

# The Esplanade Experience



## 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.



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# 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



## corporate information

April 2004 to March 2005

### 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*)  
Mrs Theresa Foo-Yo Mie Yoen  
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

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

### Charity Status

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

### IPC Status

Member of Central Fund:  
NAC Decentralised Account  
Effective Date:  
1 April 2005 to 31 March 2008

### External Auditors

PricewaterhouseCoopers

### Honorary Legal Advisor

Rajah & Tann

### Company Secretary

Chong Lan Fong

### Principal Bankers

Citibank Singapore Limited  
Standard Chartered Bank  
United Overseas Bank

## board of directors

April 2004 to March 2005

### **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, National Arts Council, DesignSingapore Council and The Old Parliament House Ltd. Director – CIH Limited, SNP Corporation Ltd, SNP Leefung Holdings Limited, DNP Holdings Berhad and Sculpture Square 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 52 as at 31 Mar 2005.

### **Mrs Theresa Foo-Yo Mie Yoen**

Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2003. Chairman – BNP Paribas Peregrine (Singapore) Ltd and BNP Paribas Peregrine Securities Pte Ltd. Deputy Chairman – Preservation of the Monuments Board. Director – Singapore Computer Systems Ltd, Singapore Totalisator Board, NTUC Income Insurance Cooperative Ltd and Ecquaria Ltd. Member – Securities Industry Council and National Parks Board. Member, Board of Governors – Singapore International Foundation. Member, Board of Trustees – Singapore Business Federation.

Qualification: Bachelor of Arts, Australian National University.

Age 61 as at 31 Mar 2005.

### **Professor Tommy Koh**

Appointed to the Board on 24 Nov 2000. 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. Director – Singapore Telecommunications Limited.

Qualification: Bachelor of Law, University of Singapore; Master of Law, Harvard University, USA; Diploma in Criminology, Cambridge University, UK; Honorary Doctors of Law, Yale University, USA and Monash University, Australia.

Age 67 as at 31 Mar 2005.

### **Mr Kevin Kwok Khien**

Appointed to the Board on 24 Nov 2000. Date of last re-appointment: 24 Nov 2003. Partner – Ernst & Young. Director – Ernst & Young Corporate Finance Pte Ltd.

Qualification: Bachelor of Arts (Honours) – University of Sheffield, UK; Fellow – Institute of Certified Public Accountants of Singapore and Singapore Institute of Directors; Associate – Institute of Chartered Accountants in England & Wales.

Age 49 as at 31 March 2005.

### **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; Chartered Institute of Management, UK; World Academy of Productivity Science, USA.

Age 54 as at 31 Mar 2005.

### **Mr Lee Tzu Yang**

Appointed to the Board on 24 Nov 2003. Chairman – Shell Companies in Singapore. Board member – National Arts Council, Singapore Arts School Ltd and Old Parliament House Ltd.

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

Age 50 as at 31 Mar 2005.

**Mr Andy Lim**

Appointed to the Board on 24 Nov 2000. Date of last re-appointment: 24 Nov 2003. President – Money World Asia Pte Ltd. Chairman – Alpha Singapore. Board member – National Council Against Drug Abuse. Vice President – Enterprise 50 Club. Honorary Consul of Lithuania.

Qualification: Master of Arts, Cambridge University, UK; Master of Business Administration, University of California, Los Angeles, USA.

Age 47 as at 31st Mar 2005.

**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; Fellow – Singapore Institute of Arbitrators.

Age 47 as at 31 Mar 2005.

**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 and The Old Parliament House Ltd. Vice-Chairman – Singapore Red Cross Society. Council Member – National Arts Council.

Qualification: Bachelor of Engineering (1st class); Honorary Doctorate in Engineering, Sheffield University, UK.

Age 52 as at 31 Mar 2005.

**Mr Lim Soo Ping**

Appointed to the Board on 24 Nov 2003. Deputy Secretary – Ministry of Information, Communications and the Arts. Member, Board of Governors – Yong Siew Toh Conservatory of Music, National University of Singapore.

Qualifications: Bachelor of Science in Mechanical Engineering (Distinction), University of Alberta, Canada; Master of Science in Industrial Engineering, University of Singapore; Post-graduate Diploma in Business Administration, National University of Singapore; Advanced Management Program, Harvard Business School, USA.

Age 55 as at 31 Mar 2005.

**Mr Loh Ngai Seng**

Appointed to the Board on 24 Nov 2003. Senior 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 34 as at 31 Mar 2005.

**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; Masters of Science in Management, Massachusetts Institute of Technology, USA.

Age 45 as at 31 Mar 2005.

**Ms Phua Mei Pin**

Appointed to the Board on 24 Nov 2003. Senior Assistant Director – Ministry of Foreign Affairs.

Qualification: Bachelor of Arts (Honours), Harvard University, USA.

Age 27 as at 31 Mar 2005.

**Mr Benson Pua Tuan Soon**

Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2003. CEO – The Esplanade Co Ltd. Secretary and EXCO Member – International Society for the Performing Arts (New York). Chairman – Association of Asia Pacific Performing Arts Centres. Deputy Chairman – Association of Singapore Concert and Event Managers. Governor – Yong Siew Toh Conservatory of Music, Marketing Institute of Singapore and Anglo-Chinese School. Director – SISTIC.com Pte Ltd and Wildlife Reserves Singapore.

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

Age 48 as at 31 Mar 2005.

## corporate governance

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1. The Directors of The Esplanade Co Ltd are committed to compliance with the Code of Corporate Governance as far as possible. The Esplanade Co Ltd is registered as a charity under the Charities Act and hence, compliance may be modified to that appropriate for 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. The Ministry of Information, Communications and the Arts (MICA) has appointed the following four persons as members of the company – Mr Edmund Cheng Wai Wing, Mr Michael Wong Pakshong, Dr Tan Chin Nam and Mr Liu Thai Ker. As members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions.
3. MICA nominates all Directors and all the present Directors were either appointed or re-appointed for a two-year term, which will expire 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 non-executive and independent. Non-executive Directors do not receive any remuneration nor hold any shares in the company. Information on the Board can be found on page 4 of this Report.
5. The roles of Chairman and Chief Executive Officer are separate.
6. The Board receives regular management, operations and financial reports on the Company. The Board also has independent access to the Company's books and records through the Company Secretary. Papers for Board meetings are circulated to members of the Board seven days prior to meeting dates.
7. The executive function of managing the Company is vested with Management, and the Board has access to this Management team. The Chairman exercises quality, quantity and timeline control over the information flow between Board and Management to enable the Board to discharge its responsibilities. To ensure efficient and orderly governance, the Board is involved in the setting of strategic goals for the Company and approves all major investments and expenditure. It has also instituted a system of internal controls to ensure the integrity of financial information. The Board also evaluates performance and approves compensation of senior management personnel. All these functions are carried out either directly or through Board-appointed committees. 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 four non-executive and independent directors. Chairman Mr Edmund Cheng Wai Wing also chairs this Committee, comprising members Mr Charles Lim Aeng

Cheng, Mr Lim Soo Ping and Mrs Theresa Foo, who was appointed on 21 Oct 2004.

The EXCO performs the function of corporate management and designates signatories for incurrence of expenditure within the financial limits laid down by the Board. The EXCO also reviews and considers the Company's annual work plan and budget for approval 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.

In its review of the audited financial statements for the financial year ended 31 March 2005, the AC 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 these discussions, the AC is of the view that the financial statements are fairly presented in conformity with 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 and the Chief Executive Officer. All areas of business and support are subject to audit.

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

### 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 adjustment and bonus payments to 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.

