

esplanade *presents*





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Our Vision

Esplanade – Theatres on the Bay is a performing arts centre for everyone.

We will be internationally recognised for our creativity and sense of adventure. We will set exceptional standards of service that will position us as a world leader.

Our Mission

To entertain, engage, educate and inspire.

Our Values

We recognise that our core business is the arts.

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

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

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

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

Our processes will always be simple and seamless. They should not hinder our work but help us achieve results.

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

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

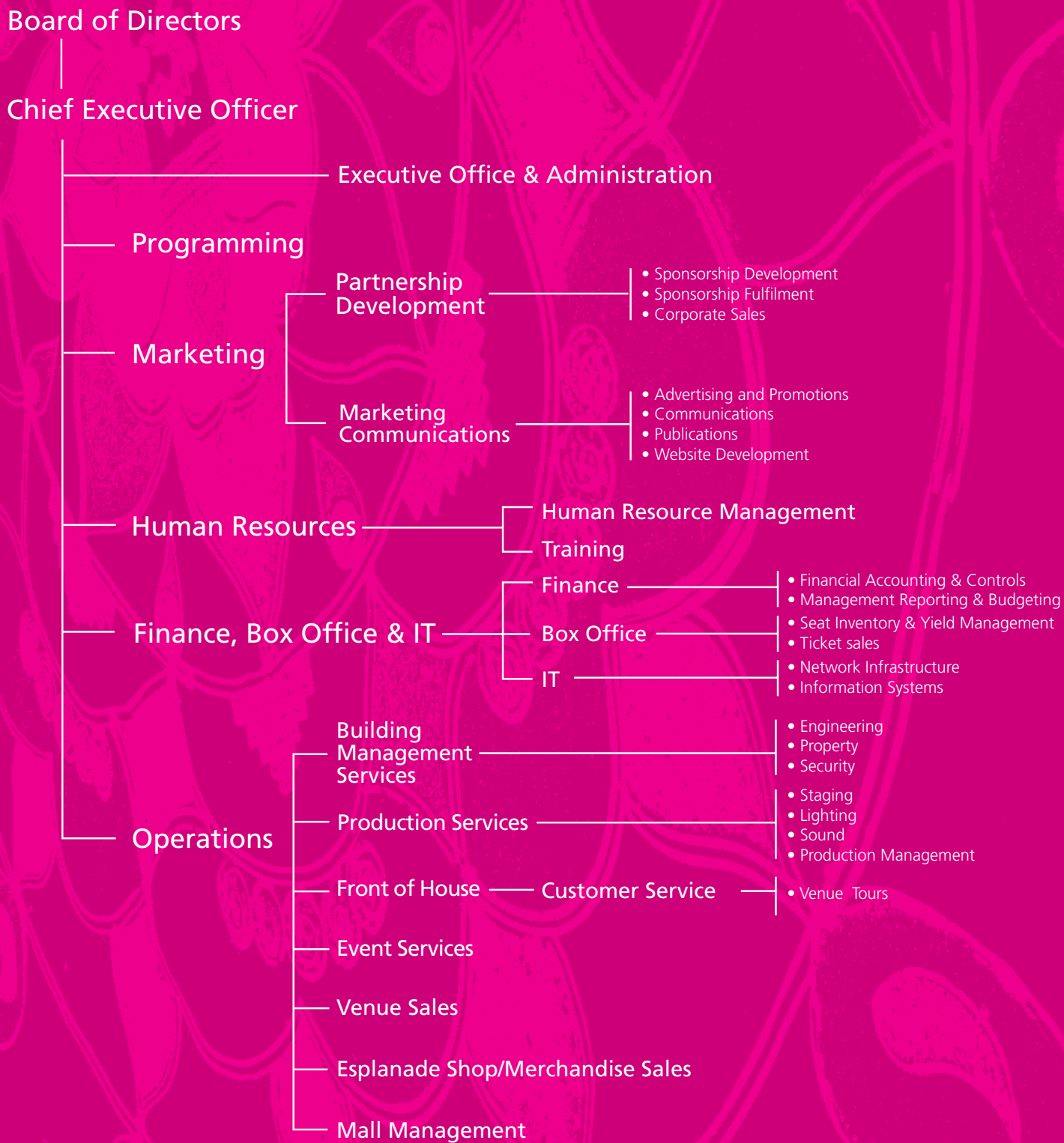
As a team we will:

- always support and respect one another
- never abandon our team mates in times of need
- always take 'time-out', in good and bad times
- keep communication channels open at all levels and at all times
- celebrate all wins
- put passion and fun in everything we do

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

ORGANISATION CHART

as at 31 March 2004



CORPORATE INFORMATION

as at 31 March 2004

Board of Directors

Mr Edmund Cheng Wai Wing (*Chairman*)
Mr Benson Puah Tuan Soon (*Chief Executive Officer*)
Mrs Theresa Foo-Yo Mie Yoen
Professor Tommy Koh
Mr Kevin Kwok Khien
Mr Lee Suan Hiang
Mr Lee Tzu Yang
Mr Andy Lim
Mr Charles Lim Aeng Cheng
Mr Lim Neo Chian
Mr Lim Soo Ping
Mr Loh Ngai Seng
Ms Loh Wai Kiew
Ms Phua Mei Pin

Executive Committee

Mr Edmund Cheng Wai Wing (*Chairman*)
Mr Charles Lim Aeng Cheng
Mr Lim Soo Ping

Audit Committee

Mr Kevin Kwok Khien (*Chairman*)
Ms Loh Wai Kiew
Ms Phua Mei Pin

Remuneration Committee

Mrs Theresa Foo-Yo Mie Yoen (*Chairman*)
Mr Lee Suan Hiang
Mr Andy Lim

Nominating Committee

Mr Edmund Cheng Wai Wing (*Chairman*)
Mr Lee Suan Hiang
Mr Lee Tzu Yang
Mr Lim Soo Ping

Registered Address

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

Charity Status

Charity Registration No: 1113
Charity Registration Date: 3 August 1995
Constitution: Company limited by guarantee
Founded: 26 September 1992
RCB Regn No: 199205206G

IPC Status

Member of Central Fund:
NAC Decentralised Account
Effective Date:
27 February 2000 to 26 February 2005

External Auditors

PricewaterhouseCoopers

Honorary Legal Advisor

Rajah & Tann

Principal Bankers

Standard Chartered Bank
Citibank Singapore Limited
United Overseas Bank Limited

BOARD OF DIRECTORS

as at 31 March 2004

Mr Edmund Cheng Wai Wing

Appointed to the Board on 24 Nov 1997 and appointed Chairman on 24 Nov 2003. Date of last re-appointment: 24 Nov 2003. Deputy Chairman – Wing Tai Holdings Ltd. Chairman – Singapore Airport Terminal Services Ltd, Mapletree Investments Pte Ltd, The Old Parliament House Ltd and DesignSingapore Council. Deputy Chairman – National Arts Council and Director – CIH Limited and SNP Corporation Ltd. Qualification: Bachelor of Science (Civil Engineering), Northwestern University, Illinois, USA; Master of Architecture, Carnegie Mellon University, Pennsylvania, USA. Registered Architect with Board of Architects, Singapore. Age 51 as at 31 Mar 2004.

Mrs Theresa Foo-Yo Mie Yoan

Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2003. Chairman – BNP Paribas Peregrine (S) Ltd. Deputy Chairman – Preservation of the Monuments Board. Director – PSA International Pte Ltd, SCS Ltd, Singapore Totalisator Board, NTUC Income Insurance Cooperative Ltd and Ecquaria Ltd. Member – National Parks Board and Board of Trustees – Singapore Business Federation. Qualification: Bachelor of Arts, Australian National University. Age 60 as at 31 Mar 2004.

Professor Tommy Koh

Appointed to the Board on 24 Nov 2000 (1st appointment). Date of last re-appointment: 24 Nov 2003. Ambassador-At-Large – Ministry of Foreign Affairs. Chairman – National Heritage Board, Chinese Heritage Centre, and Institute of Policy Studies. Qualification: Bachelor of Law, National University of Singapore; Master of Law, Harvard University, USA; Diploma in Criminology, Cambridge University, UK; Honorary Doctors of Law, Yale and Monash Universities, USA. Age 66 as at 31 Mar 2004.

Mr Kevin Kwok Khien

Appointed to the Board on 24 Nov 2000 (1st appointment). Date of last re-appointment: 24 Nov 2003. Partner – Ernst & Young and Director – Ernst & Young Corporate Finance Pte Ltd. Qualification: Bachelor of Arts (Honours) – University of Sheffield, UK; Member – Institute of Certified Public Accountants of Singapore; Associate – Institute of Chartered Accountants in England & Wales. Age 48 as at 31 Mar 2004.

Mr Lee Suan Hiang

Appointed to the Board on 24 Nov 2003. Chief Executive Officer – National Arts Council. Chairman – PSB Corporation. Board member – Singapore Indoor Stadium, SembCorp Environmental Management Pte Ltd, International Federation of Arts Councils and Cultural Agencies, Singapore Symphony Orchestra, Singapore Chinese Orchestra, The Old Parliament House Ltd and Singapore International Foundation. Qualification: Bachelor of Arts (Honours) in Industrial Design (Engineering), Manchester Polytechnic, UK; Fellow – Chartered Marketing Institute, UK, and World Academy of Productivity Science, USA. Age 53 as at 31 Mar 2004.

Mr Lee Tzu Yang

Appointed to the Board on 24 Nov 2003. Chairman – Shell Companies in Singapore and Board member – PSA International Pte Ltd and National Arts Council. Qualification: Bachelor of Science (Economics), London School of Economics and Political Science, UK. Age 49 as at 31 Mar 2004.

Mr Andy Lim

Appointed to the Board on 24 Nov 2000 (1st appointment). Date of last re-appointment: 24 Nov 2003. President – Money World Asia Pte Ltd, Chairman – Alpha Singapore and Board member – National Council Against Drug Abuse. Qualification: Master of Arts, Cambridge University, UK; Master of Business Administration, University of California, USA. Age 46 as at 31 Mar 2004.

Mr Charles Lim Aeng Cheng

Appointed to the Board on 24 Nov 97. Date of last re-appointment: 24 Nov 2003. Principal Senior State Counsel (Law Reform and Revision Division), Attorney-General Chambers and Law Revision Commissioner. Qualification: Bachelor of Arts (Honours), (Law Tripos); Master of Arts, Trinity College, Cambridge University, UK; Barrister of the Middle Temple, UK; Advocate & Solicitor, Supreme Court, Singapore; Stanford Executive Program, Graduate School of Business, Stanford University, USA. Age 46 as at 31 Mar 2004.

Mr Lim Neo Chian

Appointed to the Board on 24 Nov 2003. Deputy Chairman & Chief Executive Officer, Singapore Tourism Board. Board member – International Hotel Management School Pte Ltd, Sentosa Development Corporation, Urban Redevelopment Authority, The Old Parliament House Ltd and International Hotel Management School Pte Ltd; Vice-Chairman – Singapore Red Cross Society and Council Member – National Arts Council. Qualification: Bachelor of Engineering (1st class) and Honorary Doctorate in Engineering, Sheffield University, UK. Age 51 as at 31 Mar 2004.

Mr Lim Soo Ping

Appointed to the Board on 24 Nov 2003. Deputy Secretary – Ministry of Information, Communications and the Arts and Governor – Yong Siew Toh Conservatory of Music. Qualification: Bachelor of Science in Mechanical Engineering (Distinction); University of Alberta, Canada; Master of Science in Industrial Engineering, Post-graduate Diploma in Business Administration, National University of Singapore; Advanced Management Program, Harvard Business School, USA. Age 54 as at 31 Mar 2004.

Mr Loh Ngai Seng

Appointed to the Board on 24 Nov 2003. Deputy Director, Ministry of Home Affairs. Qualification: Bachelor of Science (Honours), Imperial College, UK; Master of Business Administration, The Wharton School, University of Pennsylvania, USA. Age 33 as at 31 Mar 2004.

Ms Loh Wai Kiew

Appointed to the Board on 24 Nov 2003. President & CEO – SembCorp Environmental Management Pte Ltd. Qualification: Bachelor of Science (Honours) in Aeronautical Engineering, Imperial College of Science & Technology, UK and Masters of Science in Management, Massachusetts Institute of Technology, USA. Age 44 as at 31 Mar 2004.

Ms Phua Mei Pin

Appointed to the Board on 24 Nov 2003. General Manager – South East Community Development Council. Qualification: Bachelor of Arts (Honours), Harvard University, USA. Age 26 as at 31 Mar 2004.

Mr Benson Puah Tuan Soon

Appointed to the Board on 27 Aug 2002 (1st appointment). Date of last re-appointment: 24 Nov 2003. Director – SISTIC.com Pte Ltd. Lead Independent Director – Wildlife Reserve Singapore (WRS). Secretary and EXCO – International Society for the Performing Arts (New York). Chairman – Association of Asia Pacific Performing Arts Centres and Governor – Yong Siew Toh Conservatory of Music and Marketing Institute of Singapore. Qualification: Bachelor of Science (Honours), Hotel, Catering and Tourism Administration, University of Surrey, UK. Age 47 as at 31 Mar 2004.

1. The Directors of The Esplanade Co Ltd are committed to comply with the Code of Corporate Governance as far as possible. The Esplanade Co Ltd is registered as a charity under the Charities Act and may modify the requirements of the Code that are not appropriate to a charitable institution.
2. The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 September 1992 and is a public company limited by guarantee. Four persons have been appointed as members of the company by the Ministry of Information, Communications and the Arts (MITA). The four members are Mr Edmund Cheng Wai Wing, Mr Michael Wong Pakshong, Dr Tan Chin Nam and Mr Liu Thai Ker. The members attend general meetings, appoint directors, approve special resolutions and carry out the duties prescribed in the Articles of Association.
3. The Directors are nominated by MITA and all the present Directors were either appointed or re-appointed respectively for a two-year term, which expires on 23 November 2005. It is the intention of the Board that all Directors submit themselves for nomination and re-election at regular intervals.
4. The Board comprises fourteen Directors, one of whom is an executive director and the remaining thirteen are non-executive and independent. Non-executive members of the Board do not receive any remuneration as directors nor do they hold any shares in the company. The Directors come from diverse backgrounds with competence in business, the arts, accounting, finance, law and various other disciplines.
5. The roles of Chairman and Chief Executive Officer are separate.
6. The Board receives regular management and operations reports including financial reports. Board papers for meetings are usually sent out seven days

before meetings. Board members have access to the Company's senior management as well as independent access to the Company's books and records through the Company Secretary.

7. The executive function of managing The Esplanade Co. Ltd. is vested with Management. Chairman exercises quality, quantity and timeline control over information flow between Board and Management to enable the Board to discharge its responsibilities, while not hindering the flow of operations. The Board has adopted a set of internal controls appropriate for the efficient and orderly governance of The Esplanade Co. Ltd. The Board sets strategic goals consistent with its mission, including approving major investments and expenditure, reviewing financial performance and evaluating performance and compensation of senior management personnel. These functions are either carried out directly or through Board committees. Such delegation facilitates operational efficiency while allowing the Board as a whole to maintain oversight over major policies and decisions. Each Committee has its own terms of reference, roles and responsibilities.
8. The Esplanade has established the following Board Committees:

Executive Committee

The Executive Committee (Exco) was established in March 1998 and comprises three non-executive and independent directors. Mr Edmund Cheng Wai Wing chairs the Committee and the other members are Mr Charles Lim Aeng Cheng and Mr Lim Soo Ping.

The Exco performs the function of corporate management and/or designates signatories for incurring expenditure in accordance with the financial limits laid down by the Board. The Exco also considers and approves the company's annual work plan and budget for ratification by the Board.

Audit Committee

The Audit Committee (AC) was established in March 1998 and comprises three non-executive and independent directors, Mr Kevin Kwok (Chairman), Ms Loh Wai Kiew and Ms Phua Mei Pin.

The AC undertakes the responsibilities promulgated in the Companies Act and the Code of Corporate Governance and reviews financial reporting issues, adequacy of internal controls, risk management and corporate governance processes including the internal and external audit functions.

A sound system of internal controls can only operate within a defined organisational and policy framework. The management framework clearly defines the roles, responsibilities and reporting lines of business and support units. Delegation of authority, control processes and operational procedures are documented and disseminated to all staff. Each and every employee has a part to play in upholding the company's system of internal controls.

In its review of the audited financial statements for the financial year ended 31 March 2004, the AC has discussed with Management and the external auditors the accounting principles that were applied and their judgement of items that might affect the financials. Based on their review and discussions with Management and the external auditors, the AC is of the view that the financial statements are fairly presented in conformity with the Singapore Financial Reporting Standards.

In compliance with the Code of Corporate Governance, the AC meets with the external auditors separately after each AC meeting.

The Internal Audit function is outsourced and is an independent function that reports directly to the AC. Its scope of work covers all business and support functions.

All audit reports are addressed to the AC and the Chief Executive Officer who is responsible for the implementation of improvement recommendations.

Nominating Committee

The Nominating Committee (NC) comprises four independent directors: Mr Edmund Cheng Wai Wing (Chairman), Mr Lee Suan Hiang, Mr Lee Tzu Yang and Mr Lim Soo Ping.

The NC makes recommendations to the Board on all Board appointments and re-appointments and determines annually whether a Director is independent. It is

empowered to establish Board performance criteria and to assess the effectiveness of the Board and the contribution of each individual Director.

Remuneration Committee

The Remuneration Committee (RC) was established in July 2001 and comprises three non-executive and independent directors, Mrs Theresa Foo (Chairman), Mr Andy Lim and Mr Lee Suan Hiang.

The RC deliberates upon and approves the annual salary review as well as payment of bonuses to all staff. The RC also considers and approves the remuneration package of the Chief Executive Officer on behalf of the Board and has the discretion to review the remuneration package of all levels of Esplanade staff as appropriate.

- 9 The attendance of individual directors for Board and Board Committee Meetings held during the year ending 31 March 2004 are as follows:

	Board of Directors		Audit Committee		Remuneration Committee		Nominating Committee	
	Number of meetings							
	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Edmund Cheng Wai Wing	3	3	2	2	-	-	1	1
Mr Michael Wong Pakshong ⁽¹⁾	3	2	-	-	-	-	1	1
Mr Ian Carlile Batey ⁽¹⁾	3	-	-	-	-	-	-	-
Mr Choo Whatt Bin ⁽¹⁾	3	2	-	-	-	-	1	1
Mrs Theresa Foo-Yo Mie Yoen	3	3	-	-	3	3	-	-
Professor Tommy Koh	3	2	-	-	-	-	-	-
Mr Kevin Kwok Khien	3	3	2	2	-	-	-	-
Mr Lee Suan Hiang ⁽²⁾	3	1	-	-	3	1	-	-
Mr Lee Tzu Yang ⁽²⁾	3	1	-	-	-	-	-	-
Mr Andy Lim	3	2	-	-	3	1	-	-
Mr Charles Lim Aeng Cheng	3	3	2	2	-	-	1	-
Mr Lim Hup Seng ⁽¹⁾	3	2	-	-	3	1	-	-
Mr Lim Neo Chian ⁽²⁾	3	1	-	-	-	-	-	-
Mr Lim Soo Ping ⁽²⁾	3	-	-	-	-	-	-	-
Mr Loh Ngai Seng ⁽²⁾	3	-	-	-	-	-	-	-
Ms Loh Wai Kiew ⁽²⁾	3	1	-	-	-	-	-	-
Ms Phua Mei Pin ⁽²⁾	3	1	-	-	-	-	-	-
Mr Benson Puah Tuan Soon	3	3	-	-	-	-	-	-
Mr Mafoot Moss Simon ⁽¹⁾	3	-	-	-	-	-	-	-
Mr Edmund Tie Nyuk Siong ⁽¹⁾	3	1	-	-	3	-	-	-
Mr Yeo Guat Kwang ⁽¹⁾	3	2	-	-	-	-	-	-

Denotes:

⁽¹⁾ Resigned on 23 Nov 2003

⁽²⁾ Appointed on 24 Nov 2003

Risk Management

Two task forces were established to identify and assess risk management issues. The aim of these two teams is to develop appropriate responses to identify, review, and design processes and controls to mitigate the universe of risks to which The Esplanade

Co. Ltd. is exposed. These include financial and general loss prevention, SARs prevention measures, as well as surveillance and security management. The work of these teams will be reviewed by the AC which will also monitor implementation of process improvements on a regular basis.



