBA LED Grazer Strip light for Cyc Light	20				
2.14.2	Border Lens for LED Grazer Strip Light	Border Lens for LED Grazer Strip Light	20				

Followspot					RIDER FRIENDLY		
2.15.1	Medium Throw Followspot	1500W Medium Throw Followspot LED	2				
Moving Lights							
2.16.1	Convection Cooled Profile Moving Light - Mid	Mid Range - Convection Cooled Profile Moving Light	10				
2.16.2	Wash Moving Lights	Mid Range - Wash Moving Lights	10				
Worklights							
2.17.1	LED Worklight (switched)	90W LED Worklight with Clamp	12				
Lighting Rigging Accessories							
2.18.1	Sidearm Small	Small Sidearms (12in)	24	-			
2.18.2	Sidearm Large	Large Siderms (24in)	12				
2.18.3	Dance Tower	Dance Tower	12	Custom			
2.18.4	Boom Tie-off	Boom Tie-off	12				
Storage							
2.19.1	Fixture Cart	Fixture Cart	4	Custom			
2.19.2	Cable Cart	Cable Cart	2	Custom			
Cable							
2.20.1	Cable Allotment - Fixture Cable	Cable Allotment for Fixture Power and General purpose power Cable	1				
2.20.2	Cable Allotment - Data Cable	Cable Allotment for System DMX and Ethernet Cable	1				
2.20.3	Cable Allotment - Multi Cable	Cable Allotment for Multi-circuit Cable and Break-In/Break-outs	1				
Loose Equipment Supplier Services							
SECTION	**ITEM**	**DESCRIPTION**	**QUANTITY**	**DIMENSIONS**	**MANUFACTURE R (B.O.D)**	**MODEL (B.O.D)**	**NOTES**
2.21.1	Fixture Training	Conventional and Moving Light Service Training	1				
2.21.2	Project Management & Supplier Services	Inventory Preparation to include Labelling, installation of all accessories, cable and fixture testing, site protection, and delivery as required per project schedule	1				

Appendix 5

EVALUATION CRITERIA

EOI submissions will first be screened to ensure that they have met all requirements set in Sections 5.1 and 5.2. They will be assessed against the following thereafter:

Criteria	Weightage	Assessment Focus
Business proposal - 65%		
Vision and Concept	5%	The applicant's proposal should articulate an ambitious and credible vision to position the Theatre as a world- class, performing arts destination, showcasing excellent and innovative productions while providing quality hospitality for every guest. The objective would be to position Singapore as the premier destination for best-in-class local and international touring productions.
Approach to local arts ecosystem development	20%	The applicant's proposal should demonstrate the depth and quality of the proposed contribution to Singapore's arts ecosystem. This includes the creation of sustainable employment opportunities for the local arts community with details on the number of jobs and roles to be created, as well as how the Theatre will contribute to and strengthen the value chain for local theatre.
Strategies to bring in high-quality international acts	20%	The applicant's proposal should provide implementable strategies and demonstrate the strength, relevance and credibility of the proposed programming strategy, as well as their existing networks to attract high-quality international acts on a yearly basis.
Financial Capability and Business Model	20%	The applicant's proposal should present a clear business plan with credible and sustainable financials over the first seven (7) years of the twenty (20) years tenure. Revenue assumptions must be substantiated, and the plan should demonstrate an operating balance and ideally, a contingency reserve.

Criteria	Weightage	Assessment Focus
Track Record and Experience - 35%		
Company Track Record & Key Personnel Experience	25%	The applicant will be required to demonstrate its track record in operating and/or programming performing arts venues of comparable scale and complexity, and the experience of at least three (3) key personnel.
Past Collaboration with local and international companies / partners	10%	The applicant should also list the quality, relevance and depth of the applicant's partnerships and collaborations with both local and international arts groups or operators over the past 3 years. Evidence on the number of collaborations and successful outcomes must be provided as supporting evidence.

Appendix 6

EOI SUBMISSION FORM

Applicants are required to complete all sections of this form as part of the submission to EOI.

Section A

BUSINESS PROPOSAL	
Please provide details of the Applicant's business proposal *(To provide the broad strokes for the proposal below – details will only be required if applicant is selected for Stage 2 - Closed Call (Final selection). Please attach additional sheets or documents if the space provided is insufficient.)*	
1.1	**Vision and Concept** The applicant's proposal should articulate an ambitious and credible vision to position the Theatre as a world-class, performing arts destination, showcasing excellent and innovative productions while providing quality hospitality for every guest. The objective would be to position Singapore as the premier destination for best-in-class local and international touring productions.
1.2	**Strategies to support and benefit to Local Arts Ecosystem** The applicant's proposal should demonstrate the depth and quality of the proposed contribution to Singapore's arts ecosystem. This includes the creation of sustainable employment opportunities for the local arts community with details on the number of jobs and roles to be created, as well as how the Theatre will contribute to and strengthen the value chain for local theatre.

1.3	**Strategies to bring in high-quality international acts** The applicant's proposal should provide implementable strategies and demonstrate the strength, relevance and credibility of the proposed programming strategy, as well as the strength of their existing networks to attract high-quality international acts on a yearly basis.
1.4	**Financial Capability and Business Model** The applicant's proposal should present a clear business plan with credible and sustainable financials over *the first seven (7) years of the twenty (20) years tenure*. The proposal should set out and substantiate key revenue and cost assumptions, including projected utilisation, attendance, ticketing and other revenue streams, operating expenditure and cash flow. The applicant should also demonstrate its financial resilience and ability to sustain operations under reasonable downside scenarios. The plan should demonstrate an operating balance and, ideally a contingency reserve *(Where necessary, applicants may attach a separate list as a supporting document.)*

Section B

Track Record and Experience		
Please provide details of the Applicant's track record and experience *(Where necessary, applicants may attach a separate list as a supporting document.)*		
2.1	**Track record of Organisation** *The applicant to provide track record of Organisation in operating of performing arts venues or programmed for diverse local (Singapore) and international audiences.*	
Venue / Location	**No. of Years of management**	**Number of Seats**
2.2	**Qualifications of Key Personnel to be involved in the project** *The applicant will be required to provide the qualifications of at least three (3) key personnel in the company. Attach Key Personnel's CV as supporting documents*	
Name / Designation	**No. of years in the field**	**Relevant Experience / Projects**
2.3	**Past Collaboration with Local and International Companies/Partners** *The applicant should list the number of collaborations with both local (Singapore) and international arts groups or operators over the past 3 years.* *Please feel free to attach a list with supporting evidence, if needed.*	
Event	**Year**	**Level of Collaboration** **(highlight quality, relevance and depth)**