### 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.

9. The attendances of individual directors for Board and Board Committee Meetings held during the year ended 31 March 2005 are as follows:

	Board of Directors		Executive Committee		Audit Committee		Remuneration Committee	
	Number of meetings							
	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Edmund Cheng Wai Wing	4	4	3	3	-	-	-	-
Mrs Theresa Foo-Yo Mie Yoen <sup>(1)</sup>	4	4	3	2	-	-	3	3
Professor Tommy Koh	4	3	-	-	-	-	-	-
Mr Kevin Kwok Khien	4	3	-	-	4	4	-	-
Mr Lee Suan Hiang	4	3	-	-	-	-	3	3
Mr Lee Tzu Yang	4	3	-	-	-	-	-	-
Mr Andy Lim	4	3	-	-	-	-	3	2
Mr Charles Lim Aeng Cheng	4	3	3	3	-	-	-	-
Mr Lim Neo Chian	4	1	-	-	-	-	-	-
Mr Lim Soo Ping	4	4	3	2	-	-	-	-
Mr Loh Ngai Seng	4	4	-	-	-	-	-	-
Ms Loh Wai Kiew	4	4	-	-	4	4	-	-
Ms Phua Mei Pin	4	3	-	-	4	4	-	-
Mr Benson Puah Tuan Soon	4	4	-	-	-	-	-	-

### Risk Management

10. A risk assessment was performed during the year to identify key risk areas and to assess effectiveness of risk management. Internal Audit conducted individual interviews with Management and through a workshop, established with Management a corporate view of

the risk profile of the Company. Internal Audit work for the new financial year has been scoped for emphasis on high risk areas. These include general loss prevention, as well as security management.

Denotes:

<sup>(1)</sup> Mrs Theresa Foo-Yo Mie Yoen was appointed as an Executive Committee member on 21 Oct 2004



## Connecting with the community

Esplanade opened in 2002 with a vision of being an arts centre for everyone. Today it continues to honour the spirit in which it was founded – through an exciting and diverse range of quality programmes that seek to contribute to, and connect with the community.

This year, we saw more than 7 million visitors, held more than 1,800 performances, and welcomed over 17,000 artists. With an increase of only 12 full-time permanent staff, we welcomed a million more people to the centre than the year before, hosted 26% more performances for 366,000 more people.

We presented a staggering range of performances – everything from Indian visual theatre, Cantonese and Peking opera, experimental dance to Turkish folk music, ska, Western classical, Asian pop and every possible derivative of jazz, and more. 104 hirers put up a total of 496 events this year, adding to our already extensive lineup. Our visual arts programme continued to complement the performing arts – from contemporary local and Asian works that explored culture and



From rendering first aid to providing shawls for audiences who felt cold, our front of house staff ensured that patrons to the centre enjoyed service beyond the norm, so much so the feedback forms from the public saw an average customer satisfaction rating of 95%.

environment, to international exhibitions that challenged ordinary notions of art and space, while energising the centre's public spaces. We did all this with the goal of offering even greater choice within the Singapore arts calendar, in an ever-escalating effort to bring the arts to new and different audiences everywhere.

As always, Esplanade's cultural festivals anchored the programming calendar, offering unprecedented celebration of local cultures through the arts, fostering appreciation for the diversity of the world in which we live. While *Huayi – Chinese Festival of Arts*, *Kalaa Utsavam – Indian Festival of Arts* and *Pesta Raya – Malay Festival of Arts* celebrated Singapore's different ethnic communities, and were rooted in the respective cultures, the format and content of the festivals transcended language to offer opportunities for everyone to be touched, and moved, by the best artistic talents from around the world.

## message from Chairman and CEO

Looking ahead, we will adopt a balanced approach in assessing our performance and in planning for growth, focusing on four key areas – improvements to the customer experience, organisational efficiency, contributions to national good, and to the industry.

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The key highlight for the year was of course, *Mosaic Music Festival*, our inaugural 10-day jazz and world music festival that featured eclectic performances by jazz legends and innovative upstarts from around the world. Esplanade brought together Singaporean and foreign musicians alike in jamming sessions celebrating artistic exploration and innovation.

*Mosaic Music Festival* featured Asia's first ever collaborations with the biggest names in the industry – musical phenomenon *Montreux Jazz Festival* and leading world music label Putumayo – testament to Esplanade's good standing among the international arts community. The festival featured some of music's greatest artists, saw glowing coverage in regional

media, and profiled Singapore yet again, as an important hub for the arts.

Throughout the year, Esplanade intensified activities with youths and grassroots. These included talks to students and educators, presentations and tours as part of the Ministry of Education's *Learning Journeys* and *Columns* programmes, the launch of *Esplanade Youths* – an initiative for tertiary students to engage them in the arts through our programmes – as well as visits by grassroots and welfare organisations. This year the Board also hosted events during the *Pesta Raya* and *Huayi* festivals for grassroots and community leaders, to build relations and to create awareness about the extent of access programmes available to their constituencies.



These efforts to bring the arts to the wider community will continue to be a focus the coming year as Esplanade seeks to work more closely with grassroots organisations.

As part of Esplanade's overall goals to grow the industry, it increased its collaborations with local arts organisations, assisting not just artists but also presenters with ideas and funding, exchanging knowledge, sharing experience and gaining new perspectives, while providing the infrastructure to help showcase Singaporean talent. In doing so, Esplanade hopes to become a platform where artistic

careers can be launched. Some of the highlights of our various partnerships included the *M1 Singapore Fringe Festival* by The Necessary Stage, which did an excellent job in attracting a young audience through a mix of cutting-edge works, as well as the *Festival of Indian Classical Music and Dance*, by the Singapore Indian Fine Arts Society, which featured leading classical Indian artists and drew a more mature audience from within the Indian community.

Other contributions to raising industry standards included providing training for the arts community. Last year we held

seminars on technical theatre which were open to practitioners in the industry. We also designed an extension to a current training programme for all staff, focused on reinforcing our already deeply-ingrained service culture. We continue to be delighted by the team's dedication and professionalism in the face of increasing work demands and we are proud of their achievements.

What took place on-stage was complemented with the best possible service delivery off-stage. As always, international artists who performed at Esplanade expressed delight not just with the quality of the venues but the service standards of staff. Our production services team sufficiently impressed visiting producers that some of them were

## message from Chairman and CEO

We will continue to expand our inclusive programming to engage the community even more, continue to help audiences from all walks of life learn about the arts, and learn in turn ourselves.

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invited to tour with various companies in Europe. From rendering first aid to providing shawls for audiences who felt cold, our front of house staff ensured that patrons to the centre enjoyed service beyond the norm, so much so the feedback forms from the public saw an average customer satisfaction rating of 95%.

Internationally, the centre has also been recognised as an excellent facility. We were delighted to receive three design awards this year – in the Specialised category of the coveted FIABCI Prix d'Excellence – which recognises the most outstanding real estate developments around the world, the Building and Construction Authority's Energy Efficient Building

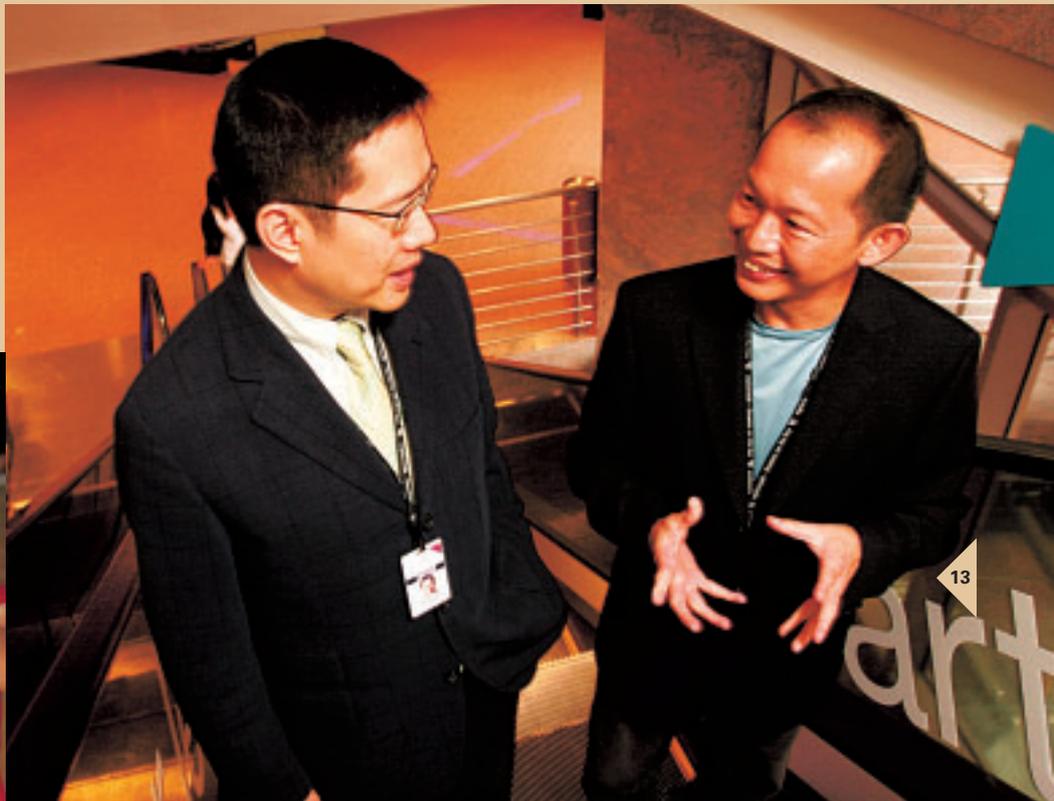
Awards, and the ASEAN Energy Awards, Southeast Asia's annual awards programme that recognises outstanding work for a cause in energy efficiency and conservation.