CHAIRMAN'S REVIEW

“This is only its first full year of operations, but the evidence speaks for itself. From the crowds that throng Esplanade's Outdoor Theatre on weekends to the sell-out workshops Esplanade organises for the public – Esplanade has truly revitalized Singapore's cultural industry.”

Edmund Cheng
Chairman, Esplanade



Unrelenting Focus

In the past 12 months, Esplanade has continued to entertain, engage, educate and inspire. It has successfully presented a high quality and diverse body of work, while growing into its role as Singapore's national performing arts centre.

That role has been subject to some debate, as the public's sense of ownership set in, and expectations from Singaporeans revealed how far Esplanade had worked itself, into the hearts and minds of the people it had been built to serve. This was supported by a recent survey of visitors and audiences, who rated Esplanade highly in describing it as a centre they were proud of.

In that survey, we were heartened to learn that 97% of local residents were aware of Esplanade and its activities. The survey also revealed the progress Esplanade has made in connecting with the heartlanders, with 84% having visited Esplanade, almost a quarter of whom have visited more than five times! Audiences who have attended

shows at Esplanade are especially positive about their experiences, agreeing that it is an arts centre offering performances of international standard, and that it has greatly increased the number and quality of arts events in Singapore. Tourists to Esplanade indicated they would highly recommend their friends travelling to Singapore to visit Esplanade and to attend its shows and performances.

While these results are encouraging, Esplanade will continue to be relentless in the pursuit of its vision – to be an arts centre for everyone. Esplanade has – and will continue – to aggressively engage the community. In the past year, 86% of performances presented by Esplanade were non-ticketed, or free. Its free series *Beautiful Sunday*, launched to respond to the challenge of SARS, climbed to an average of 86% attendance over the year, adding to an already solid stable of affordable programmes, presented low cost or free, such as *On the Waterfront*, *Lunchbox* and *Coffee Morning*. In support of local artists,

Esplanade launched *Sparks*, a creative development programme to identify and support new work by Singapore artists, who received financial support to further develop their ideas, with the intention of presenting them at a later stage. One of such works, *Design for Death* by KYTV, has made it to the Seoul Fringe Festival.

We are asked often, how Esplanade has changed the landscape for the arts in Singapore.

This is only its first full year of operations, but Esplanade has already revitalized Singapore's cultural industry. Last year, 32% of the total number of performing arts activities in Singapore were held at Esplanade. Its two main venues saw an average utilisation rate of 84% and continued to elicit very favourable comments from artistes who have performed there. The growing reputation of Esplanade has attracted some of the world's best orchestras and artists to perform there.



Opportunities in Singapore within the industry are also growing, and Esplanade has played a catalytic role in doing this. When it opened, few of its staff had prior arts experience, and the technical crew had to be trained from scratch. Last year, Esplanade opened its training and development programmes externally to facilitate knowledge exchange within the community, and regularly accepted trainees on attachment.

Beyond its shaping of the arts and cultural industry in Singapore, Esplanade has raised the profile of Singapore in the world. 27% of Esplanade's visitors are tourists, many of whom found the centre impressive, and would want to return for a performance. From the world premiere of *I La Galigo* to the 613 tours Esplanade conducted for visitors and foreign dignitaries last year, Esplanade is contributing to the overall Singapore brand, strengthening the image of our country as a culturally vibrant city and the cultural hub of Southeast Asia.

Much like investments in education and health, investment in the arts is seen in many countries as a critical ingredient in the development of a fuller life, a planting of trees for the next generation. This is an investment a government decides to make, to grow a society beyond basic human needs.

Esplanade was built not with a view to generate monetary profits but to enhance the quality of life in Singapore. Singapore has reached a point in its development when it is both necessary and desirable to devote some of its resources to the promotion of culture and the arts. This will help Singaporeans to become more gracious and culture-loving. It will make Singapore a more attractive place to visit, work and to live. It will put Singapore in the league of the leading cities of the world.

I wish to pay tribute to my predecessor Michael Wong Pakshong. During his six-year term, Michael saw Esplanade through all its key milestones. Under his active and inspiring leadership, the Esplanade team

pulled off its successful three-week opening, and set standards that brought the centre international acclaim. Wholly engaged, he brought his unique strengths in finance and management to bear on Esplanade's behalf. His contributions were invaluable, and he has our heartfelt thanks. I am grateful also to the talented team of directors serving on this board, whose unstinting support and commitment to Esplanade's growth and success are invaluable.

I welcome the new directors to the board – Messrs Lee Suan Hiang, Lee Tzu Yang, Lim Neo Chian, Lim Soo Ping, Loh Ngai Seng, and Ms Phua Mei Pin and Ms Loh Wai Kiew – their combined experience and expertise will provide fresh insights into the challenges and opportunities of managing Esplanade.

I would also like to thank our outgoing directors for their wise counsel – they were critical in helping to lay the foundation for Esplanade.

Looking ahead, Esplanade plans to add value to an already stellar lineup of programmes. It will launch new festivals, new events to expand its reach and appeal to wider audiences. With a year's operational experience behind it, it will work to continually improve its value to partners within the business community.

In our programming, we will seek to nurture and showcase Singaporean and Asian talents. At the same time, we will showcase the best from the rest of the world. We will, however, always remember that Esplanade belongs to all the people of Singapore. We will ensure that they will always be welcome at Esplanade.

Edmund Cheng
Chairman





FROM THE CEO

The First Full Step

It's been an extraordinary year.

We began planning for this financial year long before the last of the fireworks at Esplanade's Opening had faded. With ideas brimming for programmes we would present, we charged into our first year full of energy and determination. That stood us in good stead when the operating environment took a sudden turn for the worse.

There was SARS and consequently its dampening economic consequences. The deadly virus outbreak kept many at home and there were expectations that activities would be scaled down. It proved to be our greatest challenge, and ultimately our greatest demonstration of strength, as we fought to keep spirits up and to everyone's surprise, intensify activities.

SARS tested our capabilities – a drag on an already limping economy, confidence fell and people were afraid. The team pressed on and implemented centre-wide measures to safeguard everyone, from twice daily temperature checks for staff to the installation of thermal-imaging scanners. New programmes were launched, and the shows went on. Mostly presented free, they encouraged people to live their lives, with as little disruption as possible. The results speak for themselves.

6.1 million visitors, 1,489 performances, and 18,986 artists. We held 3,439 visual arts exhibition days and sold 356,742 tickets, alongside the 555,467 who interacted with the extensive free performances organised; testimony to the herculean efforts of staffers – a mere 152, who undertook what would have intimidated a team twice the number – and the passion that drove them. The numbers, of course, are only part of the Esplanade story. The rest of it – the sights and sounds, the colour and life – we would be hard put to recreate within these pages. As we tell everyone, you really had to be here.

And if you were, you would have had your pick from a startling diversity of performances – anything from Japanese Butoh to experimental electronica, Fado, opera, Western orchestral pieces, contemporary dance. Diversity was apparent too within our key festivals which continued to delight audiences. *Kalaa Utsavam* – *Indian Festival of Arts* showcased a sitar and cello duet for the classicists, and a Bollywood musical that saw such popular demand we had to programme extra shows. *Pesta Raya* – *Malay Festival of Arts*, opened with a double-bill of Malay monodrama, and closed with a jazz concert. *Huayi* – *Chinese Festival of Arts* received accolades from the press for reaching out to non-



“What keeps us going, what we define as success, is found in the reactions of our audiences – from the sense of awe on a nine-year-old's face as he discovers through our Explorations workshop, that water too, can be a form of art, to the look of rapture from a classical concert lover as the *Vienna Philharmonic* sounds its closing note.”

Benson Puah
CEO, Esplanade



Mandarin speaking audiences and new arts goers, with works that included everything from ground-breaking multimedia music theatre to popular drama.

The 348 events put up by hirers ran the gamut from school choirs such as Anglo Chinese Junior College to our national orchestra, Singapore Symphony Orchestra – which held 48 concerts over the year or on average of almost one every week – and from Theatre Practice's drama *Woman* to kiddie-pop quintet Hi-5.

In the last year, Esplanade also welcomed critically-acclaimed artists from around the globe, including Savonlinna Opera Festival, London Symphony Orchestra, Ballet Nacional de Espana, Vienna Philharmonic. Closer home we presented regional artists from Indonesian's king of jazz Harvey Malaihollo to the Malaysian Philharmonic Orchestra, Taiwan's legendary singer/ songwriter Lo Tayu and renowned director Stan Lai, to India's pioneer of modern dance Astad Deboo.



And of course, there was *I La Galigo* – the highlight of our season, and theatre world's most important production for 2004. A world premiere, *I La Galigo* finally gave Asian culture an international platform to share its stories. Helmed by theatre avater Robert Wilson, the production debuted in Singapore before its tour to Amsterdam, Italy, Spain, France and New York.

I La Galigo propelled Esplanade again into the international limelight. The cultural ramifications and what it represented for Indonesia and Singapore offered the people and government officials from both nations a new commonality for friendly exchange. Singapore is not only serious about the arts, it is serious about the arts for the whole region, and international media from TIME Asia to New York Times were at the performance to cover it. Another boundary redrawn, another cultural barrier lifted.

FROM THE CEO

So it's been an intensive first year, the first phase of our journey to better understanding our audiences and the larger role that we should and must play in realising our mission to serve Singapore and Singapore Inc.

What keeps us going, what we define as success, is found in the reactions of our audiences – from the sense of awe on a nine-year-old's face as he discovers through our *Explorations* workshop, that water too, can be a form of art, to the look of rapture from a classical concert lover as the Vienna Philharmonic sounds its closing note. This is why we're here, the reason for it all; why our staff – a team of passionate, motivated professionals – will pour time and energy, give heart and soul to this place, in the belief that what we're doing is worth it.

Looking back on our first year, as proud as we are of what we've achieved, we recognise also that there is still much to do, more smiles to create, more nine-year-old hearts to reach.

In a survey we conducted earlier this year, Esplanade rated highly in meeting and satisfying the demands of our audiences with quality programming. Most importantly, almost all Singaporeans are aware of Esplanade and the role it plays in championing the arts. The survey also revealed the advances made in reaching our heartlanders.

Beyond the local community, Esplanade raised Singapore's and its presence internationally when it successfully hosted two major arts events despite SARS. The Asian Arts Mart welcomed delegates from 17 countries, while the International Society of Performing Arts, a professional society whose members comprise over 400 leaders from more than 50 countries, held its highly respected international congress for the first time here in Asia.

These achievements have spurred us on, but we are at the same time, profoundly aware that Esplanade is still young, and still learning. Even as the community evolves,

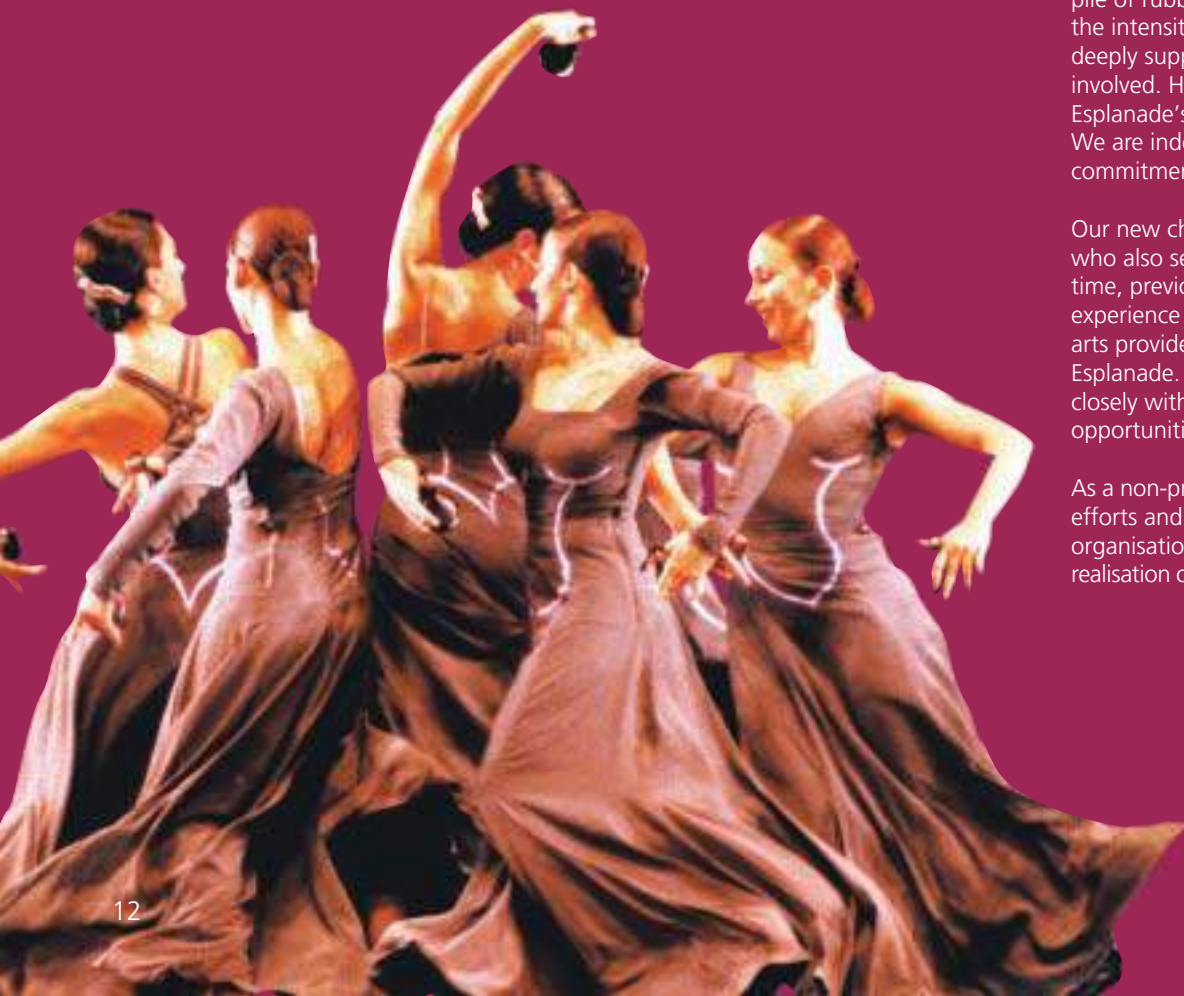
as audiences develop, and we take the lead in creating innovative directions in the management and programming of the arts, we will respond, as any good arts centre should, to the very people and communities whom we seek to serve. We will remain open to change, and we will take pains as anyone who knows us will testify, to continually improve the way we do things.

The challenges of the past year – poor economic sentiment, low tourist arrivals, and the uncertainties of assured funding for the first half of the year – saw Esplanade management tightening its belt severely, while working hard to optimise resources. The strict and disciplined management of grants received enabled us to channel funds effectively to further our objectives, while allowing us to set aside some money for future rainy days.

Last year, Michael Wong Pakshong retired after serving six years as Chairman of Esplanade's Board. He was here in hardhat and boots when the Centre was a mere pile of rubble, and he saw us through the intensity of our Opening, always deeply supportive, always wholeheartedly involved. He will be much missed by Esplanade's management team and staff. We are indebted to him for his time and commitment.

Our new chairman is Edmund Cheng, who also served on our Board the same time, previously as Deputy Chairman. His experience and extensive links with the arts provides an invaluable perspective to Esplanade. We look forward to working closely with him on the challenges and opportunities ahead.

As a non-profit organisation, the combined efforts and dedication of groups and organisations are crucial to the successful realisation of our mission. We receive critical





support from Volkswagen, our founding partner, without whom we would not have been able to accomplish as much. We also thank all the organisations, especially those new to arts sponsorship, who stepped forward to partner with us.

Esplanade will continue to move forward, touching the lives of people through the power of the arts, and being touched in return.

We thank you – patrons, visitors, supporters all – for sharing in our vision.

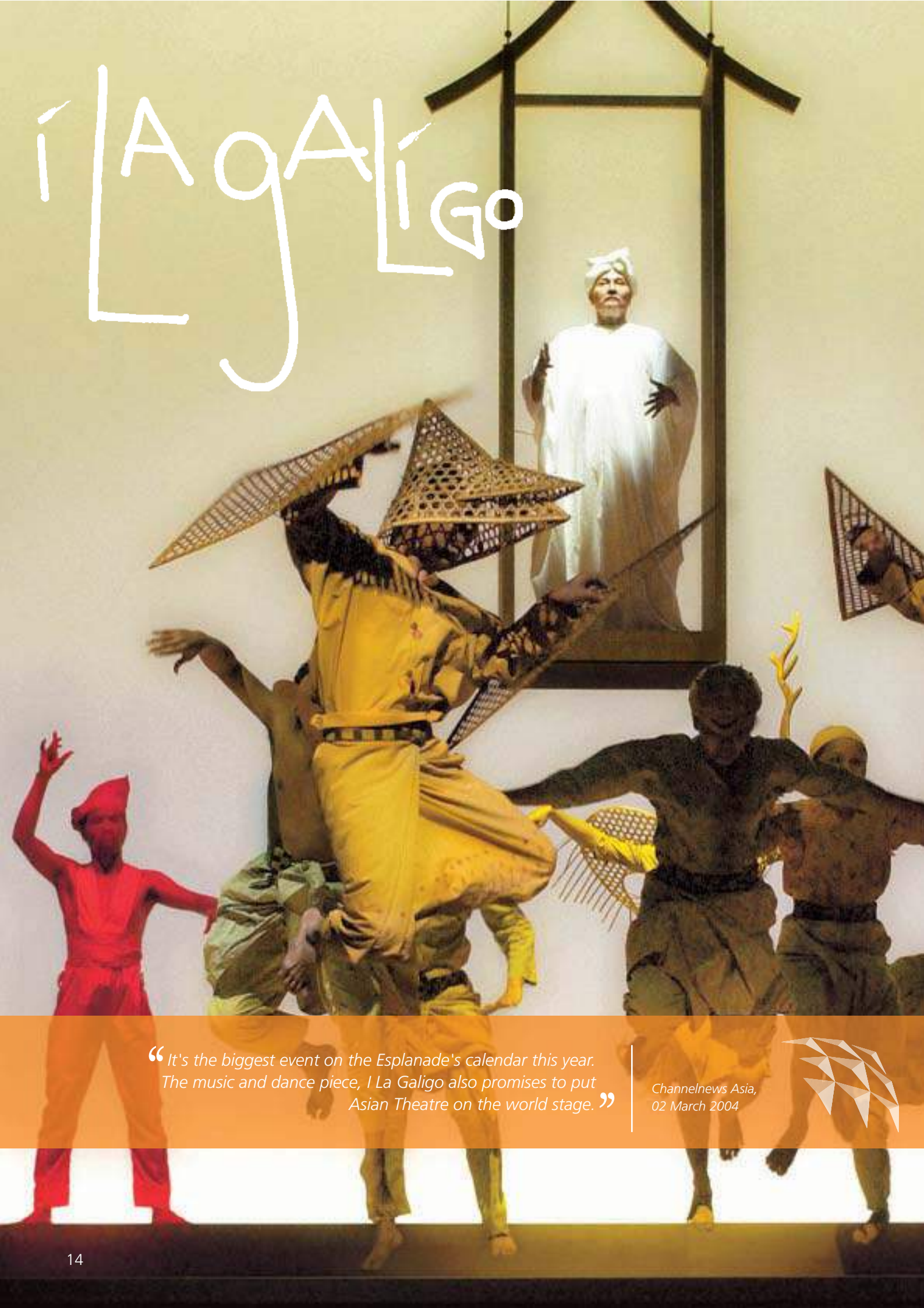
Benson Puah
Chief Executive Officer

“Performing for the first time in Singapore, I was delighted to find such a wonderful hall, excellently suited to the music we do. In addition, the very attentive and generous audience and certainly the kind and helpful staff and administration, made our visit a memorable experience. I’m most grateful!”