Even as we draw encouragement from successes, we continue to face the stark realities of the business. Government grants to Esplanade will shrink year on year. Given the unpredictable nature of the business, we had to deal also with cancelled productions, and to maintain industry best practices across all shows with hirers of varying experience the past year.

In our goals for Esplanade we have often had to reconcile wide-ranging and sometimes differing needs, as what is important to Esplanade goes

beyond purely financial and sometimes quantifiable considerations. Looking ahead, we will adopt a balanced approach in assessing our performance and in planning for growth, focusing on four key areas – improvements to the customer experience, organisational efficiency, contributions to national good, and to the industry.

We received a tremendous boost when, in recognition of shared ideals, Visa joined us as our second Esplanade Partner. Volkswagen, our founding partner, was our first, and an unstinting supporter from the day we opened. Visa's partnership with Esplanade marked its first major entry into the arts scene in Asia Pacific. Together with our other



contributors to the arts, they ensure the sustainability, quality and accessibility of programmes on which Esplanade has established its reputation.

We thank these supporters of the arts, our partner government agencies, and all who work in this extraordinary field, for helping us keep Esplanade thriving. We thank our board of directors, management and staff for their dedication and personal efforts. And we thank also our wonderfully diverse audience and your many words of encouragement that continue to fuel us in the pursuit of our vision of arts for all. You have told us how proud you are of Esplanade, of the difference Esplanade has made to your lives. We will continue to

expand our inclusive programming to engage the community even more, continue to help audiences from all walks of life learn about the arts, and learn in turn ourselves. You teach us every day that great art belongs to every individual. The applause, ultimately, belongs to you.

Edmund Cheng  
*Chairman*

Benson Pua  
*Chief Executive Officer*



1,373 performances  
entertaining an audience of 895,780



# Programming

Esplanade's connection with the community takes on twin aspects – to connect with artists and presenters to improve the diversity of programmes, and to connect with a wider number of people through these programmes.

## Esplanade Presents

### Overall

Performances	1,331
Attendance	866,919
Artists	5,970

### Ticketed Performances

Performances	192
Attendance	67,174

### Non-ticketed Performances

Performances	1,139
Attendance	799,745

### Explorations

Talks/Workshops/Others	89
Attendance	10,647

The programming objective in our initial year was to roll out a comprehensive range of programmes to reach out to everyone in Singapore. In this second year we needed to build quickly on the success of the first by expanding and intensifying the programming calendar. In introducing new programmes, events and festivals throughout the year, we sought to increase the overall arts audience for both the ticketed as well as the non-ticketed events. In doing so, Esplanade would move closer to delivering on its goal of bringing the arts and the Esplanade experience to the widest audiences possible.

In expanding the line up we planned not just to add more events to the calendar, but also to work in collaboration with key partners, both in actually producing new events, as well as developing further existing

programmes. Thus Esplanade's connection with the community takes on twin aspects – to connect with artists and presenters to improve the diversity of programmes, and to connect with a wider number of people through these programmes.

### *A surge in numbers*

This financial year, we successfully presented more events and performances, to more people than ever before. The number of ticketed performances jumped by 34%, up from 143 to 192 events. Audiences grew 17% (to 67,174) for these events. We also had more non-ticketed events – 1,139 of them in total – as compared to 951 in the previous year. Our non-ticketed events attracted a staggering total of close to 800,000 people.



"Your wonderful programmes prove that 'art for the sake of people' can work at its best... Spending 21 years in the US and only 7 days in Singapore: Which is the true melting pot? Just look at the programmes and visitors to the Esplanade!"

Latif Bolat, Turkish musician  
6 December 2004

# Programming

"The free performances for the Beautiful Sunday series are really good."

Roger Chua  
11 January 2005

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## Collaborations

One of the critical strategies identified to develop arts events and audiences was to collaborate with local arts groups in developing and presenting new programmes and festivals. This approach had several advantages. It would use the existing network of expertise and support that the local groups had while assisting these companies with their marketing and presentation at Esplanade. Based on past partnership models with artists on specific programmes, we created a variety of other collaborative programmes. We introduced *Chamber Music*, a new monthly programme featuring local musicians performing western classical chamber music in the Recital Studio. We continued our partnership with Jeremy Monteiro, which gave audiences a second *Jazzy Christmas*, where Jeremy and his trio performed with Carmen Bradford and Grammy winner Ernie Watts. We also

assisted in the presentation of the second *Chamber Music Festival* and participated in the presentation of *Made in Singapore*, an ambitious three-day concert programme showcasing the best of local talent, which received strong support from the media.

Tapping on the support and connections that had been established by small producers, we worked with them to present different art forms to increase the diversity of programme offerings at Esplanade. While many of the programmes presented had been successful, there was the need to bring more niche audiences to the Esplanade by exciting and interesting them in more specific productions. The focus was on Asian art forms and we assisted in the presentation of an Indian classical dance featuring the famous Hema Malini, and the work of well-known Cantonese opera troupe Koi Ming Fai. Two other collaborations

## Collaboration Events

### Overall

Performances	42
Attendance	28,861
Artists	330

### Ticketed Performances

Performances	13
Attendance	12,838

### Non-ticketed Performances

Performances	29
Attendance	16,023

"My mum was thoroughly blown away by the impressive line up, performance and quality – Well done!"

Emilia Johari,  
patron at Konsert Nusantara  
11 December 2004



– a Malay rock concert *Rock Opera – Kisah Seniman* featuring performances by rock legends of the Malay music industry, and a Chinese concert *Encore! Chinese Talentime Reunion Concert* featuring past local Chinese Talentime winners, were both warmly received by the community, and drew audiences new to Esplanade.

In addition, we are proud to have played a role in collaborating in the presentation of two important local festivals at Esplanade for the first time. Our participation in these festivals had the primary aim of assisting with the development, presentation and profile of the festivals. This strategy is also to work towards making Esplanade the key venue for most of the important arts festivals in Singapore. *The Festival of Indian Classical Music and Dance 2005*, produced by the Singapore Indian Fine Arts Society and presented at Esplanade for the first time, featured some of the best

Indian musicians, singers and the highly talented dancer Urmila Satyanarayanan – all greatly enjoyed by very appreciative audiences. The *M1 Singapore Fringe Festival*, produced by The Necessary Stage, presented cutting-edge and socially-engaging work to younger audiences.

**Strengthening our regular programmes**

Our programmes for the community continued to receive strong support – attendances grew for our free *Lunchbox* and *Beautiful Sunday* programmes. Our celebration of senior citizens during *Senior Citizens' Week*, which began as a programme in the Outdoor Theatre, was also bigger this year with the addition of two ticketed indoor concerts in the Concert Hall featuring top artists of the past. Our other regular programme for older persons, *Coffee Morning*, continued to meet with excellent response, and

to meet demand, a second concert *Afternoon Tea* was added so more people could enjoy the month's offering.