Jan Garbarek,
acclaimed jazz saxophonist,
March 2004.



I La Galigo



“It's the biggest event on the Esplanade's calendar this year. The music and dance piece, I La Galigo also promises to put Asian Theatre on the world stage.”

Channelnews Asia,
02 March 2004



Esplanade Presents

Overall

Performances — 1,094
Attendance — 583,377
Artists — 4,538

Ticketed Performances

Performances — 143
Attendance — 57,341

Non-ticketed Performances

Performances — 951
Attendance — 526,036

Collaboration Events

Overall

Performances — 47
Attendance — 54,049
Artists — 436

Ticketed Performances

Performances — 46
Attendance — 53,849

Non-ticketed Performances

Performances — 1
Attendance — 200

Explorations

Talks/Workshops/Others — 88
Attendance — 7,096

Visual Arts

Exhibitions — 65
No. of days — 3,439
Local artists — 177
Regional artists — 12
International artists — 47



Through Every Cloud

The year started off with an unexpected challenge: SARS. Several performances were cancelled and the programmes planned for young people in May had to be rescheduled. While audiences for ticketed events dropped markedly during this period, attendance at non-ticketed events actually increased. This spurred the department to create new access programmes to uplift spirits in the community during this difficult time. As the year progressed, the primary access programmes – *On The Waterfront*, *Beautiful Sunday*, *Lunchbox* and *Coffee Morning* – became well-established and now have a regular audience of more than 20,000 people each month. We will continue to refine and strengthen these programmes for the different audience segments.

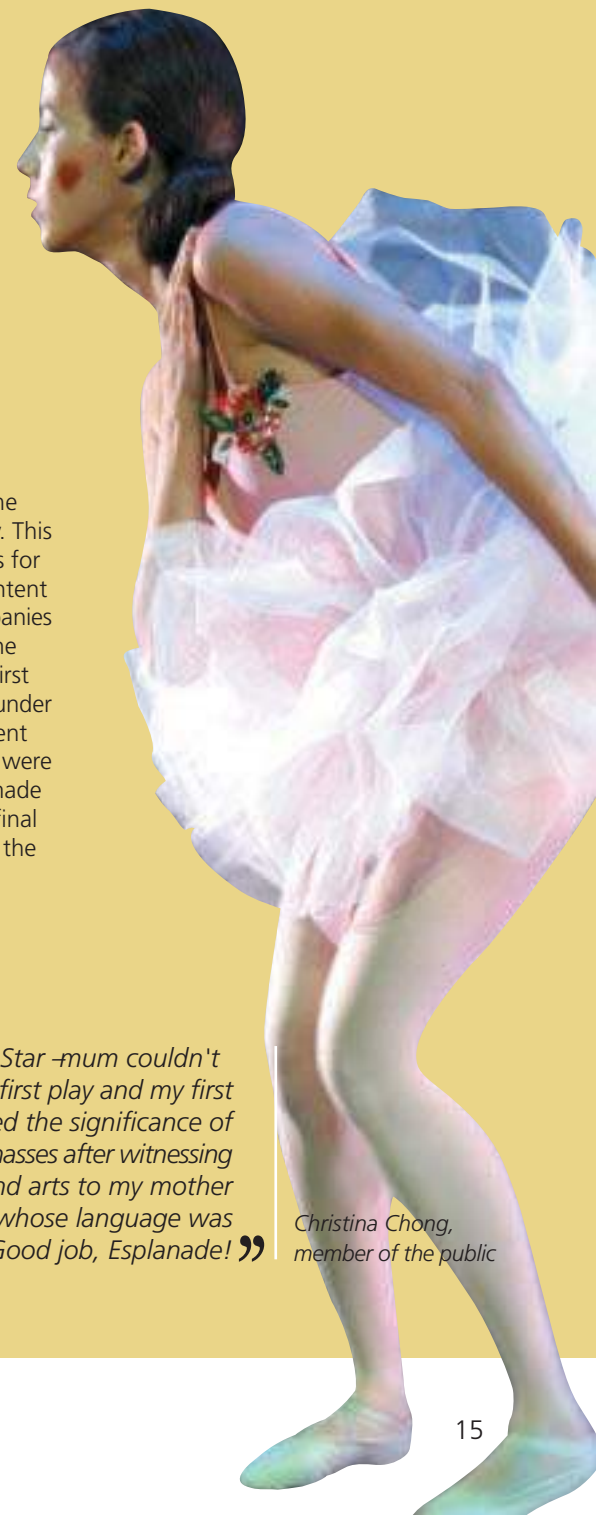
Small steps

The department has achieved significant success in its *Explorations* programmes consisting of workshops, talks and masterclasses. An attendance of more than 7,000 was recorded for these events. This will add significantly to better appreciation of art forms and the development of young artists in the long term. It is also important to note that student concession tickets comprise 11% of all tickets sold for Esplanade presented shows – and we

will continue to build on this. Some programmes, however, continue to be restrained by the lack of resources in the market, both locally and internationally. This has most notably affected programmes for young people where a lack of both content and resources – producers, artists, companies – prevent greater range and variety. One other important undertaking was the first presentation of productions developed under *Sparks*, Esplanade’s creative development programme. A total of 50 applications were received and four projects eventually made it through the different stages for the final presentation that was well-received by the local arts community.

“ We loved *Sand and a Distant Star* – mum couldn’t stop talking about it! It was her first play and my first Mandarin play. I finally realised the significance of *Huayi* and other festivals for the masses after witnessing how it introduced culture and arts to my mother and other people like her whose language was a barrier previously. Good job, Esplanade! ”

Christina Chong,
member of the public



OPERATIONS REVIEW Programming



Holding hands

Collaborating with local arts groups in the presentation of productions and assisting them with the development of new festivals is an important strategy to extend programme diversity and capability. This resulted in three new festivals being presented at Esplanade by local groups – the *1st Chamber Music Festival*, *The Year of Living Digitally* and *Festa Canzone*. One significant collaborative project was *Forbidden City* with The Singapore Repertory Theatre – it was attended by more than 50,000 people to become one of the most successful musicals produced in Singapore. We will continue to work with local groups to assist them to develop new projects for presentation at Esplanade in the coming year.

Together we are one

As part of becoming a specific focus for the community, Esplanade celebrated National Day for the first time last year. More than 11,000 people attended events in the Concert Hall as well as the Outdoor Theatre, where there was also a link-up with the parade and other events at the National Stadium. Esplanade again became a focal point for the community at the end of the year – the new year was ushered in with music and fireworks by more than 96,000 people and this is now set to become another tradition in Singapore. We will continue to add new community events to our annual calendar in the coming year.

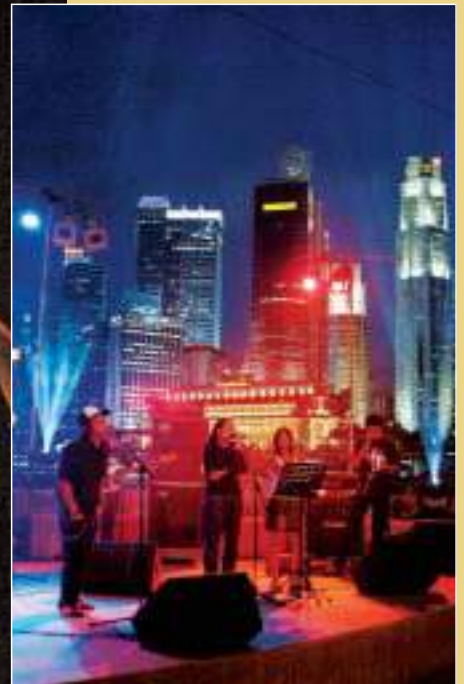
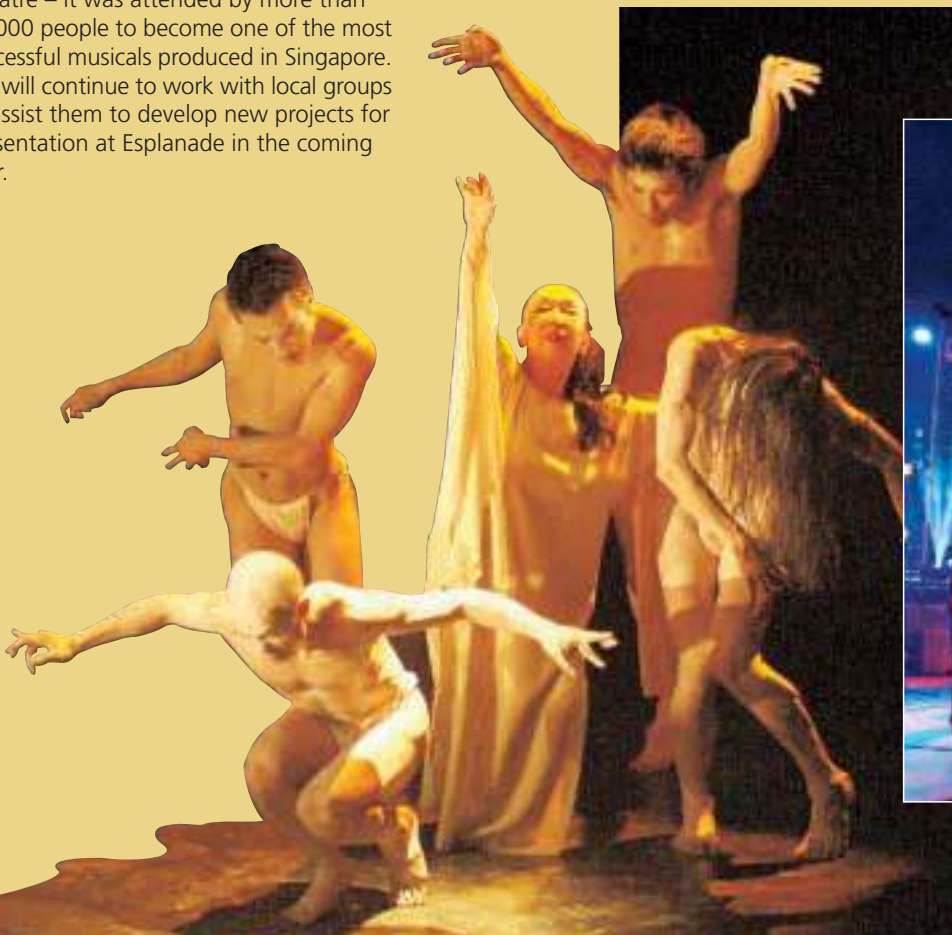
Beyond the wall

Bringing visual arts out of the museums and galleries to our public, our visual arts programme explored the use of various spaces at Esplanade to maximum effect – and succeeded in exposing our 6.1 million visitors to the wide spectrum of con-

temporary arts through 65 exhibitions. This is the first step in developing a more curious public. One highlight of the programme this year was the successful collaboration with the Singapore Arts Festival and the Singapore Art Museum to feature larger exhibitions at Esplanade. The programme is also integrating well with the various festivals at Esplanade – notably *Kalaa Utsavam* and *Huayi* – and complemented the presentation of the *I La Galigo* world premiere with several exhibitions by contemporary Indonesian artists.

Taking root

Of our main cultural festivals, *Pesta Raya – Malay Festival of Arts* still needs to find a way to become a more meaningful celebration for the community. The festival will take a different approach and work with specific community organisations for the following year. *Kalaa Utsavam – Indian Festival of Arts* and *Huayi – Chinese Festival of Arts*, however, have now become firmly engaged with the community and



drew excellent audience responses and attendances over a wide range of different productions.



Standing ovations

The genre development programmes had several great successes. *Classics* enjoyed excellent attendance for most of the presentations – Tokyo Philharmonic Orchestra, *Turandot* by the Savonlinna Opera Festival Chorus, Malaysian Philharmonic Orchestra – and ended the financial year with acclaimed performances by the London Symphony Orchestra and the Vienna Philharmonic. *Pedals and Pipes* continued strongly to develop new audiences for organ music. *Centrestage* presented sold-out performances of the Ballet Nacional de Espana and the world premiere of *I La Galigo*, a music-dance-theatre piece based on an ancient Bugis epic directed by Robert Wilson and co-produced with several international centres and festivals. This premiere was featured in several international magazines and news articles and firmly placed Esplanade and Singapore once again in the international spotlight.



Looking back, looking forward

From a difficult beginning, the year finished off impressively – a total more than a 111,000 people attended 189 ticketed performances and more than half a million people attended 952 free performances, significant impact on audience development in Singapore. But the work is far from done – it is only just the beginning. While we have managed to reach out to large numbers of Singaporeans, there are still certain segments of our community that will need further nurturing.

The coming year will see programme development on two fronts – the character of existing programmes will be refined further for specific target audiences and new programmes and festivals will be introduced into the programme calendar. This evolution and growth is expected to continue for at least another three years when a more complete annual calendar will be realised.

JP Nathan
Director, Programme Development

A Slice Of Life In The Programming Department

Programming is not for the meek nor uninspired. To qualify for this job, one needs to be a full-fledged arts junkie, and a responsible one at that. Part-artistic director, part-businessman, the programmer's daily grind can be a schizophrenic mix of demands – juggling creative brainstorming sessions, negotiating with artists' agents and drafting 30-page contracts. The team is constantly in motion, conceptualising proposals, planning the logistics for shows, and justifying to our loved ones why we can't make it for dinner, again.

For a programmer, knowing the arts scene is imperative. We spend long hours researching artists and our days are packed with meetings that require us to be in the know. We also never leave home without our calculators, for every project and event comes with great financial responsibility. And of course, no event would be complete without the accompanying paperwork.

I suspect that most of us chose a career in arts programming because (a) we were scared of our Math teacher (b) the circus rejected our applications, and (c) we were

born with the gift of being able to tell the difference between a Monet and a Manet. All this, coupled with a fiery passion to find the best ways to build the bridge between the artist and the audience. And these bridges get grander by the month. As we learn from the successes and mistakes of each project, our next goal is set higher. (A recent poll revealed that 95% of our programmers suffer from severe back pains.)

Watching your ideas grow into productions, exhibitions and massive festivals is the programmer's ultimate high. There is a deep sense of pride in knowing that you were able to present to the audience something they have not seen before, or have found ways to approach new topics or re-interpret old ones. We savour these highs, but when the curtains fall, over the applause and loud "encores", we know we have to wake up early the next day to start all over again.

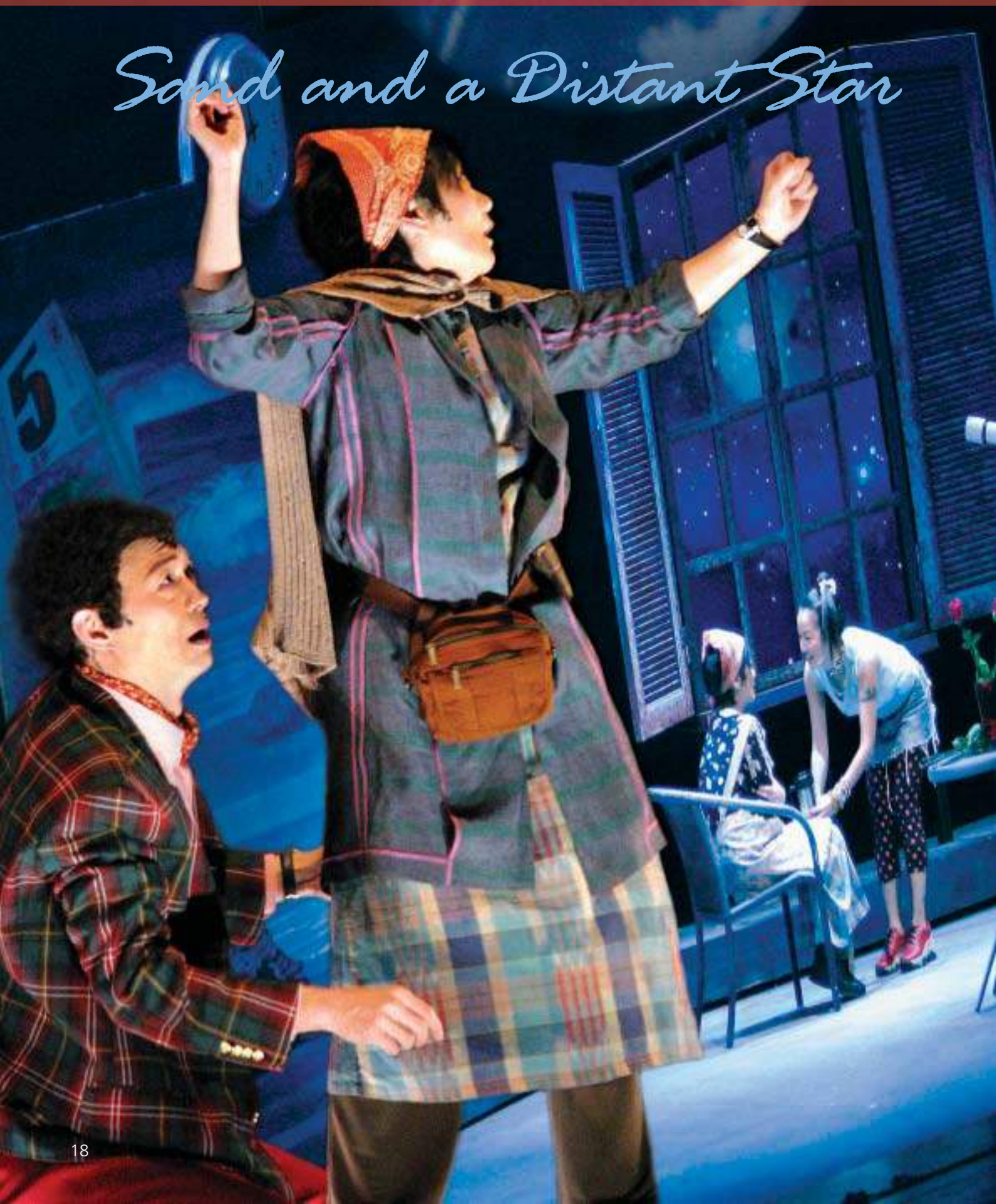
Faith Tan
Programming Administrator

“ Zeng's (first-time visitor) example, to a certain extent, reflects the success of Esplanade in developing and broadening the base of audience and crowd. It is obvious that Esplanade had indeed put in tremendous effort in the planning of programmes to satisfy the various tastes from a diverse audience base.... It was this distinct positioning that has made Huayi a success! ”

Lianhe Zaobao,
05 February 2004



Sand and a Distant Star



Activities

Public affairs	46	(642 people)
• VIP visits	34	(501 people)
Media		
• international	127	(605 people)
• local	154	(781 people)
Photography & filming	93	

Media Clips

Print local	3,166
Print international	128
Radio	93
TV	218
Total	3,605

Media advertising value S\$10.5 million



“ I think the Esplanade has managed to draw a good crowd of people, especially during the late evenings and during weekends. Good job! ”

Toh Wei Ling
Member of the public

Making that Connection

We emerged fresh from the excitement of the Opening Festival eager to start our first full year of operations. And what a year it turned out to be.

With the arrival of SARS, we rallied to make Esplanade 'Cool', putting safety measures in place and promptly communicating this to the public. Determined not to be defeated by SARS, we launched *MusicBox* and the inaugural *The Ong Teng Cheong Concert*. After all, the arts has often been a source of comfort and relief in times of crisis and we were confident that Singaporeans would respond to its rallying cry. And indeed, they did. Our anti-SARS measures of new programmes such as *Beautiful Sunday*, *Late Nite @ Esplanade*, *At the Concourse* and *At the Courtyard* were well attended and our *On the Waterfront* programmes thrived.

We pushed ahead with the second Asian Arts Mart and ISPA (International Society for the Performing Arts) Congress 2003, the first ever ISPA congress to be held in Asia, with great success. As the first regional and international events to take place since the SARS outbreak began, the events spoke volumes for Singapore's efforts to combat SARS. Once on the road to recovery, there was no stopping us. We launched a mobile ticketing pilot scheme, riding on the *Late*

Nite @ Esplanade show. And on National Day, we celebrated with *Singapore Sings!*, a packed to capacity public concert to which we invited over 700 guests from various welfare organisations.

Ending the year on a happy note, we won two awards for the Opening Festival – a merit award at the PRISM Awards, organised by the Institute of Public Relations in recognition of our integrated marketing efforts and the Singapore Tourism Board's *Tourism Award for Best Event Experience*.

Events and Festivals

We celebrated our first anniversary in October with a series of events to thank Singaporeans for their support. A Children's Day drawing competition – *Esplanade Through My Eyes*, and interactive storytelling sessions, *Tall Tales*, attracted over 800 participants.

Our concert for senior citizens, *A Date with Old Friends* drew almost a full house including 500 guests whom we invited from various community homes. The media too had their celebration with an exclusive backstage tour and reception. Our celebrations culminated in *Day Out!* on 12 October, with a host of activities throughout the centre.

Another major highlight was Singapore Blooms!, organised by Enterprise Promotion Centres and supported by Esplanade. This first event of its kind in the region, with more than 120 exhibits and competition pieces from the floriculture, landscape and horticulture industries, drew over 100,000 visitors and transformed Esplanade into a lush garden.

We kicked off Festival season soon after, with *Kalaa Utsavam – Indian Festival of Arts*, *Pesta Raya – Malay Festival of Arts and Huayi – Chinese Festival of Arts*, now into their second cycle. *Kalaa Utsavam* and *Huayi* showed marked improvements in attendance over their inaugural year but we will need to seek ways to reach more audiences for *Pesta Raya*.

Our December programmes offered meaningful alternatives to year-end celebrations and set the mood for a contemplative New Year's Eve, with visitors placing their wishes for the New Year in bell charms along the waterfront and free activities that ranged from inspirational readings to music and interactive art. 96,000 people celebrated with us, and we closed the year with an inspiring fireworks display – the start of a tradition that we will look forward to each year with the community.

Senior Citizens' Week At Esplanade

We celebrated Senior Citizens' Week with a week-long programme of daily free shows at the Outdoor Theatre. Each day, patrons arrived well before the performances started. Many were couples in their 50s and 60s, some were in their 70s, and a few had children and grandchildren in tow.

They waited patiently, chatting, laughing, and enjoying the cool November breeze. As the Outdoor Theatre started to fill up, younger patrons happily gave up their seats to their newfound senior friends. When the music began, everyone started to join in – singing, clapping, even dancing – as the music of Cliff Richard and the Shadows filled the air around the Waterfront.

The letter arrived with the first post on Monday morning. It said it all. It reminded us of why we do what we do.

"Last night was a night of nostalgia for me. Never have I seen so many people in their forties, fifties and sixties so moved by The Quests' live outdoor concert under the stars...As the nostalgic air grew thicker but gentler at every musical beat, the salted air breezing in from the open sea hastened our tears. We had the freedom to remember those days of Cliff Richard and the Shadows' and Elvis...We must learn to be alive, excited about new discoveries and ready for new challenges. Make our life beautiful and inviting as well as mould it...I wish to thank the Esplanade Management and staff, sponsors, the Dukes, the Quests, the Katz Connection and the Thunderbirds for their excellent efforts in rekindling nostalgia and happiness. Senior citizens salute all of you!"

Kok Ah Wong
Member of the public



photography activities were conducted and we organised 327 activities for 2,028 members of the media, VIPs, guests and partners. These included 281 media efforts such as interviews and tours, as well as 34 visits from VIPs such as the First Ladies of Brunei, Poland, Bulgaria, the Presidents of Chad and Kazakhstan, the Prime Minister of Vietnam, the Foreign Ministers of Chad, Vietnam and Ukraine as well as other dignitaries, government officials and study groups from Korea, Vietnam, Taiwan, Hong Kong, Indonesia, the People's Republic of China, Chile and the United Kingdom. This phenomenal level of activity, the success of *I La Galigo* and many of our corporate initiatives would not have been possible without the support of our Ministry and Government Agency friends from Contact Singapore, Economic Development Board, National Arts Council, Singapore Tourism Board, Ministry of Community Development and Sports, Ministry of Foreign Affairs, Ministry of Manpower, Ministry of Trade and Industry and of course, the Ministry of Information, Communications and the Arts.

Publicity and Tours

The financial year ended strongly with an array of international acts, most notably, the world premiere of *I La Galigo*. We undertook an integrated campaign in partnership with various private and public sector organisations to make it a truly Singapore Inc event. The gala premiere on opening night, jointly organised by Esplanade and The Peak, welcomed guests from political and diplomatic circles including a 30-strong delegation from Indonesia led by Indonesia's Coordinating Minister for

People's Welfare, H.E. Yusuf Kalla and Deputy Minister of Culture and Tourism Dr Hariuntoro Drajad, corporate and social leaders, members of the arts community and media from Singapore and around the world. *I La Galigo* received widespread local and international media coverage, paving the way for its world tour.

Over the course of the year, 3,605 media clips that we are aware of, were generated, representing about S\$10.5 million in media advertising value. 93 filming and

Collaterals

We closed the year with 80% occupancy for ticketed *Esplanade Presents* shows, having produced – mainly in-house – 160 print collaterals. After seven years, the well-received *The Arts Magazine* closed, making way for *Esplanade Diary+*, which focuses more on Esplanade and its many activities. Our quarterly Esplanade Diary distributed at 110 points throughout Singapore, increased its initial print run of 50,000 to 115,000 copies over the course of the year.

Survey Findings

Two independent surveys were conducted towards the end of our first year. The first was a profiling study amongst a wide base of audience and visitors to help us better understand their demographical and psychographical profile, behavioral patterns and attitudes towards Esplanade. The second study was to determine the level of awareness and penetration amongst the HDB dwellers and their attitudes towards us.

Our audience had positive experiences, 97% of them gave us top ratings for presenting high quality performances, good ambience and state of the arts facilities, particularly our acoustics, and warm and friendly service. Our audiences were also especially proud of Esplanade as an arts centre that offers performances of international standard, endorsing it as a must-see for all visitors. We also fared well amongst our visitors and audiences who had visited arts centres in other countries, especially in ambience, facilities, quality of performances and distinctive architecture,

The survey confirmed that Esplanade attracts and caters to a broad spectrum of our population, 75% of whom are from the HDB heartlands. Young adults were our most frequent patrons whilst those in their 30s, at a stage in life when they are furthering careers, bemoaned a lack of time as preventing them from taking in more arts performances. The middle aged and seniors too contribute to our diverse audience, most coming with family members. It is heartening to see that we have succeeded in reaching the young as this contrasts with developed countries that are now faced with the challenges arts audience.

Our tourists, comprising 27% of our visitors, strongly endorsed Esplanade as having made their visit to Singapore more interesting and would want to catch a performance at Esplanade the next time they visited Singapore. Tourists who had attended our performances also



confirmed their support in recommending their friends travelling to Singapore to take in a show at Esplanade.

The HDB heartlands study rendered favourable results with 97% having awareness of Esplanade and 84% amongst those interviewed having actually visited us. Overall perceptions of Esplanade were also extremely positive. The majority were indeed proud of Esplanade and her role as an arts centre that offers performances of international standard and for having contributed not only to the arts scene in Singapore but also placed Singapore on the international arts map.

This report card of our first year serves as a barometer of how we have connected with our community and their sentiments towards us. Equipped with this deeper understanding, we aim to further develop all segments of the population to broaden and deepen our engagement with them.

Moving Forward

In the coming year, the team will continue to work with strategic partners to ensure that patrons enjoy a multi-dimensional arts and lifestyle experience at

Esplanade. We will redouble our efforts to work with educational institutions, community and grassroots organisations. The media will remain a valued ally in all that we do.

To build ever greater rapport and encourage more patronage, we will launch a loyalty programme. We can also look forward to web enhancements that will fully maximise the potential of e-marketing channels and the *Esplanade Presents* brand can expect to be even more in the limelight.

With lessons learnt from the full year of operations, we will strive to increase the scope and depth of our efforts to creatively and effectively establish a dialogue with our public and in so doing, bring the arts into the hearts and lives of all Singaporeans.

Carolyn Tay

Director, Marketing Communications



OPERATIONS REVIEW

Partnership Development



Partnership Development & Sales

a. Cash Sponsorship	\$1,550,187
• Non-programme related	\$778,308
• Programme related	\$771,879
b. In-kind Sponsorship	\$331,886

Beyond Philanthropy

We sharpened our focus on developing new partnerships with sponsors with different strengths in a bid to optimise branding opportunities and sponsorship mileage. By tapping on the different strengths of our sponsors and tailoring activities to meet their specific needs, we have successfully provided corporate companies with a powerful arts sponsorship platform.

Our gameplan was to become an extension of our sponsors' marketing strategies so that they were more than just investors in the centre's programmes and instead were closely linked to Esplanade through integrated marketing campaigns. And the results of this approach tell us that we are on the right track. In spite of the Severe Acute Respiratory Syndrome (SARS) outbreak and the economic climate, we managed to garner support and sign on new corporate partners, including those new to arts sponsorship.

Esplanade Partner

Esplanade Partner is the centre's long-term industry exclusive partnership programme. Volkswagen came on board in 2002. As Founding Esplanade Partner, Volkswagen has worked closely with us on creative and publicity initiatives.

Last year, Volkswagen unveiled the Volkswagen Art Beetle not only to market the Volkswagen brand, but also to build awareness of Esplanade. The partnership also facilitated the delivery of a spectacular array of outdoor performances, which provided budding artists with a platform to showcase their talent.

In addition, Volkswagen also worked with Esplanade to develop quarterly themes to showcase artistic diversity from around the world. In the first quarter of 2004 alone, the partnership resulted in the sell-out

performance by Ballet Nacional de Espana, and the presentation of the world premiere, *La Galigo*.

Programme Sponsorship

In line with Esplanade's strategy of enlarging the sponsorship pie, sponsorship of highly popular series such as *Classics*, *Mosaic* and *Centrestage* has resulted in world-renowned artists and ensembles appearing on the Esplanade stage to sell-out audiences. The diversity of these and other programmes also means we are able to work with an equally diverse group of clients. Patek Philippe, Singapore Institute of Management, Singapore Technologies, Deutsche Bank and Linklaters Allen & Gledhill are just some of the latest organisations to join the ranks of our generous Esplanade Programme Sponsors.

This year, the Partnership team also successfully secured new sponsors to the arts, including Cap Gemini, L.C.H. Singapore Pte Ltd, Ballantine's and Speedy Industrial Supplies. With programme sponsorship becoming increasingly an integral factor in championing the arts and the centre, we will continue to find innovative ways to promote arts sponsorship as an experiential marketing tool.

Corporate Patron Programme

Esplanade's exclusive Corporate Patron Programme is tailored to enable sponsors to act as hosts with a difference, when they entertain at the VIP or Private Boxes of the Concert Hall or Theatre.

On one hand, the programme enables sponsors to host their valued business associates in a private and exclusive environment. And on the other, sponsors are also playing an active role in helping Esplanade create quality productions and

innovative education programmes through the pledging of an annual donation.

Alcatel Singapore, Allianz AG, HSBC, Merrill Lynch, StarHub and United Overseas Bank have secured six VIP and Private boxes. Recognising this as a unique platform to entertain their guests, Merrill Lynch and StarHub signed on for three-year sponsorships, instead of the usual one-year term.

Ambassadors of the Arts and Donors Programme

As an Ambassador of the Arts, sponsors have the privilege of being one of the exclusive members of this annual membership programme, which is customised for companies to enjoy priority privileges to performances and access to the Ambassadors of the Arts Box in our Theatre and Concert Hall. We also introduced hospitality and branding privileges last year to enhance the experience for our Ambassadors. Among our Ambassadors are L.C.H. (S) Pte Ltd, Rajah & Tann and KPMG.

The partnership team has also been actively canvassing for more Donors to join the programme. As Esplanade is a registered charity, Donors are eligible for a 100% double tax deduction.

Moving Forward

In the coming year, we will continue to cultivate creative relationships, as we invite more corporate companies to join us and develop an affinity for the arts. The partnership team hopes that the centre's diverse programmes and innovative approach will encourage greater corporate sponsorship of the arts.

Lim Ewe Leong
Manager, Partnership Development

One Week In Partnership Development

Monday

Monday blues. Clients not returning calls; saying "no" to proposals; cutting the budget; wanting to sponsor a music legend with a budget fit for a busker -when these things happen, you can bet it's a Monday.

Sponsorship sales is truly a mammoth task, given the current economic climate, with fierce competition from commercial event sponsorships and sporting events, and many companies new to the concept of arts marketing or branding. We march on regardless.

Tuesday

Tuesday's a good time to follow-up -for phone calls and emails to better understand each party's needs.

Wednesday

We've done it! We've just closed a sponsorship deal! Months of proposals, meetings and calls have finally culminated in tangible dollars that can get an arts programme off the ground!

Time to rope in our Marketing Communications, Programming and Box Office colleagues to see to the sponsor's various requirements and entitlements. We're also always aware that we need to constantly build relations with our sponsors, to nurture the partnerships into something longer-term.

Thursday

Thursday is Programming Meeting day. We keep one another updated on new opportunities that we can offer our partners and sponsors. As a team, we discuss and determine the pricing and packaging of the shows and identify suitable sponsors.

Friday

Coffee definitely required. We'll meet and consolidate the highlights of our client meetings during the week, analysing the sales potential of new clients and new or pending sponsorship deals. This sets the direction for us in strategising sales plans for new programmes for the following week.

Showtime

In the evenings, the action begins. We check the Priority Lounge and ensure that our team is ready to greet our guests, senior management of potential sponsors. It might be the fourth time we're watching the same production, but it's their first -and it's gratifying to see their reactions, and to show how powerful the arts can be in reaching people.

Yane Tan,
Assistant Manager



“ Volkswagen continues to support the Esplanade in our common vision to raise the bar in artistic excellence in Singapore and the region. Growing in tandem with the artistic diversity in Singapore, our partnership is now showcasing emerging arts fields. ”

Dr Olaf Duebel, Director,
Volkswagen Southeast Asia
and Pacific



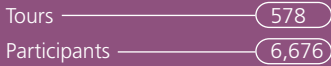
Credit: Matti Koho

“The Esplanade, I have to say, with its hi-tech professional expertise, is a superb venue to perform at (compared to what one normally settles for). Someday, all venues in Singapore should operate that way.”

*X'Ho, Zircon at Flipside,
Esplanade Theatre Stage,
May 29, '04*



Guided Tours



Artists Profile



“A great experience and wonderful ambience. Congratulations on a world-class theatre. We are very envious.”

Stephen Jeffries, Artistic Director, Hong Kong Ballet, January 2004

The Show Must Go On

Visitors and patrons were calling to find out if performances were going to be postponed or cancelled. The whole community was reacting to the news of the first reported SARS (Severe Acute Respiratory Syndrome) case in Singapore. But life had to go on. And so did the activities and performances at Esplanade. Valuable lessons were learnt and the resolve of the organisation to overcome the crisis was tested. We came through it stronger and equipped with the knowledge and experience to handle similar situations in future.

Operations

When SARS hit Singapore, Esplanade swung into action immediately. Precautions were taken. Temperature checks and screening of all artists, tenants, staff and patrons were conducted. Enquiries from the public were fielded promptly and their concerns were addressed. Esplanade also made the call to put up additional free performances to encourage more visitors to live their lives as normally as possible.

Comprising Fron-of-House, Event Services, Venue Sales, Production Services, Building Management Services, Esplanade Shop and Mall Management, the Operations department is the engine that keeps Esplanade humming and ensures that the complex logistics and processes involved in the daily running of the centre are well-managed and that visitors and patrons, artists and hirers are well-looked after.

We welcomed a total of 6.1 millions visitors over the course of the year, averaging more than half a million each month. Our peak

month was in January 2004 with 732,387 people coming to the centre, coinciding with our *Huayi Festival*, whilst May 2003, at the height of SARS, saw the lowest visitorship of 312,592.

Front-of-House

As the “face” of Esplanade, the Front-of-House department provides many of the front-line services to visitors including guided tours, ushering and information services. Its policies not only serve the public, but set the standards for best practices in the industry. The introduction of such practices however, will require some perseverance before the changes become routine.

The now-famous Bobby McFerrin incident – in which latecomers were not allowed into Esplanade’s Concert hall until a suitable intermission – stimulated great debate of our admission policies. We were much encouraged when the public in general supported our position – and even now continue to provide feedback on the need to maintain these policies. In leading the way in good practices, we ensure the sustainability of the industry for the enjoyment of all. Our focus for the year – to achieve consistency in service levels while creating new and innovative ways to serve patrons – was supported by investments in staff training and operational improvements. This saw an impressive average customer satisfaction rating of 96%.

The ratings for visitors’ overall experience were also high at 92%. The department will continue to use The Esplanade Experience customer service programme

as the benchmark for the level of service provided.

The department also implemented a human traffic counting system this year to more accurately monitor the number of visitors to the centre. The system will allow for human traffic counts every day, and will help the team better analyse the effectiveness of marketing campaigns in drawing visitors as well as visitor trends over any given period.

Event Services

The Event Services department played a key role in the successful staging of many events and performances in the centre. The team worked tirelessly and was on hand at every event to ensure that everything ran like clockwork. The department catered to the many requirements of hirers, including the provision of event signages and the coordination of cocktail receptions and dinners. The team also devoted time and effort to guiding less-experienced hirers and advising them on the intricacies of staging world-class events and performances at the centre.

In line with Esplanade’s role as a performing arts centre, and its philosophy of expanding cultural palates and contributing to the local arts scene, the majority of the 348 events by hirers last year comprised performances by general arts groups. 10% were events by schools and community groups, while the remaining 8% were private events. This careful balance between arts programmes and commercial events ensured that we stayed true to our core business.