*Pesta Raya – Malay Festival of Arts* received a boost with a significant development – our close partnership with the Malay Heritage Foundation in organising the main concert for the festival. Featuring artists from Singapore, Malaysia and Indonesia, the concert was very well attended by the Malay community and contributed to the most successful *Pesta Raya* since our opening.



*Huayi – Chinese Festival of Arts and Kalaa Utsavam – Indian Festival of Arts* had developed strong audiences in the previous years and in the third presentation of these festivals we used this base to push artistic boundaries by offering a more sophisticated ticketed programme. Although this resulted in a slight drop in paid attendance, it addressed the careful balance needed between satisfying audiences with what they are familiar with and helping to develop their taste and interest. Overall attendances for the non-ticketed events were higher across all three ethnic festivals.

Our visual arts exhibitions continued to engage, intrigue and surprise our visitors. From the whimsical to the marvellous, close to 600 artists presented their works in 59 exhibitions at Esplanade. In keeping with our direction to promote local and regional talent, 31 of these exhibitions were by local artists and a further 17

featured Asian and Australian artists. The exhibitions were more closely integrated with the other festivals that were presented at Esplanade and several of them involved local and regional artists working together, among which were *Exploring Memory and Self* which involved female Indian artists from India as well as Singapore, *The Angel Garden*, a collaboration between Heri Dono of Indonesia and Jeremy Hiah and Lina Adam from Singapore and *The Gravities of Sound*, a sound installation in the Tunnel. We will continue to find new ways to build bridges and exchanges between local, regional and international artists. As part of *Octoburst*, our annual festival for younger people, we worked with Oslo's International Museum of Children's Art to present *Wide Open Eyes*, an exhibition of children's artworks. In presenting this, Esplanade's entire *Jendela* gallery was transformed – painted in bright colours and furnished to resemble a child's room with rugs and assorted soft toys,

"I have always enjoyed coming to the Esplanade and I love seeing the visual arts installations around the centre."

Sasibha Low  
20 January 2005



#### Visual Artists represented

Exhibitions	59
No. of days	3,139
Local artists	189
Regional artists	128
International artists	237

"Overall, accessibility seems to be the key to the programming: not just in terms of art that's physically easy to get to, and shares many of the public spaces that are part of a visit to the Esplanade, but also art that engages quite directly with the viewer."

Parvathi Nayar, *The Business Times*  
12 November 2004

# Programming

it created a cosy space for the intended audience.

#### *Bringing the World to the Community*

The very best from all over the world performed on our stages, much to the delight of our audiences. Internationally-acclaimed pianists Boris Berezovsky and Arcadi Volodos dazzled classical music aficionados with their consummate skill. The Canadian Brass entertained an audience of all ages. And performing to an appreciative audience was the Italian contemporary dance company Aterballetto, which presented an evening of two very contrasting works – *Omaggio a Bach*, a moving meditation to the music of Bach, and *Cantata*, an exuberant piece set to the music of southern Italy, performed with singers on stage together with the dancers.



"Normally staid Singapore is trying to jazz things up. With 10 days of eclectic performances by internationally known jazz musicians and world music award winners, the Mosaic Music Festival will gather masters and upstarts alike. In the recent years, Singapore has worked hard to carve a name for itself on the Asian arts scene. The most significant of its efforts was the 2002 opening of the Esplanade – Theatres on the Bay, which has quickly become one of the most important venues in Asia..."

Sonia Kolesnikov, International Herald Tribune  
02 March 2005



# Programming

Through the acclaimed *Mosaic* music series, we introduced audiences to a wide spectrum of top international musicians throughout the year. Audiences were treated to ska music by Skatalites (who created the genre), the fiery saxophone riffs of British musician Courtney Pine, the sultry vocals of jazz singer Diane Reeves and the hugely popular kd lang.

## New festivals

One of the key strategies in developing audiences for arts events was to present these events in the form of festivals as these allow for greater intensity and consequently greater excitement to be generated. Several festivals premiered this year. *Flipside*, an energetic, irreverent, fringe-style festival was introduced to complement the *Singapore Arts Festival* in June. This festival focused on small events in the studios, and created an infectious buzz throughout the centre by programming a wide range of events catering to families, especially in the outdoor spaces.

We continued this family focus with *Octoburst*, a two-weekend celebration of children and family, programmed around Children's Day on 1 October. The annual children's drawing competition drew more than 1,200 entries (400 more than the previous year) and saw children sprawled over all corners of Esplanade as the young artists huddled over their artwork to produce portraits of their experiences with Esplanade.

Another important addition was the celebration of mid-autumn at Esplanade. We had traditional Chinese music, storytelling, riddles, as well as a lantern-making workshop that was led by a local artist. The evening culminated in a lantern walkabout along the waterfront, complete with various Chinese characters from folklore in attendance.

The single biggest event in Esplanade's calendar this year was the groundbreaking *Mosaic Music Festival* at year-end in March. This

festival tied together the various threads that had been taking place in our programme evolution throughout the year, in particular that of collaboration and the community.

An important feature was the establishing of relationships with key international partners – the highly successful *Montreux Jazz Festival* and the international world music label Putumayo. The festival was a celebration of life and friendship through music and encompassed activities that went beyond the Concert Hall and Studios. It included a host of other activities such as film screenings, jam sessions, exhibitions, and jazz activities at various jazz bars across Singapore. As with all our other festivals, we ensured that the programme line-up had broad appeal, presenting gospel to jazz to worldmusic, and everything in between. And while we featured a strong selection of international artists, such as Youssou N'Dour, Barbara Hendricks, James Moody and Shirley



*"We attended several of the free concerts during the Mosaic Music Festival and the Youssou N'Dour concert before we flew home. Thanks for a great week in Singapore. The Youssou N'Dour concert was an amazing experience. Again thank you Esplanade, thank you Mosaic, thank you Singapore for a great experience and if it is on again next year, we will be there."*

*Richard Savage, Australian tourist  
28 March 2005*

Horn, more than half of the artists presented were local, which resulted in a festival warmly embraced by both local artists and audiences.

**A Year of Growth**

Thus we closed a stupendous year of growth.

Our continued emphasis on collaboration has yielded encouraging results. Through collaboration, we have helped partners improve the quality of local programmes through working with the Esplanade team in areas such

as production, customer service and marketing. Through collaborations we have developed more local producers and presenters and provided more performing opportunities for local artists, while increasing the diversity of our programmes – all the while building Esplanade's relations within the community.

We have delivered a record number of events and performances and contributed to an arts scene that is ever more vibrant. Nevertheless there is a need to carefully balance two critical programming objectives – to

increase arts audiences while also cultivating an appreciation of the more sophisticated presentations. These are long-term challenges that need to be carefully negotiated.

The immediate objectives for the next few years are clear – to consolidate these achievements while at the same time continuing to broaden and intensify our programming in order to fulfil our mission – to entertain our audiences, to engage and inspire their hearts and minds, and make the arts a part of life for everyone in Singapore.



7,086,343 people  
visited Esplanade last year



# Services

Delivering the Esplanade Experience to All  
 As a cohesive team, Esplanade staff are driven to fulfil our vision of being an arts centre for everyone, a centre that provides the ideal environment for both audience and artist, and a centre that consistently delivers world-class productions and services.



## Services – Operations

### Guided Tours

No. of tours: 706  
 Participants: 8,217

**Visitorship** 7,086,343

### Artists Profile

Local 13,638  
 Regional 2,033  
 International 1,563

People make performances possible. And people complete the Esplanade experience beyond that performance – every interaction a customer has with the centre from the time they enter its doors, to the time they leave. Every performance, event and exhibition, involves painstaking work by our intrepid team of dedicated professionals. These are the people who work behind the scenes, attending to all the details off-stage that make an arts centre tick. As a cohesive team, they are driven to fulfil our vision of being an arts centre for everyone, a centre that provides the ideal environment for both audience and artist, and a centre that consistently delivers world-class productions and services.

There is the operations team that includes our Front of House staff (they oversee areas of the centre which the public use), our Building Management Services team which maintains the property, Esplanade Mall, comprising tenants and the Esplanade shop, as well as Production Services staff, who

handle all aspects of staging of performances. There is also the Venues & Events team, which handles external hirers and their shows, and the Marketing Communications department, which communicates and promotes the company and its programmes. What happens off-stage at Esplanade then, is a complex machinery of planning and attention to detail that ensure all who visit the centre enjoy a positive experience at Esplanade.

## Operations

The Operations department is the largest department in Esplanade, incorporating front of house services (which include customer service, box office and security), engineering and property services that oversee the maintenance of the centre, the management of the retail and F&B tenants (including our Esplanade Shop), as well as technical support for each performance held here. The Operations team looks into every detail that goes into a show – from site surveys,

## Box office

% of seats sold	Esplanade*	Hirer	Attendance (Ticketed shows)	
Concert Hall	70	64	Esplanade*	80,012
Theatre	53	65	Hirers	405,165
Recital Studio	73	65	Total	485,177
Theatre Studio	77	64		

## Number of ticketed performances

Esplanade*	205
Hirers	441
Total	646

\* includes Collaborations



# Concert Hall

Dewa  
art

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# Services

## Delivering the Esplanade Experience to All

pre-production meetings, set-up and operation of stage lighting and sound systems, supporting technical and full dress rehearsals, to ticketing, ushering, catering and a host of other requirements in the run-up to opening day, until final curtain.

### Front-of-House

#### *Going the extra mile to serve our customers*

Our Customer Service staff, full-time and part-time, pride themselves on their work ethic and attention to detail. But perhaps what truly distinguishes them is 'heart'. Time and again, our Customer Service staff win the praises of patrons and visitors who are delighted by their level of service, friendliness and initiative. When faced with the unexpected, our staff have risen to the occasion and demonstrated our service culture.

*"The customer service at Esplanade is truly excellent and commendable",* said an appreciative patron who attended a Singapore Symphony Orchestra concert.

His comment is typical of the sort of feedback we regularly receive. This patron wrote in to thank our Customer Service staff for the help they rendered when he accidentally cut his finger just before the concert. They tended to his wound promptly so he did not miss any part of the performance. They even changed the dressing during intermission and called him the following day to see how he was doing.

Yet another patron, who attended the musical *Mamma Mia!* wrote:

*"I found the manner in which your staff conducted herself really commendable... the confidence and reassurance with which she took care of my issue and got it resolved. I really appreciated this experience."*

The patron was deeply appreciative of the help extended to her by a senior Customer Service staff who helped the patron hand over house keys to the patron's husband. He had left his set at home and would otherwise have had to wait until the end of the show before he could go home. Our Customer Service staff saved him a long wait, while his wife, naturally, made it to the performance of *Mamma Mia!* on time and enjoyed it with peace of mind.

Simple things that make a world of difference to an anxious patron are drilled into our staff so that kindness and courtesy go hand-in-hand in all their dealings with the public. Regular training and review of policies and procedures are also carried out to ensure we deliver consistently, particularly as challenges in educating audiences in theatre etiquette remain.



*"I would like to express my utmost compliments about the service by Esplanade. The show was fantastic and your phone call really impressed me. It shows the sincerity of Esplanade in promoting arts for everybody. You did a wonderful job!"*

*Ryan Teoh, patron at Lunch Box  
25 May 2004*

***Increasing Box Office efficiency***

As the web-based ticketing system STIX (piloted in late-2003) was fully implemented this financial year, Box Office operations saw further improvement in efficiency. A more user-friendly back-end system enabled simultaneous ticketing transactions to be carried out and offered enhanced features for bookings, tracking of patron information and ticket collection. This saved customers' time when buying or collecting tickets, as automated processes allowed ticketing staff to complete transactions faster, more accurately and more easily. Reports could also be generated on demand, providing useful data for programme marketing and customer service operations.

We have continued to upgrade the customer service skills of our box office staff, and worked closely with SISTIC to ensure that all SISTIC ticket counter staff are familiar with the seating configuration of our performing

venues and our house policies, in order to assist ticket buyers effectively.

In addition, we have introduced a number of marketing schemes, offering a complete entertainment package which can be tailored to specific audience needs such as the inclusion of merchandise and meals, to offer organisations more diverse corporate hosting possibilities. We also introduced "early bird" discounts in the later part of the year to encourage patrons to buy tickets earlier, to alter common late ticket-buying patterns. As the scheme was only introduced at the end of the year for selected shows, we would need to implement it for more shows to determine its success. Preliminary results have been encouraging.

***Providing a safe environment***

The safety of all at the centre remains a top priority for us. We conduct regular exercises to ensure our security standards are of the highest

level and we also upgraded and supplemented our surveillance equipment, including CCTV cameras, card access systems and infra-red motion sensors. As always, we work closely with the Police and partner government agencies on our operational requirements, and security officers regularly undergo training. Fire drill and evacuation exercises involving our Mall tenants were also carried out successfully.

We continue to be uncompromising where security is concerned, while bearing in mind the need to project a friendly presence appropriate for a customer-oriented arts centre.

**Building Management Services**

***Keeping things ship shape***

Esplanade's mechanical and electrical systems are managed by the Engineering department, whose diligent preventive maintenance has kept our mechanical and electrical

systems in good working order. As we move into our third year of operations, we will press on with our efforts to ensure that all equipment continues to run efficiently, although some wear and tear is expected. To best manage this, we will continue to carry out regular inspections, where building maintenance, servicing, cleaning and improvement works, and areas requiring immediate repair are identified and attended to. Cyclical maintenance and replacement are also carried out in accordance with the

skyline. This space also offered opportunities for events and entertainment, and after landscaping, saw a rise in the number of hirers.

By year-end, we were also close to finalising our open-air food centre project – Makansutra Gluttons Bay. The time and effort invested saw results – at time of print the food centre is drawing crowds throughout the evening, in search of the best hawker food in Singapore at one of Singapore's prime heritage locations.

## Esplanade Mall

### *Introducing new tenants to Esplanade Mall*

In our second year we took the opportunity to reenergise parts of our tenant mix in response to a better understanding of customer needs. A few of our tenants were replaced, strengthening further the varied offerings at Esplanade Mall. With the addition of Makansutra Gluttons Bay offering lower-priced options, we



estimated lifespan of fixtures to ensure that premises are in prime condition.

### *Conserving energy*

Our energy-saving initiatives have enabled us to reduce our utilities consumption while keeping the centre humming. This resulted in a slight reduction of utility costs by 2% this year.

As a responsible organisation, we will continue to emphasise the importance of energy conservation to all user groups.

### *Improving our spaces*

We completed improvement works to our Roof Terrace – which saw frequent public usage – as part of a key infrastructure renewal project. In keeping with the overall experience at Esplanade, and its appeal as a tourist destination, landscaping of the roof terrace was carried out, resulting in a space that offered a green refuge for visitors to relax and enjoy spectacular views of Marina Bay and the city

### *Looking our Best*

To ensure that every trip to Esplanade is a pleasant and memorable one for our patrons and visitors, we spare no effort in keeping the centre spotless. We believe the cleanliness of venues both indoors and outdoors reflect the centre's professionalism in running a world-class space. Esplanade's commitment to regular maintenance, coupled with the development of detailed checklists and procedures to help us ensure that our spaces are thoroughly serviced, is a commitment to the highest standards of building management.

These standards are particularly tested during major public events along the waterfront, such as the May Day carnival and New Year's Eve, which attract thousands of visitors and result in damage to landscaping, despite precautionary measures of plant-protection barriers. The team nevertheless, strives to deliver consistently the best possible face of Esplanade in all its venues.

have an effective mix of dining experiences catering to the widest range of patrons.

### *Boosting sales at Esplanade Shop*

We gave our Esplanade Shop a mini-renovation in July 2004 to create an eye-catching CD corner offering a wider selection of CDs and DVDs featuring artists and groups that had performed or would be performing at Esplanade. We also leveraged tie-ups with recording labels to boost our sales turnover. We have since seen a jump in CD sales and project that this figure will improve further.

We have also widened our range of gifts and unique merchandise, which are targeted at both local customers and tourists. During the centre's key event, *Mosaic Music Festival*, we produced themed merchandise for sale throughout the festival. This, coupled with aggressive selling at stalls at the Waterfront, boosted sales.