OPERATIONS REVIEW

Operations

FY 03/04 Venue Utilisation – Concert Hall & Theatre

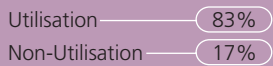
Concert Hall



Concert Hall

Ticketed & Non-ticketed Performances: 169
Attendance: 204,031

Theatre



Theatre

Ticketed & Non-ticketed Performances: 156
Attendance: 215,711



The past year saw such notable productions as *The Wedding Banquet*, *Oliver* and *Forbidden City* as well as major events like the Singapore Arts Festival and the Singapore Youth Festival. Other key highlights included performances by The Ten Tenors, T'ang Quartet, Swingle Singers, Lobo, Secret Garden and classical performances by the Singapore Symphony Orchestra and the Philharmonia Orchestra of London.

Production Services

The Production Services team has received much praise for its high standards of customer service, whether in supporting a mega-musical from London's West End or an intimate solo-recital, and everything in between. The team's technical proficiency has continued to develop rapidly and improvements to standards and procedures have been continually implemented to reflect international best practices. Their service delivery has so impressed major international arts groups that crew members have been asked to tour on

productions with them. In addition, both the department's introductory level training programmes and specialist courses for the local technical theatre industry have been well received.

To maintain peak operational readiness, Production Services has also entered into service agreements for major theatrical systems. The department has also increased its pool of casual employees to over 200 to better support fulltime staff in undertaking the myriad tasks for hundreds of events staged at the centre. Continual enhancements to the venue's infrastructure have also been implemented to facilitate presentations of the highest quality.

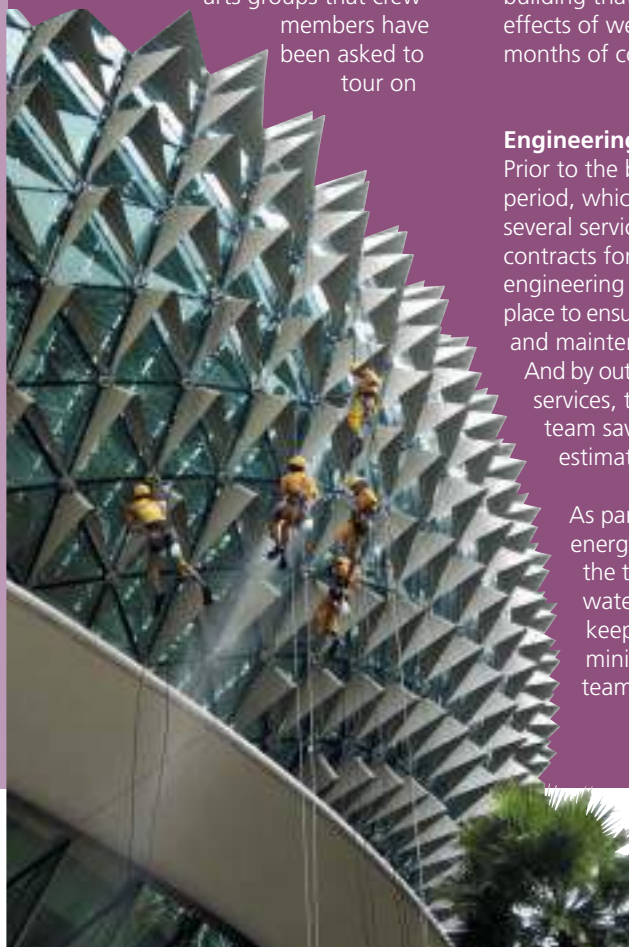
Building Management Services

The team contributed to operational efficiency and the safety of the centre by identifying areas for improvement and carrying out necessary modification works to a building that was experiencing the effects of wear and tear following months of continuous heavy usage.

Engineering Services

Prior to the building defects liability period, which ended on 15 Jul 2003, several service and maintenance contracts for mechanical and engineering services were put in place to ensure the seamless operation and maintenance of all equipment. And by outsourcing the maintenance services, the Engineering Services team saved the centre an estimated \$1.1 million.

As part of the centre's ongoing energy conservation measures, the team installed energy and water saving devices to help keep utilities costs to a minimum. In addition, the team reviewed operating



New Year's Eve 2003

New Year's Eve 2003 was a big day, and indeed a big night, for us. The three months of planning and hard work really paid off. We welcomed 96,000 visitors, some of whom arrived at the Waterfront as early as 5pm.

Given the size of the crowd and the scale of the event, we focused on doing everything possible to ensure a safe and conducive atmosphere for every patron who joined us that evening. Nothing was left to chance. We worked closely with St. John's Ambulance Brigade, CISCO and the Singapore Police Force to take care of first-aid and security requirements and also saw to it that logistical details like portable toilets, crowd-control barriers and directional signs were in place.

To keep an eye on the numerous activities we had lined up, we set up a command post with the help of our Security department, on the Roof Terrace. The Front-of-House team also set up an Information Counter to field queries and render first aid. But everything went smoothly and everyone had a great time.

The biggest crowd pleaser of the night had to be the spectacular fireworks display, which drew appreciative whoops from the buoyant crowd. It was wonderful for Esplanade to share a colourful and meaningful New Year's Eve with so many Singaporeans.

New Year's Eve 2003 was the perfect close to the year and it will surely be remembered as one of the major highlights of the Operations calendar!

Ravi Sivalingam,
Customer Service Manager



practices and implemented programmes to reduce energy consumption. An independent external firm was engaged to conduct an energy audit and to further identify other possible means of energy conservation. All these initiatives have enabled the team to keep the utilities cost within budget, despite heavier utilisation.

Property Management

With the onset of SARS, Esplanade took proactive measures to help tide tenants over, offering some flexible payment schedules and rental rebates. The challenges of the competitive F&B industry saw two of these tenants eventually ceasing operations. The department took the opportunity to review the tenant mix and renew the overall concept for the Mall, taking into account feedback from customers. As a result, new

establishments offering European and Asian fare have replaced the two F&B outlets.

To enhance the image of Esplanade as a centre for the arts, a retail unit was converted into an outlet, *The Workshop* where tenants can conduct courses, such as flower arrangement and pottery for the public. And to inject more colour at the waterfront and to generate additional revenue, mobile drinks stalls and food kiosks were introduced. Free lunch time parking on weekdays was also implemented to encourage more visitors to dine and shop at Esplanade. The department also installed a carpark guidance system to help motorists locate available lots more easily.

In order to respond promptly to maintenance and repair requests, term contracts for minor building works were also signed.

Security & Fire Safety

With the global focus on security, improving security at the centre has been a top priority. Various systems, including the closed-circuit television system and Card Access system, have been upgraded. Esplanade's Security department has also invested in specialised equipment to combat the threat of terrorism.

More importantly, the team works closely with the relevant Government agencies to enhance security capabilities. Outsourced security staff and CISCO officers have undergone in-house and on-the-job training, while other operational staff have undergone refresher training to equip them with the skills and knowledge required for dealing with emergency security situations.

Moving Forward

Contingency plans have been put in place and our Security & Fire Safety team is working with the relevant Government agencies to conduct on-site exercises. In addition, the Front-of-House department will refine existing fire and evacuation procedures.

Esplanade will continue to benchmark itself against international standards and practices in customer, production and event services.

The Front-of-House department will streamline daily operations and formulate new sales and marketing strategies for Esplanade's Guided Tours. The department will also conduct refresher training for existing ushers as well as recruit and train new ones. Further training and professional networking opportunities will be provided to the Production Services team to help them upgrade their knowledge and skills sets as well.

We will also continue to improve services and benefits to hirers, with flexible venue hiring policies to optimise programmes presented at Esplanade and venue utilisation.

Also in the pipeline are the Property Management department's plans to transform the roof terrace to a roof garden, and to reinvigorate the stretch of waterfront beside Promenade Park by maximising existing use of the coach park.

Kwa Eng Kiat
Director, Operations



Human Resources

Full time permanent staff	152
Contract staff for the year	13
Trainees (6 foreigners & 19 locals)	25
Average no. of training hours per full-time staff	13

The Team that Walks the Talk

SARS (Severe Acute Respiratory Syndrome) was the dreaded term that was uppermost in our minds at the start of the financial year. On 1 April 2003, we had to ask all staff to submit a health undertaking. It was the height of the outbreak and that was one of our first proactive precautionary measures.

Rather than scale down the centre's activities during those months, we made the bold, and correct decision to do everything possible to help lift the spirits of Singaporeans. Whilst taking all necessary measures to ensure that Esplanade remained safe for everyone, the centre also stepped up its programming and activities.

We were even busier than before when SARS struck. But we felt that it was important to do all that we could to lighten the mood. Kudos to all our staff and artists who helped make it possible. We were also grateful to our patrons, who cooperated and put up with all the inconveniences during that period. It was also reassuring to see all staff upholding the centre's values and pulling together to work as a team. The Esplanade team has emerged stronger from the experience and this has been evident in the way it took on the rest of the year – with confidence and with a unique Esplanade passion.

SARS

During the outbreak, we put in place a series of unprecedented precautionary measures that earned us the COOL Singapore Award, the gold standard for best practices in SARS precautionary measures. Esplanade was one of only 96 establishments in Singapore to be given the Award.

In addition, we formed a "COOL" team who ensured that the precautionary measures were carried out and also put in place business continuity plans. When Singapore received the all-clear sign from the World Health Organisation on 31 May 2003, we all celebrated.

Staffing

Labour costs had to be contained and wherever possible, full-time staff were "stretched" to make up the difference. Our permanent staff strength was lean – the average full time permanent staff head count was 152 and the total number of contract staff was 13. We imposed a hiring freeze to cap labour costs and existing full-time staff had to put in extra hours to keep pace with the increased activities. This short-term approach, which we have recognised as unsustainable in the long run, yielded mixed results. There were tremendous savings but resulted in higher turnover in certain operational areas.

In line with keeping costs down, the centre also imposed a wage freeze for all staff in FY2003/04. We also continued with the cost-effective practice of outsourcing work not directly related to the centre's core business. These areas included house-keeping, car park management, security and landscaping.

Training

Our focus was on the skills upgrading of our technical practitioners. Full-time technical staff benefited from a full year of working on different types of productions and technical crew casuals also picked up new skills on the job. When the centre first opened, we had to train technical staff from scratch. This group has grown with the

centre and recently, full-time technical vacancies resulting from staff departures were filled by staging and sound specialists identified from the pool of casual staff. This is a good start.

Esplanade has also maintained an open policy when it comes to trainees. Over the year, 25 trainees were attached to the centre. Esplanade staff gave their time and commitment to sharing knowledge and experience with these trainees, whose attachments ranged from a week to six months.

We also have an open policy which welcomes staff from arts centres overseas for an exchange of experiences. In the last year, 33 people participated in exchange programmes at the centre, spending between a day and a month here. The largest delegation was a team of eight key management staff from the Shenzhen Concert Hall who were here for a full month. As part of their preparations for the Opening of their Concert Hall in 2005, they were here to "learn" as well as to assimilate as much as they could from our Opening and subsequent operational experiences.

We also continued with our external training programmes and successfully conducted four runs of the Technical Theatre Foundation Series, which attracted 73 participants. The Series comprised three modules:

- Module 1:** Introduction to Technical Theatre was conducted twice
*(1st run: 17 to 21 Nov 03;
2nd run: 8 to 12 Mar 04)*
- Module 2:** Fundamentals of Stage Management *(15 to 19 Mar 04)*
- Module 3:** Fundamentals of Stage Lighting *(24 to 29 Nov 03)*

One Person's Story

As training manager I look at how I can help increase the job competencies of my colleagues so they can deliver their work with greater confidence and efficiency. A major part of what I do involves supervision of training programmes – working with training providers on the design and development of training packages to meet the training needs of staff. I am also primarily responsible for conducting The Esplanade Experience workshops, a customer service programme for all staff – including part-timers and outsourced personnel – working at the centre.

I joined Esplanade some 16 months back from a training & consultancy organisation, and have constantly been given many learning opportunities, especially in communicating and understanding people from diverse cultural backgrounds, and the "business" of the performing arts. There's never been a dull moment here, there are always different events, different highlights and challenges.

Each day, I deal with all sorts of queries from people eager to learn from Esplanade – students seeking internships and staff from other arts centres – and catch up on the latest in e-learning, training vendors and their upcoming programmes, before attending to training matters. Planning these programmes for staff who are at different stages of their careers is not an easy task. There's a great deal of flexibility required, in exploring different approaches to meet different needs. What matters is when staff returning from training programmes, feel rejuvenated because the training was valuable and act on what they've learnt – this is how in small ways, we are growing Esplanade, and moving ever closer to our vision of being a world-class centre.

Soon Hwee Leng
Training Manager

We also invited Francis Reid, a veteran lighting designer, writer and adviser on lighting design and technology from the United Kingdom, to conduct a series of workshops for the industry, as well as to facilitate *Asia Light 2003*, a Theatre Lighting Seminar in Oct 03. These workshops, which attracted a total of 180 participants, covered topics like Basic Lighting Design for Theatre Technicians, Understanding Lighting Designers, Projections and Effects and Lighting "One-Nighters".

Vision and Values

The commitment of Esplanade's staff to the centre's vision and mission was pivotal in ensuring the success of the centre's opening. What has consequently evolved and formed the foundation for the organisation's growth is a unique culture of 'walking the talk' when it comes to our values.

The Esplanade team is a dedicated and close-knit team with a strong sense of ownership of Esplanade and its goals. And we are determined to preserve this precious culture with its deep passion and clarity of vision. To reinforce this, we continued in FY 2003/04 to articulate and reiterate our vision, mission and values amongst all staff.

Human Resources continued to be involved in the recruitment of all full-time staff, short-term contract staff, as well as casuals. Our selection process has ensured that only individuals likely to share the same values are recruited. We also make sure that we define our vision right from the start, throughout the interview stage, orientation and subsequently during the compulsory

two-day TEE (*The Esplanade Experience*) customer service programme, in which we share our values and service culture. All staff, whether they are full time, short-term contract or casual staff, must embrace these values and fully understand our vision before they start work. This approach has proven effective, as there is presently a strong service culture within the Centre.

Moving Forward

We will continue to reinforce our service and corporate culture. Building on the success of TEE, we will initiate TEE II, which will emphasise quality of service delivery and empowerment.

We will also beef up staffing levels to ensure more balanced workloads for all. In particular, we will look into maximising the potential of revenue generating areas such as box office, venue sales and partnership development. Another important area of focus will be succession planning in critical departments such as technical theatre, production management and operations.

We will continue to focus on hiring the best candidates and will not compromise on recruitment criteria even for casuals, who will still be interviewed and then trained, before being activated to work. This policy has worked well for us and we will continue to ensure that this is done. Following a deregistration exercise to ensure the retention of only the casuals who are able to commit and are

able to fit in with our corporate and service culture, our pool of casuals has been streamlined from 523 to 328. This year, we will grow this pool to about 500 again – adding 120 newly trained staff for Front-of-House and 60 for Production Services.

To ensure that the quality of our staff remains high, we will continue to focus on upgrading the skills and core competencies of our operational staff, both full time and casual. We will implement a comprehensive On-the-Job training (OTJ) programme for our operational staff this year. And due to the shortage of technical theatre practitioners in Singapore, the department will continue to bring in overseas experts to train staff and also send staff overseas for attachments and training.

We will also review job descriptions and set key performance indicators to facilitate staff appraisals and recommendations for a better basis to reward performance.

Whilst we will continue organising technical theatre skills upgrading courses for the industry, we will want to expand into other skills upgrading programmes pertaining to customer service so that we can share our experiences with other practitioners in the industry and grow together.

Theresa Yeo
Director, Human Resources





“ I'd be remiss if I did not say that the US\$360-million performing arts complex with spectacular Southeast Asian architecture and ingenious acoustics by the international concert hall maestro Russell Johnson and his ARTEC firm is a facility that any city and any country would or should give its fiscal eye teeth to have. ”

*Andrew Patner,
wfmt radio, April 2004*



% of seats sold

	Esplanade*	Hirer
Concert Hall	76	66
Theatre	87	68
Recital Studio	61	63
Theatre Studio	64	51

Number of ticketed performances

Esplanade*	189
Hirers	286
Total	475

* includes Collaborations

Attendance (Ticketed shows)

Esplanade*	111,190
Hirers	283,364
Total	394,554

Revenue \$'000

Esplanade*	5,526
Hirers	12,565
Total	18,091



Driving the Numbers

As a non-profit arts organisation, Esplanade has to balance its focus on quality programmes and service standards with the need to optimise its ability to earn income as well as to stretch each dollar obtained from government grants. At the heart of this balancing act are sound financial policies and a culture of financial prudence.

But this sense of prudence has not tempered the spirit of innovation at Esplanade. In FY 2003/04, we launched several new

initiatives, incorporating the use of Information Technology and enhanced delivery channels, to facilitate smoother operations and to provide better services and greater convenience to our customers.

Funds Management

Spending is stringently monitored to ensure that expenditure is prudent, well-justified and provides added value. At the same time, a rigorous collection process is implemented with legal assistance so that all monies are collected promptly.

The liquidity needs of the company are imperative, thus we are constantly looking into maximising its funds from government and related agencies.

Reporting

To promote optimal financial accountability, a new reporting system was introduced. The new system, with different levels of reporting to take into account the needs of the end users, allows for a better understanding of cost structures as well as income and expenditure relationships. It also facilitates the review of evolving pricing and marketing strategies.

Internal Audit

We underwent our first outsourced internal audit in FY 2003/04. Conducted by Deloitte & Touche, the audit provided timely insights into the workings of our key business processes and has paved the way for improvements.

The scope of the audit covered several important areas, including the following:

- Review of contract arrangements with all types of venue hirers and production companies;
- Review of payroll system and work processes relating to staff claims for both full time and casual staff;
- Review of recruitment, selection and orientation programmes (with particular reference to fairness and equity in personnel selection), selection process for casuals and training on codes of conduct;
- Review of rostering of system operations to ensure efficient and effective use of casuals;
- Review of cash control at all points of sales;
- Review of operational controls of overseas telephone calls and faxes;
- Review of controls to ensure that appropriate checks and balances are in place to manage expenditure; and the
- Review of the disaster recovery plan for IT and power interruption.





Based on the audit results and following detailed discussions among Esplanade senior management, the Audit Committee and representatives from Deloitte & Touche, we have implemented all recommendations, such as the standardisation of terms and conditions in contracts.

The Audit Committee is tasked with overseeing the progress of the new measures and providing feedback to management on their efficacy.

Box Office

Despite the weak economic situation last year, we achieved an overall house-sold of about 70%. In terms of *Esplanade Presents* and collaborated shows, Esplanade performed even better with 80% house-sold and sold-out performances for approximately 16% of *Esplanade Presents* and collaborated shows.

To improve customer service and to raise the level of accountability, we streamlined our box office operations to involve only a dedicated team of ticketing officers, specifically trained in seat management and ticketing procedures.

We partnered SISTIC to implement the newly developed STIX ticketing system in November 2003, which promises exciting new features, such as seat selection via the Internet. With SISTIC on board as a partner, the box office sells tickets for shows taking place at Esplanade as well as tickets for all other events where SISTIC is the appointed ticketing agent.

Connectedness through IT

It has been a year since we implemented the usher activation system and the department's efforts have borne fruit. The system, which activates part time ushers to sign up for duties, has been well received by the ushers. We have also actively engaged them in periodic feedback sessions in an ongoing effort to identify issues, improve workflow and forge closer ties. The sessions have yielded upgrades to the system, which now features a Broadcast Board function that enables ushers to receive announcements such as training schedules via a pop-up box when they log onto the Internet.

Database on Intranet

We launched a new intranet service – a consolidated key statistics database to improve inter-departmental communication and knowledge sharing among Esplanade staff. Key information such as the outcomes of performances, venue utilisation and activities, show schedules, VIP visits and exhibitions listings are now available to all staff at the click of a button.



“Your staff was most helpful in sorting out a big ticket mix up that occurred two months ago. She showed patience and extreme helpfulness in sorting our tickets out so that we could enjoy the performances at Esplanade. She is an outstanding member of your Esplanade staff.”

Mrs Widel
Member of public
who bought a ticket for
Yeh Hai Mumbai on the wrong day.

A Day At The Box Office

The Box Office is always abuzz with activity. A typical day starts with the reporting of sales figures and intelligence gathering on what's showing around the globe. The accumulation of such information helps us to identify trends and apply this knowledge to the pricing of our Esplanade Presents shows. At the Box Office, we also promote shows to various organisations and field questions from members of the public on the host of programmes held here – everything from ticket prices and directions to our venues to admission policies.

We work hand in hand with our ticketing agent SISTIC to manage our inventory, as well as to tap on their various sales channels. With the implementation of the STIX system, we can now call up various reports at the click of the mouse. The new system is also user-friendly, and allows us to access up-to-date information on the status of ticket sales and seating – which translates to faster, more effective customer service all around.

Valerie Quek
Yield Manager

e-registration

Leveraging web technology, we introduced on-line Internet registration for free Explorations events. Patrons can sign up for workshops, talks, seminars at any time and from anywhere in the world.

Virtual Views

We are in the process of upgrading the Internet booking procedure to provide patrons with virtual views of the Concert Hall and Theatre. This will help patrons in their booking decisions by giving them a better idea of the stage views from various sections of the two venues.

Network Protection

With email traffic at 40,000 messages per day, we have also installed an Intruder Detection system and proxy servers to better combat network intrusions and unsolicited email messages. A disaster recovery site for critical systems has also been set up and a business resumption plan instituted to minimise risk.

Business System

We implemented the Inventory Management System, which helped the Engineering department to maintain, update and monitor their consumable items inventory such as light bulbs, power sockets, connectors and other items. With this system, users can better track usage for just-in-time management of items, allowing for more efficient planning.

Moving Forward

In order to ensure continued improvements in overall efficiency, we will be focusing on building a Management Information System that will help us better analyse information collected across various databases such as our budgeting, ticket sales and event statistics databases.

We will also forge ahead with system improvements to unlock the full potential of the new STIX ticketing system. The key to implementing these initiatives lies in securing definite recurrent funding in the coming financial year.

Stella Ng
Acting Financial Controller

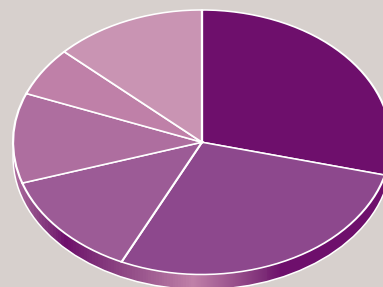


FINANCIAL HIGHLIGHTS

	FY03/04 \$'000	FY02/03* \$'000
TOTAL INCOME	17,262	13,191
TOTAL OPERATING EXPENDITURE	(48,851)	(44,339)
DEFICIT BEFORE GRANTS	(31,589)	(31,148)
GRANTS FOR THE YEAR	29,144	22,260
GOVERNMENT SUBVENTION – RENTAL OF PROPERTY	10,508	5,216
RESULTS FOR THE YEAR	8,063	(3,672)
COST RECOVERY RATE	47%	35%
CAPITAL EXPENDITURE	2,191	5,716
TOTAL ASSETS	36,806	26,430

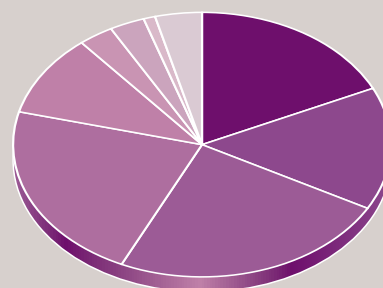
INCOME for the financial year ended 31 March 2004

	FY 03/04		FY 02/03*	
	\$'000	%	\$'000	%
■ Venue hire and event services	5,010	29	2,303	17
■ Mall and other rentals	4,750	28	2,180	17
■ Ticket sales	2,306	13	4,381	33
■ Sponsorship and donations	1,952	11	2,852	22
■ Car parking	950	6	665	5
■ Other Income	2,294	13	810	6
Total	17,262		13,191	



EXPENDITURE for the financial year ended 31 March 2004

	FY 03/04		FY 02/03*	
	\$'000	%	\$'000	%
■ Staff and related costs	8,660	18	9,504	21
■ Programming	7,335	15	13,689	31
■ Property maintenance and utilities	11,568	24	5,599	13
■ Rental of property	10,508	22	5,216	12
■ Communications, promotions and publications	4,952	10	3,132	7
■ Presentation services and relations	1,545	3	1,924	4
■ Depreciation and amortisation	1,659	3	1,034	2
■ Non capitalised fixed assets	582	1	2,112	5
■ Others	2,042	4	2,129	5
Total	48,851		44,339	



* The Esplanade Co Ltd commenced operations in Oct 02.

FY 2003/04 was Esplanade's first full year of operations since we opened our doors on 12 Oct 2002. It was an eventful year for us, with the SARS threat, heightened terrorism and weak business economic environment, which had a major impact on our presentations, tenants as well as hirers. Shows were cancelled or postponed in the first half of the year, adversely affecting the business of our tenants.

In spite of the unfavourable conditions, Esplanade emerged with better than expected results. The overall results for FY 2003/04 was a balance of grant of \$8.1 million as compared to a deficit of \$3.7 million last year.

Income

Total income rose from \$13.2 million to \$17.3 million, \$4.1 million higher than last year. The main sources of income were venue hire, mall rentals and ticket sales. Also included in the income were exceptional proceeds of \$1.4 million from a collaborative project.

Expenditure

Total expenditure increased from \$44.3 million to \$48.9 million, \$4.6 million higher than last year. With the extreme challenges faced in the first half of the year, stringent measures were taken to control expenditure. These included a cap on hiring, a salary freeze and the deployment of in-house staff instead of casuals for Front-of-House operations. We also scale-down on mega events, and presented more outdoor, smaller non-ticketed events.

Following the expiry of the defects liability period, we put in place various facilities enhancement programmes to ensure the centre was maintained at the highest standards. In addition, we also implemented minor improvements to minimise wear and tear, reduce electricity consumption and improve health and security standards.

In order to develop Esplanade as a centre for the arts locally and regionally, marketing activities were intensified. The result was an encouraging 70% attendance for our overall presentations and a total of more than six million visitors.

Also included in the total expenditure was the rental of property charged by the Government, which amounted to \$10.5 million, as compared to \$5.2 million last year. The same amount was correspondingly sub-vented by the Government.

Grants

Total grants attributable to Esplanade for FY 2003/04 amounted to \$29.1 million (including the release of deferred capital grant to match depreciation). Singapore Pools contributed \$12.5 million to support programming initiatives whilst the Government and Singapore Totalisator Board contributed \$9 million and a matching grant for income in excess of \$9 million.

DIRECTORS' REPORT

For the financial year ended 31 March 2004

The directors present their report to the members, together with the audited financial statements of the Company for the financial year ended 31 March 2004.

Directors

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

Edmund Cheng Wai Wing (Chairman)
Benson Puah Tuan Soon (Chief Executive Officer)
Theresa Foo-Yo Mie Yoen
Professor Tommy Koh
Kevin Kwok Khien
Lee Suan Hiang (appointed on 24 Nov 2003)
Lee Tzu Yang (appointed on 24 Nov 2003)
Andy Lim
Charles Lim Aeng Cheng
Lim Neo Chian (appointed on 24 Nov 2003)
Lim Soo Ping (appointed on 24 Nov 2003)
Loh Ngai Seng (appointed on 24 Nov 2003)
Loh Wai Kiew (appointed on 24 Nov 2003)
Phua Mei Pin (appointed on 24 Nov 2003)

Arrangements to enable directors to acquire debentures

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

Directors' interests in debentures

According to the register of directors' shareholdings, no person who was a director at the end of the financial year had an interest in any debentures of the Company either at the beginning or end of the financial year.

Dividends

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

Directors' contractual benefit

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

Auditors

The auditors, PricewaterhouseCoopers, have expressed their willingness to accept re-appointment.

On behalf of the directors



EDMUND CHENG WAI WING
Director



BENSON PUAH TUAN SOON
Director

30 June 2004

STATEMENT BY DIRECTORS

In the opinion of the directors,

- (a) the financial statements set out on pages 39 to 53 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2004 and of the results of the business, changes in accumulated funds and cash flows of the Company for the financial year then ended; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

On behalf of the directors



EDMUND CHENG WAI WING
Director



BENSON PUAH TUAN SOON
Director

30 June 2004

AUDITORS' REPORT TO THE MEMBERS OF THE ESPLANADE CO LTD

We have audited the financial statements of The Esplanade Co Ltd for the financial year ended 31 March 2004 set out on pages 39 to 53. These financial statements are the responsibility of the directors. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Singapore Standards on Auditing. Those Standards require that we plan and perform our audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by the directors, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion,

- (a) the financial statements are properly drawn up in accordance with the provisions of the Companies Act, Cap 50 ("the Act") and Singapore Financial Reporting Standards ("FRS"), with the exemption granted by The Accounting and Corporate Regulatory Authority to disclose the amount of the directors' remuneration under paragraph 18 of FRS 24, so as to give a true and fair view of the state of affairs of the Company as at 31 March 2004 and of its results, changes in equity and cash flows for the financial year ended on that date, and
- (b) the accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.

The logo for PricewaterhouseCoopers, featuring the company name in a stylized, cursive script.

PricewaterhouseCoopers
Certified Public Accountants

Singapore, 30 June 2004

INCOME AND EXPENDITURE STATEMENT

For the financial year ended 31 March 2004

	Note	2004 \$	2003 \$
Income			
Venue hire and event services		5,009,894	2,302,928
Mall and other rentals		4,750,120	2,180,193
Ticketing		2,305,606	4,381,069
Sponsorships and donations	3	1,550,187	2,824,510
Car parking		950,780	665,598
Specific funds – programmes	20	401,907	27,514
Other income	4	2,294,053	809,824
		<u>17,262,547</u>	<u>13,191,636</u>
Expenditure			
Staff and related costs	5	8,659,632	9,503,970
Programming		7,334,656	13,688,725
Property maintenance and utilities	6	11,567,865	5,599,449
Rental of property	7	10,508,400	5,216,400
Communications, promotions and publications	8	4,951,761	3,132,074
Presentation services and relations	9	1,545,490	1,923,882
Other expenditure	10	4,283,326	5,274,927
		<u>48,851,130</u>	<u>44,339,427</u>
Deficit before grants		(31,588,583)	(31,147,791)
Release of grants			
– Development grant	13	-	9,684,185
– Operating grant	13	27,500,869	11,565,609
– Deferred capital grants	22	1,643,538	1,010,650
		<u>29,144,407</u>	<u>22,260,444</u>
Government subvention – rental of property	7	10,508,400	5,216,400
Results for the year transferred to Accumulated Funds		<u>8,064,224</u>	<u>(3,670,947)</u>

The accompanying notes form an integral part of these financial statements.
Auditors' Report – Page 38.

BALANCE SHEET

As at 31 March 2004

	Note	2004 \$	2003 \$
Current assets			
Cash and cash equivalents	11	18,841,881	15,514,284
Trade receivables	12	1,144,741	1,081,065
Grants receivable	13	5,360,564	-
Merchandise	14	216,426	183,110
Other current assets	15	1,640,529	803,464
		<u>27,204,141</u>	<u>17,581,923</u>
Non-current assets			
Investment in associated company	16	2,176,017	2,007,117
Property, plant and equipment	17	6,787,679	5,841,349
Computer software	18	638,310	999,451
		<u>9,602,006</u>	<u>8,847,917</u>
Total assets		<u>36,806,147</u>	<u>26,429,840</u>
Current liabilities			
Trade and other payables	19	9,850,314	6,033,648
Specific funds – programmes	20	455,459	626,340
Grants in advance	13	5,068,644	8,896,439
		<u>15,374,417</u>	<u>15,556,427</u>
Net assets		<u>21,431,730</u>	<u>10,873,413</u>
Accumulated funds		<u>11,829,724</u>	<u>3,765,500</u>
Deferred Grants			
Investment grant	21	2,176,017	-
Deferred capital grants	22	7,425,989	7,107,913
		<u>9,602,006</u>	<u>7,107,913</u>
		<u>21,431,730</u>	<u>10,873,413</u>

The accompanying notes form an integral part of these financial statements.
Auditors' Report – Page 38.

STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the financial year ended 31 March 2004

	\$
Balance at 1 April 2003	3,765,500
Results for the year	8,064,224
Balance at 31 March 2004	<u>11,829,724</u>
Balance at 1 April 2002	7,436,447
Results for the year	(3,670,947)
Balance at 31 March 2003	<u>3,765,500</u>

*The accompanying notes form an integral part of these financial statements.
Auditors' Report – Page 38.*

CASH FLOW STATEMENT

For the financial year ended 31 March 2004

	Note	2004 \$	2003 \$
Cash flows from operating activities			
Cash receipts from customers		16,928,198	13,325,805
Cash paid to suppliers and employees		(33,568,979)	(35,314,739)
Net cash used for operating activities		(16,640,781)	(21,988,934)
Cash flows from investing activities			
Purchase of property, plant and equipment		(2,588,371)	(5,090,793)
Payment for shares application monies		(168,900)	(626,882)
Interest received		44,482	84,983
Net cash used for investing activities		(2,712,789)	(5,632,692)
Cash flows from financing activities			
Grants received from Government		24,357,866	35,321,530
Specific funds received for programmes and projects		299,920	1,100,000
Unutilised funds returned		(1,976,619)	(42,228)
Net cash from financing activities		22,681,167	36,379,302
Net increase in cash and cash equivalents held		3,327,597	8,757,676
Cash and cash equivalents at the beginning of the financial year		15,514,284	6,756,608
Cash and cash equivalents at the end of the financial year	11	18,841,881	15,514,284

The accompanying notes form an integral part of these financial statements.
Auditors' Report – Page 38.

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

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

1. General

The Company is incorporated and domiciled in Singapore and is limited by guarantee. The address of the Company's registered office is:

1 Esplanade Drive
Singapore 038981

The principal activities of the Company are:

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

2. Significant accounting policies

(a) Effect of changes in Singapore Companies Legislation

Pursuant to the Singapore Companies (Amendment) Act 2002, with effect from financial year commencing on or after 1 January 2003, Singapore-incorporated companies are required to prepare and present their statutory accounts in accordance with the Singapore Financial Reporting Standards ("FRS"). Hence, these financial statements, including the comparative figures, have been prepared in accordance with FRS.

Previously, the Company prepared its statutory accounts in accordance with Singapore Statements of Accounting Standard. The adoption of FRS does not have material impact on the accounting policies and figures presented in the statutory accounts for financial year ended 31 March 2003.

(b) Basis of preparation

These financial statements have been prepared under the historical cost convention. The Accounting and Corporate Regulatory Authority has granted an exemption for the disclosure of directors' remuneration under paragraph 18 of Singapore Financial Reporting Standard 24. The preparation of financial statements in conformity with Singapore Financial Reporting Standards, requires the use of estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the financial year. Although these estimates are based on management's best knowledge of current events and actions, actual results may ultimately differ from those estimates.

(c) Revenue recognition

Revenue from ticket sales are recognised as earned when the show/event has been completed. Sponsorships and donations are recognised on a receipt basis, except for those made for specified purposes, which are recognised as the specified expenditure is incurred.

Other revenue are recognised as earned on the following bases:

Venue hire and event services	– on an accrual basis,
Mall and other rentals	– on an accrual basis,
Merchandise sales	– as and when merchandise is sold,
Sale of magazine	– at time of delivery to customers,
Car parking	– on a receipt basis,
Interest income	– on an accrual basis.

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

2. Significant accounting policies (continued)

(d) Grants

Grants are received from the Singapore government and its related agencies. Development grants received are to meet major capital improvement works, and operating grants are for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

Grants for depreciable assets are taken to the deferred capital grant account, and credited to the statement of income and expenditure over the periods necessary to match the depreciation of the corresponding depreciable assets.

Grants for investments are taken to the investment grant account, and will be credited to the statement of income and expenditure upon disposal of the investment.

Grants for recurrent and programme expenditure are credited to the statement of income and expenditure on an accrual basis to match the related expenses when incurred.

(e) Foreign currency translation

(1) *Measurement currency*

Items included in the financial statements are measured using the currency that best reflects the economic substance of the underlying events and circumstances relevant to the Company ("the measurement currency"). The financial statements are presented in Singapore Dollars, which is the measurement currency of the Company.

(2) *Transactions and balances*

Foreign currency transactions are translated into Singapore dollars using the exchange rates prevailing at the date of transactions. Foreign currency monetary assets and liabilities are translated into Singapore dollars at the rates of exchange prevailing at the balance sheet date. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies are recognised in the income statement.

(f) Property, plant and equipment

Property, plant and equipment are stated at cost less accumulated depreciation. Depreciation is calculated on the straight line basis to write off the cost of the assets over their estimated useful lives. The estimated useful lives are as follows:

Leasehold improvements	5 to 10 years
Plant and machinery	10 to 20 years
Production equipment	5 to 10 years
Artwork	5 years
Furniture, fittings and equipment	3 to 10 years

Minor assets and equipment which cost less than \$2,000 individually are charged to the income and expenditure statement in the year of purchase.

(g) Computer software

Computer software and licences are amortised using the straight-line method over their useful lives of three years, and are stated at cost less amortisation.

(h) Associated company

Investment in associated company is stated at cost less impairment losses. This is an undertaking in which the Company has between 20% and 50% of the voting rights, and over which the Company has significant influence, but which it does not control. Where an indication of impairment exists, the carrying amount of the investment is assessed and written down immediately to its recoverable amount. Decreases in the carrying amount are taken to the investment grant account.

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

2. Significant accounting policies (continued)

(i) Impairment of long lived assets

Property, plant and equipment and other non-current assets are reviewed for impairment losses whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the carrying amount of the asset exceeds its recoverable amount which is the higher of an asset's net selling price and value in use. For the purposes of assessing impairment, assets are grouped at the lowest level for which there are separately identifiable cash flows.

(j) Trade receivables

Trade receivables are carried at anticipated realisable value. An estimate is made for doubtful debts based on a review of all outstanding amounts at the year end. Bad debts are written off in the financial year in which they are identified.

(k) Operating leases

Leases where the lessor effectively retains substantially all the risks and rewards of ownership of the leased item are classified as operating leases. Operating lease payments are recognised as an expense in the income and expenditure account on a straight-line basis over the lease term.

Rental income (net of any incentives given to lessees) derived from leased assets where the Company is the lessor, is recognised on a straight-line basis over the lease term.

(l) Merchandise

Merchandise are stated at the lower of cost (weighted average method) and net realisable value. Cost includes all costs of purchase and other costs incurred in bringing the goods to their present location and condition. Net Realisable Value is the estimated selling price in the ordinary course of business, less the estimated costs necessary to make the sale.