*"We have found here, intelligence, expertise, dedication, and most importantly, a vision for the arts in the new world."*

*Francois Carrard, Chairman of the Montreux Jazz Festival  
12 March 2005*



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# Services

Delivering the Esplanade Experience to All



During the year, a renewed emphasis on marketing and prominent on-site advertising of the shop contributed to increased sales. We will continue to explore ways to promote our merchandise and will seek to expand the current range of product offerings.

## Production Services

### *Honing our technical skills*

Driven by our commitment to continually raise competency levels and service standards of staff in order to support presentations of shows at the centre, we made sure that our technical staff had the benefit of a wide array of professional development initiatives, including:

- Attachments with international performing groups
- Specialist training courses
- Participation at international conferences and seminars
- Factory-based training with key suppliers
- Teaching opportunities (targeted at their peers within the local industry)

Most notably, some of our staff were attached to the touring productions of *Saturday Night Fever* and Robert Wilson's *I la Galigo*, at the request of the presenters, who were impressed by the skills and service standards the crew demonstrated during their shows in Singapore.

We also hosted renowned Broadway/ West End lighting designer and educator Chris Parry, who conducted a series of workshops for us.

infrastructure at outdoor venues, for enhanced viewing and listening pleasure.

These investments in maintenance and contingency systems, along with ongoing training, are necessary costs in ensuring the high calibre of presentations at Esplanade.

#### *Contributions to the local industry*

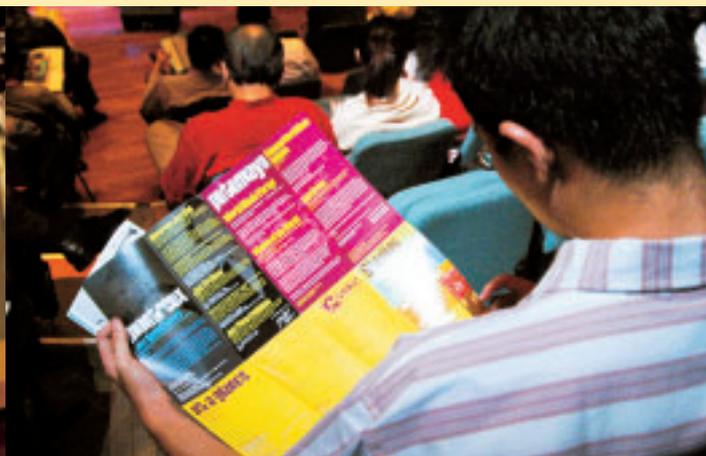
Our investment in resources has benefited local productions in

#### **Venues & Events**

The Venues & Events team manages external hirers at Esplanade, providing operational support and advice on a wide range of events.

#### *Merging for greater synergy*

The department was formed this year when the Venue Sales and Event Services departments were merged to improve efficiency and service quality. The timely merger resulted in



To develop staff further, we sent them to key cities with established arts industries such as Las Vegas, London, Frankfurt, and Sydney to attend important industry conferences.

#### *Improving our systems and equipment*

We invested in improvements to our infrastructure, which made it more efficient to stage performances, and also ensured we were up-to-date with the latest developments in technology. These included a more versatile orchestra riser system to increase staging possibilities in the Concert Hall, and new stage draperies in all the indoor venues to enhance the look and feel of the presentations. We also implemented new and improved safety devices such as electrical and fall protection systems for staff protection. Adding to audience enjoyment were investments in live audio, communications and video systems throughout the centre, and the high quality audio and stage

particular, through higher production values than was previously achievable in Singapore. Besides other informal contributions to the industry such as staff involvement with the Technical Theatre Association of Singapore, Esplanade has also embarked on the development of a comprehensive set of health and safety standards specifically related to the live performing arts industry – the first of its kind in Singapore.

The risks of incidents in the industry are high, given the potentially dangerous aspects of the work involved in the presentation of live events. With the rapid growth of the arts in what is still a young market, the inexperience of our practitioners compared to those in other developed markets, would necessitate the fast track of the implementation of these standards that are currently benefitting the more established arts industries abroad.

the consolidation of work processes and the emergence of a single point of contact for our hirers – particularly important to new hirers unfamiliar with the requirements of a professional centre. The aim was to ensure optimal use of our venues, better support services for our hirers, and a more targeted approach to revenue-generating opportunities. We would also be able to better manage, communicate and coordinate hirers' requirements for onsite operations as one department.

New work procedures such as an event order protocol that better facilitates site operations, and the installation of an upgraded venue booking system for more efficient retrieval, dissemination and presentation of information, have since been implemented.

#### *Pricing ourselves right*

We conducted a review of our rates for the studios – chiefly in the category



*“Take Singapore, a city keen to change its image from electronics maker to cultural capital. Its Esplanade aims to be a meeting point of western and eastern music.... As well as being the hub of Singapore’s performing arts, the Esplanade is probably the best place to get a first sight of the city.”*

*Classic FM Magazine, “World’s Best Musical Cities”  
March 2005  
where Esplanade and Singapore were the only  
Asian reference of the 20 names listed*

# Services

## Delivering the Esplanade Experience to All

of Arts Groups for the Recital Studio and Theatre Studio, and in the category of Arts Education for the Rehearsal Studio, with the view of making them even more affordable to hirers. Since the review, we have witnessed a 7% increase in the utilisation rate of these facilities by our local arts groups.

### **Unconventional spaces and unexpected uses**

Programmes by external hirers complement the *Esplanade Presents* shows and contribute to an exciting arts calendar overall for Singapore.

Aside from top draws with performances such as the Abba musical *Mamma Mia!*, the New York all-male comic ballet company *Les Ballets Trockadero de Monte Carlo* and local hit musical *The Revenge of the Dim Sum Dollies*, Esplanade’s spaces are hired for a diversity of events that add to life at the centre. One such example was the *Action Asia Challenge*, an extreme sports

race which attracted 300 international athletes, put through their paces by having to jump off bridges and “zipping” down on cables from Esplanade’s domes to the waters of Marina Bay in a spectacular flying fox segment.

In addition, the newly-renovated Roof Terrace meant we could also offer an alternative, distinct space for events such as pre-show cocktails, product launches and sit-down dinners.

### **Working with our presenters**

In working with local presenters, we hoped to help instill international standards and codes of practices in preparatory work leading to the performance, in the areas of technical readiness or the holistic approach to negotiations and marketing of the event.

We believe this would be beneficial to the local industry, and look forward to supporting increasingly

### **FY 04/05 Venue Utilisation – Concert Hall & Theatre**

<b>Concert Hall</b>	
Utilisation	86%
Ticketed & Non-ticketed Performances:	179
Attendance:	201,737
<b>Theatre</b>	
Utilisation	84%
Ticketed & Non-ticketed Performances:	226
Attendance:	275,636

### **Venues & Events**

<b>Total No. of activities at Esplanade</b>	<b>1,869</b>
<b>Esplanade &amp; Collaborations</b>	<b>1,373</b>
<b>Hirers’ Events</b>	<b>496</b>
Arts General	83%
Private	9%
Schools & Community Groups	8%
<b>No. of Hirers</b>	<b>104</b>
<b>Catered Events</b>	<b>299</b>
<b>No. of Guests</b>	<b>22,391</b>

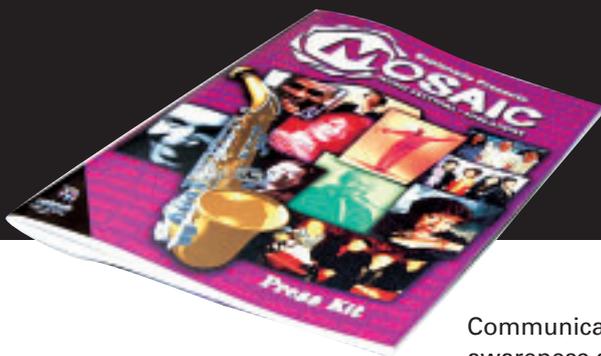


"I'm from the Esplanade Youths Club and I want to thank you guys for the great jazz party at the Roof Terrace and Theatre Studio. It was a night of great music, sleek ambience, something stressed-out students like us are in dire need of. Thanks for letting us be a part of it."

Fairoza Mansor  
14 March 2005

# Delivering the Esplanade Experience to All Services

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## Communicating to create awareness and understanding

We built better awareness and communicated Esplanade's diverse programmes and events – 205 ticketed and 1,168 non-ticketed *Esplanade Presents* shows, as well as 496 shows by hirers to a broad audience through various means. This year we saw the introduction of several new programmes, for example, *Chamber Music*, *Mid-Autumn Festival* and the year's highlight, *Mosaic Music Festival*. The full gamut of integrated marketing communications channels were thus employed to drum up interest – including advertising, promotions, web, print collateral, direct mailers (both electronic and traditional) onsite banners and posters and media relations, resulting in some 815 different designs in collateral, and achieving an overall average occupancy of 68% for our ticketed shows.

Of these channels, Esplanade's website remained the most popular source of information for our

programmes. On average, our website received 240,000 hits a month.

Another channel that is of significance is *Esplanade Diary*. Conceptualised as a comprehensive guide to activities centre-wide, *Esplanade Diary* started out as a quarterly publication with a print run of 50,000 in November 2002. We have since grown its content and distribution has increased to 160,000 per issue quarterly.

With over seven million visitors a year, our on-site banners and posters, also referred to as *Centremedia*, added a sense of vibrancy to the centre, while serving to inform the public of all the events and activities here.

Beyond communicating information about performances, we believe strongly in working with the media to create deeper understanding about Esplanade, about the way we worked, and why – the beliefs and values that shaped all that we do at the centre. We were heartened when in announcing the results of a nation-



"My visit to the Esplanade was a major pleasure! Every detail regarding organisation was planned, and I so much appreciated the thoughtfulness shown to me, so that the event would go smoothly"

Dame Gillian Weir,  
Internationally renowned organist,  
March 2005

## Marketing Communications

### Activities

Public Affairs: 130 (12,085 people)  
 • VIP Visits: 41 (543 people)

### Media

• International: 116 (540 people)  
 • Local: 292 (715 people)

Media advertising value S\$17.7 million

### Media Clips

Print local: 4,402  
 Print International: 144  
 Radio: 49  
 TV: 269  
 Total: 4,864



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wide survey, local media reported on our success in penetrating the heartlands, and during our annual results, when journalists took pains to understand the intricacies of our operations – recognising that our objectives in offering a public service were different from those of commercial organisations. The media continues also to be a key ally in fostering a deeper appreciation of the arts in general, demystifying and making the arts more accessible to the wider public.

### Connecting with the public

Another key focus for the team this year was to connect, in particular with youth and community. To encourage greater youth involvement in the arts and Esplanade, we launched *Esplanade Youths*, a membership programme for tertiary students. Following two recruitment roadshows, we signed up some 1,200 members. The programme offers priority notification of performances, special promotions,

invites to special events, and backstage tours, among other activities to be rolled out. Members also have priority when it comes to internship programmes. At year-end, members of *Esplanade Youths* partied at *Montreux Jazz Club's* late night jamming session during the inaugural jazz and world music festival, *Mosaic Music Festival*.

To engage Junior College and Secondary School students, we worked with the Ministry of Education (MOE) to host schools on its programme *Learning Journeys*, designed to extend the learning experience for students through visits to various organisations. The *Learning Journeys* programme was also targeted at teachers, and in all our sessions we offered as learning points the personal experience of staff as well as perspectives on organisational culture, philosophy, challenges and achievements.

Students were invited to tour the centre and dialogue sessions were

held with staff from Esplanade's various departments, to develop a deeper understanding and appreciation for Esplanade and the arts.

We also participated in MOE's COLUMNS programme – the acronym for Collective Learning Forums for Middle Management. COLUMNS is MOE's in-house platform designed to enable MOE's middle management to analyse issues and policies within and beyond the education arena. Esplanade hosted principals, heads of department, teachers and MOE staff on tours. Presentations by key Esplanade personnel, and dialogue sessions with the CEO were included. In addition, we gave talks at schools that were attended altogether by 3,728 students.

We also continued with community efforts that saw us reaching 1,600 guests from various grassroots and welfare organisations, after kicking off the year with a special invitation to patients from the Institute of Mental Health (IMH) to our Mother's Day

concert. For many of them, it was their first Mother's Day celebration in years." Said the Assistant Director of Nursing, "A big thank you for being so generous and thoughtful in remembering our patients... (they) had an enjoyable time clapping and singing along with the singers. Thanks to Esplanade for making a difference in their lives." Other highlights included our *Mid-Autumn Festival* programme, where we hosted 360 underprivileged children at the lantern walkabout around Esplanade, complete with traditional

We also conducted 41 VIP tours for 543 guests. Our visiting dignitaries included the Crown Princess of Thailand, the Prime Minister of Belize, the Deputy Prime Minister of Vietnam, the Deputy Prime Minister of Laos, the Foreign Minister of Lithuania, the Swiss Minister for Home Affairs, the Australian Minister for the Arts, Woman's Affairs & Planning (State of Victoria), among others. We remain extremely grateful to our friends in the various Ministries and government agencies for helping to profile

doors, the MRT underpass and the bus shelter outside Esplanade Mall, to create curiosity and reinforce *Flipside's* fun and unexpected branding. Creatives with interesting visuals and copy were used to complement the different spaces and encourage audiences to embrace the arts as an integral part of life. Roving artists were engaged to create more awareness and used as teasers about upcoming performances for audiences in the heartlands and around town.



Chinese lanterns. The kids were also treated to storytelling sessions and given mooncakes. Similar events followed suit during the year.

During the year also, Esplanade saw increased awareness among some of the community clubs whose grassroots members were becoming regulars at our monthly *Beautiful Sunday* concerts.

The department also hosted key community leaders during *Pesta Raya – Malay Festival of Arts* and *Huayi – Chinese Festival of Arts* to increase awareness about available programmes for their constituencies.

With the increased level of activity centrewide, there was a corresponding increase in media clips, from 3,605 to 4,864 (representing \$17.7 million in advertising value). The increase peaked in the last quarter of the financial year in tandem with our programming calendar. Last year, we conducted 408 media activities reaching 292 local and 116 international media.

Esplanade to our overseas visitors. Testament to this profile too, was the increase in photography and filming activities at Esplanade, which has gained in popularity as a location for shoots and an icon for organisations wishing to profile Singapore.

### **Effecting Change**

The greatest challenge for the team is change. We have taken on the task of changing public perception of the arts, to continually surprise and delight, and to push the envelope in all we do.

Two key festivals introduced this year, helped us initiate these changes.

*Flipside Festival*, the wild and wacky festival that ran concurrently with the *Singapore Arts Festival*, endeavoured to turn arts on its head. In turn, our marketing efforts took a different approach. We looked at the centre with a new perspective and found alternative media spaces to the usual designated spots, using toilet cubicle

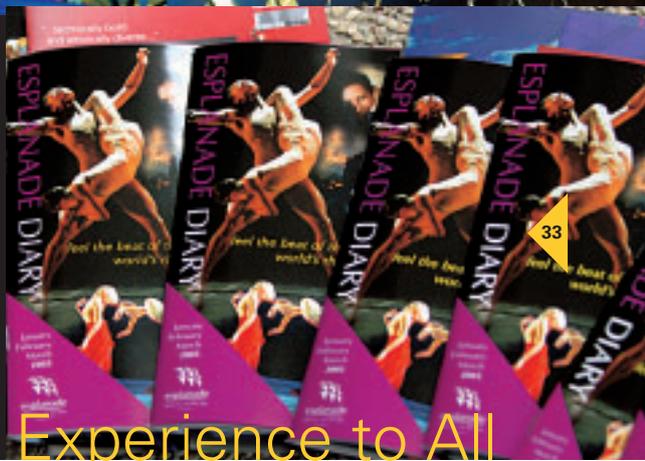
With *Mosaic Music Festival* – the definitive music festival for the year – we pulled together all elements of marketing communications held together by a dominant brand presence. Extending beyond Esplanade's Concert Hall and studios, the festival celebrated music with a host of activities that included film screenings, jam sessions, visual arts exhibitions centre-wide, food and beverage pavilions along the waterfront, an arts and craft village, *Mosaic Mania* – a website providing daily festival updates, *Mosaic Snapshots* – behind-the-scenes photographs of festival artists, *Mosaic Buzz* – special activities and promotional offers throughout Esplanade Mall, and *Mosaic After Hours* – jazz activities at various jazz bars and clubs throughout Singapore to spread word about the festival.