Provision is made where necessary for obsolete, slow moving and defective goods.

(m) Provisions

Provisions are recognised when the Company has a present legal or constructive obligation as a result of past events, it is probable that an outflow of resources will be required to settle the obligation, and a reliable estimate of the amount can be made. Where the Company expects a provision to be reimbursed, the reimbursement is recognised as a separate asset but only when the reimbursement is virtually certain.

(n) Employee leave entitlement

Employee entitlements to annual leave are recognised when they accrue to employees. A provision is made for the estimated liability for annual leave as a result of services rendered by employees up to the balance sheet date.

(o) Cash and cash equivalents

For the purpose of the cash flow statement, cash and cash equivalents comprise cash on hand and deposits held at call with banks.

3. Sponsorships and donations

The total tax-deductible sponsorships and donations, including any donations classified under grants received, amounted to \$10,185,277 (2003: \$2,011,644).

The value of ex-gratia services and donations in kind received amounted to \$331,886 (2003: \$1,900,000). Last year, the donations in kind were significant as sponsors contributed to nation wide celebrations for the Opening Festival.

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

4. Other income

	2004	2003
	\$	\$
Other income comprise:		
Publication income	114,472	256,304
Merchandise sales	428,723	268,340
Interest income on fixed deposits	54,221	84,930
Gain on disposal of property, plant and equipment	-	187
Share of production proceeds (net)	1,368,043	-
Miscellaneous	328,594	200,063
	<u>2,294,053</u>	<u>809,824</u>

5. Staff and related costs

	2004	2003
	\$	\$
Wages and salaries	6,927,460	7,688,740
Employer's contribution to Central Provident Fund	879,739	1,041,977
Other benefits	631,341	658,612
	<u>8,438,540</u>	<u>9,389,329</u>
Other related staff expenditure	221,092	114,641
	<u>8,659,632</u>	<u>9,503,970</u>

Number of persons employed at the end of the financial year:

	2004	2003
Full time	<u>166</u>	<u>155</u>

6. Property maintenance and utilities

	2004	2003
	\$	\$
Insurance	114,559	95,568
Utilities	3,336,190	2,237,711
Repair and maintenance	8,117,116	3,266,170
	<u>11,567,865</u>	<u>5,599,449</u>

7. Rental of property

The Government has charged the Company rental of \$10,508,400 (2003: \$5,216,400) for financial year 2004 for use of the Esplanade – Theatres on the Bay. The lease terms, including the duration of the lease are expected to be finalised in 2004. The rental is funded by way of Government's subvention.

8. Communications, promotions and publications

	2004	2003
	\$	\$
Advertising and promotion	3,643,925	2,060,490
Public relations	942,815	550,170
Publications costs	220,155	469,410
Sponsor services and development	144,866	52,004
	<u>4,951,761</u>	<u>3,132,074</u>

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

9. Presentation services and relations

	2004	2003
	\$	\$
Production services	897,854	1,119,657
Ticketing and event services	647,636	804,225
	1,545,490	1,923,882

10. Other expenditure

	2004	2003
	\$	\$
Auditors' remuneration	30,000	35,000
Depreciation		
Leasehold improvements	103,482	47,043
Plant and machinery	126,506	54,286
Production equipment	192,072	111,744
Artwork	34,071	36,548
Furniture, fittings and equipment	788,286	557,830
Amortisation of computer software	414,621	226,954
Minor assets expensed	581,893	2,112,376
Bad debts written off	68,340	-
Loss on disposal of property, plant and equipment	-	7,041
Allowance for doubtful trade debts	61,946	48,863
Merchandise		
Allowance for diminution in value	12,285	-
Written off	674	1,391
Foreign exchange loss	73	1,633
GST expense	506,274	649,000
Bank charges	58,685	102,262
Professional charges	398,048	427,418
Office supplies, postage and communication	410,213	476,183
Travelling and transport	143,947	85,758
Cost of merchandise sold	226,410	105,342
Miscellaneous expenses	125,500	188,255
	4,283,326	5,274,927

11. Cash and cash equivalents

	2004	2003
	\$	\$
Cash at bank and on hand	5,841,881	15,514,284
Fixed deposits	13,000,000	-
	18,841,881	15,514,284

The fixed deposits with financial institutions mature on varying dates within 6 months (2003: NIL) from the financial year end. The weighted average effective interest rate of these deposits as at 31 March 2004 was 0.65% (2003: NIL) per annum.

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

12. Trade receivables

	2004 \$	2003 \$
(a) Associated company	166,374	38,104
Third parties	978,367	1,042,961
	<u>1,144,741</u>	<u>1,081,065</u>
(b) Third party debtors are stated after deducting allowance for doubtful debts	<u>61,946</u>	<u>48,863</u>
(c) <u>Movements in allowance for doubtful debts</u>		
Balance at beginning of year	48,863	-
Amount utilised during the year	(48,863)	-
Charge to income and expenditure statement	61,946	48,863
Balance at end of year	<u>61,946</u>	<u>48,863</u>

13. Grants in advance/(receivable)

	<i>Development grant \$</i>	<i>Operating grant \$</i>	<i>Total grant \$</i>
Balance as at 1 April 2003	6,962,048	1,934,391	8,896,439
Grants received	-	24,357,866	24,357,866
Transfer (to)/from deferred capital grants	282,613	(2,217,561)	(1,934,948)
Transfer to investment grant	(2,176,017)	-	(2,176,017)
Refund of grant	-	(1,934,391)	(1,934,391)
Amount released to income and expenditure statement	-	(27,500,869)	(27,500,869)
Balance as at 31 March 2004	<u>5,068,644</u>	<u>(5,360,564)</u>	<u>(291,920)</u>
Balance as at 1 April 2002	-	-	-
Grant received	21,821,530	13,500,000	35,321,530
Transfer to deferred capital grants	(5,175,297)	-	(5,175,297)
Amount released to income and expenditure statement	(9,684,185)	(11,565,609)	(21,249,794)
Balance as at 31 March 2003	<u>6,962,048</u>	<u>1,934,391</u>	<u>8,896,439</u>

Development grants received are to meet major capital improvement works, and operating grants are for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

14. Merchandise

	2004 \$	2003 \$
At cost	204,141	183,110
At net realisable value	12,285	-
	<u>216,426</u>	<u>183,110</u>

15. Other current assets

	2004 \$	2003 \$
Prepayments	537,629	250,850
Deposits	100,625	118,335
Recoverable expenditure and receivables	1,002,275	434,279
	<u>1,640,529</u>	<u>803,464</u>

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

16. Investment in associated company

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

<i>Associated company</i>	<i>Principal activities</i>	<i>Country of business</i>	<i>Equity holding</i>		<i>Cost of investment</i>	
			<i>2004</i>	<i>2003</i>	<i>2004</i>	<i>2003</i>
			<i>%</i>	<i>%</i>	<i>\$</i>	<i>\$</i>
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	32	30	<u>2,176,017</u>	<u>2,007,117</u>

The investment in associated company is carried at cost less impairment losses in the balance sheet. Had the Company equity accounted for this investment, the financial effect, based on unaudited management accounts of the associated company made up to 31 March 2004, is as disclosed below:

	<i>2004</i>	<i>2003</i>
	<i>\$</i>	<i>\$</i>
Balance at beginning of year	1,824,978	1,380,235
Additional investment in associate	<u>168,900</u>	<u>626,882</u>
	<u>1,993,878</u>	<u>2,007,117</u>
Share of results for the year	<u>(72,587)</u>	<u>(182,139)</u>
Balance at end of year	<u>1,921,291</u>	<u>1,824,978</u>

The share of results for the year includes \$115,113 (2003: \$24,895) representing the amortisation charge of goodwill in respect of the acquisition of associated company, goodwill being amortised over 10 years. Investment in associated company as at 31 March 2004 includes goodwill of \$1,119,309 (2003: \$1,098,724), which is net of accumulated amortisation of \$140,028 (2003: \$24,895). The associated company has no tax expense for the current year.

The above investment is a result of a shareholders' agreement between the Company, SISTIC.com Pte Ltd ("SISTIC") and Singapore Sports Council ("SSC") to subscribe for 846,330 ordinary shares in SISTIC for a committed sum of US\$1,400,000, payable over 4 years to 1 January 2006. Under the terms of the shareholders' agreement, SSC has an option to acquire all of the Company's shares in SISTIC at any time within a period of six months after the termination or expiration of the Application Service & Ticketing agreement between the Company and SISTIC. The purchase price of the shares to be acquired under the call option shall be the fair market value of the shares to be determined in accordance with the terms set out in the agreement.

As at 31 March 2004, the Company has paid \$2,176,017 for 725,410 ordinary shares in SISTIC. The Company has a further commitment of \$340,000 (2003: \$525,000) to subscribe for additional shares in SISTIC.

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

17. Property, plant and equipment

	<i>Leasehold improvements</i>	<i>Plant and machinery</i>	<i>Production equipment</i>	<i>Artwork</i>	<i>Furniture, fittings and equipment</i>	<i>Total</i>
	\$	\$	\$	\$	\$	\$
Cost						
At 1 April 2003	1,008,178	1,210,665	1,223,998	342,681	3,272,337	7,057,859
Additions	204,816	696,665	507,514	14,935	766,817	2,190,747
Reclassification	(101,900)	101,900	-	-	-	-
Disposals	-	-	-	-	(9,077)	(9,077)
At 31 March 2004	1,111,094	2,009,230	1,731,512	357,616	4,030,077	9,239,529
Accumulated depreciation						
At 1 April 2003	47,043	54,286	111,380	265,660	738,141	1,216,510
Depreciation	103,482	126,506	192,072	34,071	788,286	1,244,417
Reclassification	(2,972)	2,972	-	-	-	-
Disposals	-	-	-	-	(9,077)	(9,077)
At 31 March 2004	147,553	183,764	303,452	299,731	1,517,350	2,451,850
Net book value						
At 31 March 2004	963,541	1,825,466	1,428,060	57,885	2,512,727	6,787,679
At 31 March 2003	961,135	1,156,379	1,112,618	77,021	2,534,196	5,841,349

18. Computer software

		\$
Cost		
At 1 April 2003		1,250,666
Additions		53,480
Disposals		-
At 31 March 2004		1,304,146
Accumulated depreciation		
At 1 April 2003		251,215
Amortisation		414,621
At 31 March 2004		665,836
Net book value		
At 31 March 2004		638,310
At 31 March 2003		999,451

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

19. Trade and other payables

	2004	2003
	\$	\$
Trade payables	5,330,167	2,232,540
Deposits received	1,721,935	1,451,065
Deferred income	38,430	88,561
Accrued operating expenses	2,653,106	1,911,989
Goods and services tax	57,465	349,140
Sundry payables	49,211	353
	9,850,314	6,033,648

20. Specific funds – programmes

Specific funds received represent funding from Government and related agencies to support the approved programmes and projects.

	2004	2003
	\$	\$
Balance as at 1 April	626,340	983,160
Funds received	299,920	600,000
Amount released to income and expenditure statement	(401,907)	(27,514)
Transfer to deferred capital grant	(26,666)	(887,078)
Refund of unutilised balance	(42,228)	(42,228)
	455,459	626,340

21. Investment grant

	2004	2003
	\$	\$
Amount transferred from development grant	2,176,017	-
	2,176,017	-

Grants for investments are taken to the investment grant account, and will be credited to the statement of income and expenditure upon disposal of the investment.

22. Deferred capital grants

	2004	2003
	\$	\$
Balance as at 1 April	7,107,913	2,056,188
Amount transferred from/(to)		
– Development grant	(282,613)	5,175,297
– Operating grant	2,217,561	-
– Specific funds – programmes	26,666	887,078
Amount released to income and expenditure statement	(1,643,538)	(1,010,650)
	7,425,989	7,107,913

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

23. Significant related party transactions

During the year, the following transactions were entered into by the Company and its associated company on terms and bases agreed between the parties:

	2004	2003
	\$	\$
Commission income	20,600	9,668
Sales commission expense	37,509	81,725
Ticketing agency fees	77,460	127,900
Other services	9,028	-

24. Tax

The Company has been registered as a charity under the Charities Act (Cap 37). For the year ended 31 March 2004, the Company had no taxable income (2003: NIL).

25. Commitments

As at the balance sheet date:

(a) the Company had commitments amounting to \$340,000 (2003:\$525,000) to subscribe for shares in the associated company, SISTIC.com Pte Ltd.

(b) Works and services

	2004	2003
	\$	\$
Contracted but not provided for	926,506	596,889

(c) Operating lease commitments – where the company is the lessee

The future minimum lease payments under non-cancellable operating leases contracted for at the reporting date but not recognised as liabilities, are as follows:

	2004	2003
	\$	\$
Not later than 1 year	24,876	24,876
Later than 1 year but not later than 5 years	49,137	74,013
	74,013	98,889

(d) Operating lease commitments – where the company is the lessor

The future minimum lease payments receivable under non-cancellable operating leases contracted for at the reporting date but not recognised as receivables, are as follows:

	2004	2003
	\$	\$
Not later than 1 year	4,417,676	4,792,595
Later than 1 year but not later than 5 years	3,455,453	8,476,910
	7,873,129	13,269,505

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2004

26. Financial risk management

The Company's business is not exposed to any significant foreign exchange risk and there is no significant concentration of credit risk. The Company's income and operating cash flows are substantially independent of changes in market interest rates.

Prudent liquidity risk management implies maintaining sufficient cash and the availability of adequate funding. The Company aims to obtain annual funding in advance as well as working capital from the government and its related agencies.

27. Fair values

The carrying amounts of financial assets and liabilities approximate their fair values.

28. Comparatives

Certain comparative figures have been reclassified to conform with the current year's presentation.

29. Authorisation of financial statements

These financial statements were authorized for issue in accordance with a resolution of the directors on 30 June 2004.

PARTNERS & SPONSORS

Esplanade Partner

Volkswagen Group Singapore Pte Ltd

Programme Sponsors

Allied Domecq Spirits & Wine (S) Ltd
CapGemini Singapore Pte Ltd
Coutts Bank (Schweiz) AG
Deutsche Bank AG
Geneva Master Time Private Limited
Harry's Esplanade Bar Pte Ltd
Hong Leong Foundation
L.C.H. (S) Pte Ltd
Linklaters Allen & Gledhill Pte Ltd
Singapore Institute of Management
Singapore Technologies Engineering Ltd
SMRT Corporation Limited
Speedy Industrial Suppliers Pte Ltd
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ESPLANADE PRESENTS PERFORMANCES

April 2003 to March 2004

APRIL 2003

Antishock
Coffee Morning: Chinese Evergreens by TCR Music Station
Evelyn Lim, Step in Time
Harp Solo by Katryna Tan
Kami by Arif + Mugi + Masato
Music Box 2003
Nanu
Skritch
ublu
Wendi Koh
Xin Yun Chinese Instrumental Quartet
Yoong Han – Violin & Viola Duet

VISUAL ARTS

A Piece of Sky
Cinepolitans
Fast Food, Fast Play
Le Cercle (The Circle)
Opus Pia
Primitive Longing: Where is My Green Grass of Home?
Slow
Sunday Afternoons
Things One Can Do With Food Other Than Eat It
Turn Over a New Leaf
Untitled
Untitled (2000) and other works

EXPLORATIONS

WORKSHOP

Catch The Gravity Sculpture Workshop by Masato Tanaka
Dance Workshop by Arif and Mugi

MAY 2003

3 Men & A Boot
Around the World with Margaret Chen
Christy Smith Quartet
Debussy Day – Complete Piano Works / Philippe Cassard
Decade
Matter of Time
Morning Standards by Babes Conde
Mus Art Percussion Club
One on One – Blue Moon
Saxophone Solo by Budi Winarto
Selena Tan – Funny in Love
Siong Leng Musical Association
Twelfth Night by Paerin Choa
World Beats
Yuhua Steel Drums

VISUAL ARTS

Bright Honey
Incandescent
The Elite Painter's Quantum Leap

EXPLORATIONS

MASTERCLASS

Piano Masterclass by Philippe Cassard

JUNE 2003

4 Men and A Girl (Percussion Quintet)
All That Jazz: A Jazz and Broadway Special by Robin Goh
Asian Arts Mart
Beautiful Sunday
Cana Guitar Duo
Chinese Ensemble
Chinese Flute Solo by Yong Phew Kheng
Dizi-Suona-Sheng Duet
East meets East (Saxophone-Bass-Drum)
Erth Theatre by 4 Roving Insects
Farlanders
Flamenco Fusion
Folk Songs by Jessica Soo & Friends
Four Riders by Stalkers Stilt Theatre Company
Fruit
Guitar Solo by Roger Wang
Guzheng & Xiao
Harp-Saxophone-Bass Trio
HCJC Choir
Love Songs by Aubrey Ng & Alvin Ee
Musafir
Piano & Flute
Piano & Marimba Duo
Piano & Saxophone
Piano Solo
Railroad Bill
Regal Brass Quintet
Reminiscing 80's by LeeLian
Saxophone Solo by Budi Winarto
Selena Tan – Funny in Love
Sher Miandad Khan Qawal

Singapore Saxophone Quartet
Soffeggio Trio (Clarinet-Piano-Bass Trio)
Solo Piano Recital by Erwin
Soul Satisfaction
Sri Mahligai
String Quartet by Fusion String
Tots Tolentino & Caravan Jazz Band
Urban Canvas
Urban Drum N Bass
Xinyao & Taiwanese folk songs by TCR Music Station
Yang Qin & Erhu

VISUAL ARTS

Flying Carpet
Homecoming
Sites of Construction
Spectacular Childplay
World Monitoring Atlas

JULY 2003

Adam Frey
Akatones
An Evening of Gamelan Music by Gamelan Asmaradana
B.L.U. by The Ark
Baybeats – II
Brian Pereira & Friends
Cat Ong & the Muses
Chinese Ensemble
Chinese Instrumental Ensemble (Pipa, Guzheng & Zhongruan)
Classic Delights by Organist Joanna Paul & Goldner String Quartet
Flute & Harp (Jin Ta & Katryna Tan)
Flute & Keyboard (Terry Ang & Dawn Toh)
Hip-Hop Party by Sheikh Haikel & Fabulous Forte
Huur-Huur-Tu / Malerjia
Jazz Duo (Harp & Clarinet)
Jazz Duo (Piano & Saxophone)
Jazz Quartet (Guitar, Sax/Flute, Bass & Drums)
Jazz Trio
Jazz Trio (Harp, Clarinet & Bass)
Kuo Po and Friends in 'Locomotion'
Piano & Flute (Sanfia Njoman & Terry Ang)
Piano & Harp (Sanfia Njoman & Katryna Tan)
Piano & Saxophone
Piano Solo
Piano, Clarinet/Flute
Together with Tatsumi Hijikata by Tatsumi Hijikata Memorial Butoh Troupe
Twosomes by Babes Conde
UnXpectedly Shirlyn
Wendi Koh: Gutsy Girl's Late Nite Out Concert
Whispering Cities - CHROMA

VISUAL ARTS

Dog Looking and Listening to a Phonograph/Gramophone
The 22nd United Overseas Bank Painting Of The Year
Way leads on to way

EXPLORATIONS

WORKSHOP

Botoh Workshop by Tatsumi Hijikata Memorial Butoh Troupe

TALKSHOP

Tatsumi Hijikata, Talk by Akiko Motofuji

AUGUST 2003

A Classical Treat
An intimate evening with Daniel & Regi
Bringing Back the Good Times!
Cat Ong & the Muses
Chinese Instrumental Duo
Chinese Pop by H2O-Six
Chinese Tunes from 70s to 80s by TCR Music Station
Erhu and Harp (Cher Yong & Katryna Tan)
H2O-Six
Mandy Gaines & Caravan Jazz Band
National Day Celebrations
One on One – Let's Be Frank
Paul Ponnudurai & Friends
Piano and Flute (Sanfia and Terry)
Piano and Harp (Sanfia and Katryna)
Puppets Alive! By The Finger Players
Saxophone Solo
Tokyo Philharmonic Orchestra
Violin and Harp (Yap Shu Mei & Katryna Tan)
Voices of Light
Yap Shu Mei & Caravan Jazz Band

VISUAL ARTS

Drops of the Breeze
Inspired Orbits
Inspired Orbits II
Many Dreams One Singapore
Orbits, Resolute Gardeners

ESPLANADE PRESENTS PERFORMANCES

April 2003 to March 2004

Panoramic Singapore
Rethinking Sculpture Project
Stroll in the Lion City

EXPLORATIONS

WORKSHOP

Inspiring Orbit – Weaving Workshop by Lee Mei Ling
Sculpture workshop by Masato Tanaka

TALKSHOP

Exhibition Tour by Tay Kay Chin

SEPTEMBER 2003

Accordion and Harp (Royston & Katryna Tan)
Autumn Reminiscence
Borderless by Simon Fisher Turner
Cat Ong & the Muses
Chinese Ensemble – Kong Hou & Er Hu (Ma Xiao Lan & Yong Phew Kheng)
Chinese Ensemble – Sheng & Di Zi (Yong Phew Kheng & Yang Ji Wei)
Chinese Ensemble – Yang Qing & Pipa (Fu Hui Ling & Lee Hui Ling)
Chrome
Er Hu and Harp (Cher Yong & Katryna Tan)
Glimpse of Malay Culture by Sri Warisan Som Said Performing Arts Ltd
Guitar Duo (Regi Leo & Andrew Lim)
Harp & Di Zi/Er Hu (Junedy Lim & Yong Phew Kheng)
Infusion
JE Opera Ensemble
LeeLian Music Journey
Memories
My Favourite Songs by Robert Fernando
Piano & Clarinet Duo (Sheum Mei Mei & Edgardo Sangcap)
Piano & Saxophone Duo (Abel Gan & Stephen Rufus)
Saxpress
Singing Duo with Piano (Sherlyn Chia, Jonathan Tai & Sim Boon Hui)
The Groove
Wayne Marshall
Whispering Cities III – Stigma
Willard White & Wayne Marshall

VISUAL ARTS

A Fine Day After Rain
top US up
Urban Garden
Who Lived in a Shoe

EXPLORATIONS

TALKSHOP

Cut/Ups & Lost/Takes, Talk by Simon Fisher Turner
Exhibition Tour by Ken Cheong
I Theatre, Sea of Dreams

OCTOBER 2003

A Classical Treat
Amrita by The Finger Players
Budak Mentary
Cat Ong & the Muses
Chinese Ensemble: San Xian & Er Hu (Huang Gui Fang & Yong Phew Kheng)
Chinese Tunes from 40s to 70s in Cantonese & Hokkien by TCR Music Station
Classical Double Fiddling (Chang Yoong Han and Tan Kang Ming)
Cosmix
Day Out
d'Frequency
Flamenco Fusion
Flute and Harp (Terry & Katryna)
Ireson Band
Joanna Paul, Celebrations
Kreidler, George Chua and The Observatory
Little Asia 2003: [inter/action] by Sal Vanilla
Little Asia 2003: First sound by Sound of Human
Marching Band Display
Misia
Operation Opera by The Musical Theatre
Singing Sensation
Sparks Treatment Presentation
The Ed Branson Quartet
Third Dimension
Voices in Time Wong Hong Mok
West meets East: Harp & Di Zi (Junedy Lim & Yong Phew Kheng)

KALAA UTSAVAM

A Solo Sax Performance
Celebrations
Chitra in concert
Duet for Sitar & Cello
Indian Ocean in Concert
Kaleidoscope of India
Nadaswaram Performance
Veena, Veenu & Violin
Yeh Hai Mumbai Meri Jaan

VISUAL ARTS

By the River
Claude Viallat Without Frames
Eye the City
Interval
Kolam
Moon Blossom
Neighbours
Stretch Your Imagination
Wirecrossing: 24 Hours in Central Singapore

EXPLORATIONS

WORKSHOP

The Body As Media Dance Workshop by Sal Vanilla
Workshop by Ben Walsh

TALKSHOP

Digital Sound Wirecrossing Talk Presentation
Post Performance Talk "Rethinking Beethoven" by Lim Yau
Talk by Claude Viallat
Trends in Electronic Music in Germany, Talk by Kreidler

NOVEMBER 2003

Always & Forever by Robert Fernando
City Music
Katz Connection
Little Asia 2003: Malatonin 2 by Daniel K & Co
Malaysian Philharmonic Orchestra
Miniature Gems for Violin and Piano (Chang Yoong Han & Ng Chee Wan)
One on One – Time After Time
Savollina Opera Festival, Turandot
Solo for Two & Men at Work by Storm & Kane Wung
Soul Satisfaction
The Divamatrix by The Divas Reloaded
The Dukes
The reQuests
The Thunderbirds
Urban Xchange: A Souled-Out Concert
Violin Sonata Moments – Violin & Piano Duet
(Chang Yoong Han & Ng Chee Wan)
Whispering Cities IV – Dolls

VISUAL ARTS

A piece of sky VII
Don't worry, It will be better
Fantasmatic: 9 Chilean Artists
Farm
Kasut Manek
Thoughtful Companion

EXPLORATIONS

WORKSHOP

Hip Hop Dance Workshop by Kane Wung

IN CONVERSATION

Sanjoy Roy, Managing Director of Teamwork Production

TALKSHOP

Fantasmatic; Exhibition Tour
Post Performance Talk by Astad Deboo
Post Performance Talk by Lalgudi Vijayalakshmi,
Sikkil Mala Chandrasekar, Revathi Krishna
Post Performance Talk by Shubhendra Rao & Saskia Rao-De Haas

DECEMBER 2003

60s & 80s Classic Movie Songs and a Sing-along session by TCR Music Station
ACJC Choir
BDS Band with Angela & Mervyn
Caravan Jazz Band & The 3 Mezzos
Christmas Carolling: Metro Philharmonic Youth Choir
City Music
Corrinne May Music for SuperHeroes
Creative Arts' Camp
Festive Tunes
Hansel & Gretel by Singapore Lyric Opera
Infusion
Linda Tillery & The Cultural Heritage Choir
New Year's Eve Celebrations
Piano & Flute/Clarinet Duo
River Valley High – Christmas Carolling
Sroogee's Christmas
Sunday Afternoon Organ Recital (Christmas programme)
Temasak Junior College
The Raffles Ringers
Tokyo Square with Max Surin
Upbeat – Christmas Carolling
Vocal Associates & Charis Singers

PESTA RAYA

Arabian Nights
Harvey Malaihollo Live in Concert

Jenaka Raya
Pesta Bersama Bintang Terkini by Jai
Pesta Bersama Bintang Terkini by Ruhil
Projek Suitcase 2003
Ronggeng Fiesta and Musik 70'an & 80'an

VISUAL ARTS

Then Just Flew Down A Monstrous Crow III
World's Largest EPSON Photo Collage

EXPLORATIONS

WORKSHOP

Water Project Workshop

JANUARY 2004

At the Movies & Musical with Selena Tan
Breaking Away by Clement Chow
Derek McDonald
Er Hu & Yang Qing
Jazz Weekend
Madam White Snake by Chinese Theatre Circle
NAFA Chinese Instrumental Ensemble
One on One – Old Songs for the New Year
Pau Shen & Pa Wo
Shanghai Rhythms
Tampines Changkat CC Guzheng Performance
Ti Zi & Yang Qing
Ti Zi/Hu Lo Si & Shen
Ti Zi/Suona & Shen

HUAYI – CHINESE FESTIVAL OF THE ARTS

Air Tub
Amber
Celebrated Intimacies by Yu Dance Theatre
China/Chinese New Music 2002– 3 Documentary Screening
Chou Pi Jiang
Cubic Bottle
EVE
Feng Jiangzhou, John Wong, Lam Chi Pong and Lim Giong
HeiBao
Jennifer Tao Piano Recital
King Lychee
La' Dies
LGF
Liao Zhai – Of Man, Spirits and the Others by Drama Box
Lion Dance
Lo Tayu 2.0
Luan Dang
Magic Face Change
Mumster
My Dearest by Calvin Teng
Nyoba & Dancers: The God of Wealth Arrives
Retro Groove
Sand and a Distant Star by Performance Workshop
SEEN
Shangxi Jiangzhou Drums Ensemble
Sigmund Freud in Search of Chinese Matter and Mind by Zuni Icosahedron
Sound Alchemy
Suzanne Teng & Gilbert Levy: Mystic Journey
The Grandeur of Tang by Singapore Chinese Orchestra
The Last Emperor by Hong Kong Ballet
TIET
Tizzy Bac
Wang Jian
Yin Yue Hua Yuan

VISUAL ARTS

At Infinity
Did Ever You See Such A Thing In Your Life
Fabulous Feast
Forever
Hiatus
Pillars of Harmony
Recycled Life
The Iconclass / Persistence of Memory
Two Fans

EXPLORATIONS

WORKSHOP

Creating Across Cultures - Dance Workshop by Cheng-Chieh Yu
Liao Zhai – Theatre Workshop

MASTERCLASS

Cello Masterclass by Wang Jian

TALKSHOP

Liao Zhai – Post Performance Talk
My Dearest – Post Performance Talk
Sigmund Freud in Search of Chinese Matter and Mind
– Talk and Multi-Media Demonstration by Zuni Icosahedron
Sigmund Freud in Search of Chinese Matter and Mind
– Post Performance Talk by Zuni Icosahedron
The Last Emperor – Post Performance Talk

AUTOGRAPH SIGNING

Autograph Signing by Wang Jian

FEBRUARY 2004

'Lil Lloyd and the Blues Virus Band
Absolute Encounter, A Tribute to Barry Manilow
Ballet Nacional de Espana
Cat Ong & the Muses
CNY Goodies by TCR
Finks by Leni Basso
Flute & Piano Duo (Terry Ang & Dawn Marie)
Gani w/INTERMERCY
It's My Life
Latin Seduction
Love is in the air
Lyrical Connections
Md Noor and Friend of Tribal Tide
NAFA Music Platform
Orchestra Baobab
Raindogs
Romance of the 80s
Ruan Trio
Simon Preston & Hakan Hardenberger
Tic Tac Tone

HUAYI – CHINESE FESTIVAL OF THE ARTS

China/Chinese New Music 2002-3 Seminar
Dzap Dau Dau

VISUAL ARTS

Land of I La Galigo
Licider Hearts
Taking out the Trash
The Interpretation of Sureq Galigo
We Are Not Alone – Lost Heroes & Sensible Weirdos

EXPLORATIONS

WORKSHOP

Ballet Nacional de Espana Flamenco Workshop
Eddie Hara; We Are Not Alone – Lost Heroes & Sensible Weirdos
Visual Arts workshop

TALKSHOP

Post Performance Talk by Finks
Sandra Lee; Did Ever You See Such A Thing In Your Life?
Visual Arts Exhibition Tour
Stan Lai – Sharing Session

MARCH 2004

Born in a Taxi
Carmen Linares
Classic Delights by Yong Siew Toh Conservatory of Music
Fluta4nics
Gamelan Asmaradana
I La Galigo
Jan Gabarek
Jazzy Evening with Piano and Saxophone
Liu Qing & San Xian Duet
London Symphony Orchestra
Mallet vs. Clarinet
Mosh Launch
Movie Magic
NAFA Chinese Ensemble
NAFA Music Platform
NAFA Symphonic Wind Ensemble
One on One – The Goodbye Songbook
Pat Chan & Friends – A Little Night Music
Romantic Evening with Piano and Clarinet
Soul Circle with KC & Adam Lee
Sparks Workshop Presentation
Sri Warisan Angklung Ensemble
Still Warm by Clement Chow
Vienna Philharmonic Orchestra
Wayang Kulit Seri Asun Kedah
Wind & String
Zeal Theatre, The Stones

VISUAL ARTS

Don't Pick My Pocket
Signmaker Nakazaki

EXPLORATIONS

WORKSHOP

Nakazaki Tohru; Signmaker; Visual Arts Workshop
Workshop by The Stones

TALKSHOP

I La Galigo Forum by Asian Research Institute

HIRERS' PERFORMANCES

April 2003 to March 2004

CONCERT HALL

April 2003

SSO – Evening with Mozart and Dvorak
All Beethoven Evening
Shraddha, An Evening of Melodies
Young Voices 30th Anniversary Concert
A Tempo XIV
SSO – Russian Nights
Church Music Concert
SSO – Shlomo Mintz Plays Beethoven

May 2003

SSO – Choral Concert:
Berlioz's Messe Solennele
SSO – Schubert's Unfinished Symphony
Yu Yun Choir & Vocal Presentation
An Evening with Friends
SSO – Saint Saens' Organ Symphony
SSO – Gala Concert:
Mikhail Pletnev Plays Beethoven

June 2003

Orpheus Chamber Orchestra
Leipzig Gewandhaus Orchestra
Beautiful Love Songs
TKGS Symphonic Band
7th Singapore Wataboshi Music Festival
Montfiesta VI

July 2003

Music from the Hearts 2003
Star Nite 2003
Singapore Youth Festival 2003
SSO – Singapore Young
Performers Series
SSO – Casual Concert:
Young Artists' Showcase
SSO – Elgar's Cello Concerto

August 2003

SSO – Familiar Favourites:
Dance of the World
Catholic High School Fundraising Concert
SSO – The Magic Of Mozart
The Ten Tenors
Winds of Change
In Song 2003
Pop Delights
Yue Opera Musical Concert 2003
1st Singapore Chamber Music Festival
– Festival Concerts
SSO – Asian Dawn

September 2003

Dai Chaing Live in Singapore
Cuban Night with Vocal Sampling
SSO – Invitation to a Dance
ZaoBao 80th Anniversary Concert

SSO – Vadim Repin Plays Shostakovich/
Russian Nights 2
SSO – Bruchner's Eight Symphony
Philharmonia Orchestra of London
SSO – Brahms's First Symphony

October 2003

SSO – Rachmaninov's
2nd Piano Concerto
SSO – Casual Concert: Classic Romance
World Police Band Concert
SSO – French Impressions
Mendelssohn's St Paul
Min Lee – A Musical Aperitif
SSO – Mozart & the Titan
Rethinking Beethoven's 9 Symphonies
– The 9th

November 2003

Reliving the Glorious Years
Voice of a Thousand –
Hand in Hand, Forward
UBS Verbier Festival Youth Orchestra
SSO – Evelyn Glennie Returns!
Soft Notes
Lions Club of Singapore –
Fundraising Concert
The T'ang Quartet featuring Japanese
Pianist Noriko Ogawa
SSO – Brahms and Sibelius
Swingle Swingers
Gala Concert – J.C. Band Festival 2003

December 2003

SSO – Russian Nights 3
S'pore National Youth Orchestra
An Evening With Lobo
SSO – Handel's Messiah
Christmas at Esplanade II
The Music of Christmas
SSO – Christmas Concert
Long March 35
Dunearnite

January 2004

ACJC Band Annual Concert
Resonance of A Thousand Strings
SSO – 25th Anniversary Concert
SSO – Kam Ning Plays Beethoven
SSO – Casual Concert: Sunday Serenade
SSO – Chinese Fantasy

February 2004

SSO – The Planets
Mystical Arts of Tibet
SSO – An Evening with Bobby McFerrin
and the SSO
SSO – Valentine's Weekend Concert
Comedy Night

SSO – French Festival:
Pictures & Fairy Tales
SSO – French Festival:
The Romantic Spirit
The SYC Ensemble Singers

March 2004

Gilberto Gil In Concert
In Harmony – A Decade of Music Making
Chong Feng 3
Nanyang Musical Voyage
Secret Garden Live in Concert
Huang Hongying & the Balalaika
SSO – Dvorak Anniversary:
From The New World
Nancy Sit & Friends

THEATRE

April 2003

Oliver!

May 2003

Instant is a Millenium

June 2003

The Fall of The House of Ushers
Little Toys – Mark Chan & Musicians
Le Festin d'Immortalite

July 2003

Singapore Youth Festival 2003
Hanoch Rosenn Mime Show

August 2003

Ona Ravu
The Wedding Banquet

October 2003

Madame Butterfly
Umoja

November 2003

Havana Nights
Ana Caram Live in Concert

December 2003

Hi-5 – Come On & Party!
Colours of Life

February 2004

Momix
The Robert Cray Band – Live

March 2004

Cinderella

RECITAL STUDIO

April 2003

Vocal Camp Day by Armando Chin

May 2003

Piano Quintet Evening
Kronos!
Learn@Arts

June 2003

Enchant'd Even'g with Flute & Guitar
Rethinking Beethoven's 9 Symphonies
– In Between

July 2003

@rticulation
Melodious
Opus One Music – Piano Recital/Workshop
Rethinking Beethoven's 9 Symphonies
– The Apotheosis of a Dance

August 2003

Sparkle – The Magnetic Band Inaugural
Concert
Romantic Expressions
Opus One Music – Piano Recital/Workshop
Vocal Recital
A Harp Chamber Recital
1st Singapore Chamber Music Festival
– Master Classes Series

September 2003

4th Summit of Alliance Orchestras in
Asia Pacific
Of Rhythm & Rhyme
Dreams & Serenade
ABN Amro – Arts for All
Rhythms and Rhapsodies of Cantonese
Music

October 2003

Impressions
Amy Wadge – Live
Skinworks

November 2003

Antonin Dvorak: Complete Slavonic
Dances for Piano Four Hands
Kaddisch
Storytellers' Showcase 2003
Junior Original Concert 2003
Student Piano Concert
Electrical Rhapsody
V4 in Concert
Raffles Institution String Ensemble

December 2003

Tuneful Ripples By The Bay
Million Melodies from the Sky
Student Concert
Remembering Sergei
Season's Greetings –
The Aftereight Series Concert
Private Showcase for StarHub

February 2004

Love – A Celebration
The Huqin Quartet
Festa Canzone – Discovering Art Songs

March 2004

James Campbell's Comedy 4 Kids
In Concert with Nella Hunkins

THEATRE STUDIO

April 2003

Mad Phoenix

May 2003

Tales from the Panchatantra
Man.Power – A Season of Male
Choreographers

June 2003

Chrysalids & Our Day Out

July 2003

Roots II

August 2003

Rasa & Dhvani

September 2003

The VaginaLogue
The White Rose

December 2003

Siau Ling – Timeless Living
Woman

February 2004

Landmarks: Asian Boys Vol 2 (RA)
A Midsummer Night's Dream

ACKNOWLEDGEMENTS

Resource Panel for Kalaa Utsavam – Indian Festival of Arts 2003

S Satyalingam
Arun Mahizhnan
Maniza Jumabhoy

Resource Panel for Pesta Raya – Malay Festival of Arts 2003

Adel Zulkarnain
Hasleen Bechik
Noor Effendy Ibrahim
Sabariah Ramilan
Syah Ibrahim

Resource Panel for Huayi – Chinese Festival of Arts 2004

Professor Wang Gungwu
Asad Shiraz
Teo Han Wue
Lim Jen Erh

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