*Mosaic Music Festival* not only positioned Esplanade as an important centre for the arts in the region, it supported at the same time Singapore's goal to be a global city for the arts. We held media briefings regionally and saw strong pre and post-



*"We had no idea how exceptional their facilities, staff and operation would be. Collaborating with Esplanade on the two evenings of Putumayo events was among the highlights of my 12 years running Putumayo World Music."*

*Dan Storper, Founder & CEO of Putumayo World Music  
March 2005*



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# Services

## Delivering the Esplanade Experience to All

festival coverage. International Herald Tribune and the Asian Wall Street Journal devoted space pre-festival to highlight the lineup and Esplanade's objectives for the festival. South China Morning Post headlined "Jazz Encore" in a positive wrap-up of the festival, and the Bangkok Post declared, *"In just a few short years Singapore's Esplanade has established itself as a symbol of artistic culture and diversity"* in its review. Malaysian media including The Star, The New Straits Times and entertainment magazine Galaxie were particularly supportive, and saw spin-off discussions in unexpected places. In a Malaysian blog quoting The New Straits Times article, the writer signed off, *"Mosaic Music Festival shall always be a successful event since it is built on a solid foundation which is to bring people together through music"* – after applauding our programme objectives.

Strategic partnerships with Channel 5, Class 95 and IS Magazine were forged to deliver this lifestyle festival right to the doorsteps and into the living rooms of Singaporeans. We worked also with

the Singapore Tourism Board to market this festival around the region to bring in the tourists. The result – 14%\* of the audiences in the ticketed as well as non-ticketed performances at the festival were tourists, compared to the usual figure of 4% and 5% respectively. Of these, more than 13% had coincided their visit to Singapore with the festival.

Our efforts at change have been noted elsewhere too. Leading international classical music magazine Classic FM, the magazine equivalent of UK's top commercial radio station, Classic FM, made reference to Esplanade in its guide to the world's best musical cities. Said the report, *"Take Singapore, a city keen to change its image from electronics maker to cultural capital. Its Esplanade aims to be a meeting point of western and eastern music..."* Out of the 20 cities listed, Singapore was the only one in Asia mentioned.

### **The Year Ahead**

Challenges remain for Esplanade, given that we aim to change not just behaviour

patterns, but mindsets. Creating a value perception for the arts – so people would want to spend time and money on the arts – will take time. As will helping them discover that lesser-known artists can be just as good as more famous ones, and that new art forms are just as exciting as traditional ones. We are also trying to encourage patrons to pay fair value for tickets, and to move away from expectations of discounts or free tickets.

The team will remain committed to our three basic objectives to communicate, connect and change. We plan to work regularly with the media so there is greater insight about what we do. We plan also to fully maximise electronic media for more targeted direct marketing, leveraging on our key festivals to attract even more tourists, and building even more strategic alliances for the arts to truly make the arts and Esplanade a lifestyle experience for all visitors.

*\* Independent marketing intelligence company Research Plus conducted 1,934 surveys during all 10 days of the festival.*



**164** dedicated full-time staff  
enabled Esplanade to host 1,869 events the past year



# People

## Human Resources

Esplanade strives to be a workplace where individuals are cherished, teams are championed and talent is groomed.

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*"The Esplanade made a difference to my life and to many others who had attended the various concerts...The final quality of musical output from the auditorium is the result of the total involvement of a team of dedicated technical and administrative staff under the guidance and direction of their CEO, in providing such excellent service, always."*

*Rajoo Kathirasan, patron  
18 March 2005*

Taking care of Human Resources at Esplanade means taking good care of our people and creating a great place to work. Esplanade strives to be a workplace where individuals are cherished, teams are championed and talent is groomed. We actively foster an environment where we respect our co-workers, learn from one another and perform our duties to the best of our abilities, for the benefit of the centre, and the community we serve.

Our Human Resources department is the nerve centre of staff welfare and development. Its key responsibilities include ensuring that adequate numbers of suitable staff are available to support each department's operating needs as well as providing training to newcomers and the development of existing staff.

With the significant growth in Esplanade programming last year, we saw an increase in full time staff and our pool of casuals.

The Human Resources department is also the guardian of our service culture and works towards maintaining high service standards through prudent hiring of the right people and effective training. Our total investment in training last year amounted to 4% of basic salaries.

### Expanding our team to meet growing demands

#### Full Time Staff

The Esplanade team was given a much-needed boost when we strengthened our very lean staff numbers last year. We recognised that existing staff were stretched to their limits as the range and volume of activities continued to grow. To ensure a more manageable workload for all, we increased permanent full-time manning from 152 to 164. With these resources, we presented 1,869 events the past year. However, staffing levels are still far from ideal as permanent staff continue to manage workloads meant for a bigger team.

# People

## Human Resources

Due to funding challenges, we have not quite realised our intention of having a larger pool of trained resources and are thus still limited in our ability to plan for growth and succession. This is especially critical in areas where skills are very specific, like programming and production management, and with no ready sources of trained staff to recruit from. These challenges will be

With improved manning levels, we saw an average monthly staff turnover of 1.6%, which was lower than our previous year's average of 1.7% and significantly lower than the national annual average of 2.2% for 2004. Though turnover was low, it still posed a challenge as recruiting staff with the specific expertise needed for our operations proved difficult.



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addressed in the forthcoming year with a comprehensive review in manning levels.

Through an exhaustive interview process and subsequent training programme, we ensured that a good fit in terms of aptitude, values, attitude and skills was achieved. This approach helped us reinforce our service culture, in line with our vision to achieve service standards that will make us a world leader.

To ensure better job focus, we also reviewed and updated all job descriptions so that duties and responsibilities, as well as the organisation's expectations, continued to be clear to our staff.

### *Casual and contract staff*

With the uncertainty in funding, we were very cautious in increasing our full-time manning strength. In order to cope with the increased activity levels, especially during peak periods, we resorted to contracting staff on a short-term basis. This was a cost effective solution to plug the operational gaps in some areas. However, where specialised skills are needed, we will have to hire more full-time staff to allow for training and development.

To ensure adequate resources, we also had to maintain a pool of trained and committed casuals whom we could call on to work with us according to the varying demands of the performances.

We began the year with 146 active casual ushers, who underwent the annual refresher training programme.

*"The Esplanade is first class all the way. All of the people involved are wonderful. Thank you for having us."*

*James Moody, legendary jazz saxophonist  
March 2005*



### Human Resources

Full time permanent staff	164
Contract staff	13
Trainees (32 locals & 6 foreigners)	38
Average no of training hours per full time staff	20 hours

*"I am enormously impressed by what you and your colleagues are doing at the Esplanade – it really is a model for the future."*

*Peter Hewitt, Chief Executive, Arts Council England,  
8 February 2005*



*"I would like to sincerely give my thanks to the staff who attended to me on Good Friday when I met with an accident on the escalator to the Roof Terrace. Thanks for the quick response and professional first aid skills."*

*Louis Teo, patron  
22 April 2004*

Ideally, we needed a base of about 250 ushers to comfortably accommodate our operational requirements. We proceeded to recruit and train new ushers and by 31 Mar 05, we had a total of 224 ushers.

Recruiting and training new ushers is an annual exercise. Given their profile – many are students and working professionals – some mobility is to be expected each year, as graduates drop out of the programme to assume full-time jobs, and professionals change jobs and give up ushering due to time constraints. Our ushers also need to work at least 48 hours a year to keep up-to-date with duties, standard procedures and Esplanade's facilities, so as to maintain the high service standards required of them.

Our technical crew forms our other big pool of casuals. As at 31 Mar 05, we had a pool of 142 in staging, lighting and sound. To meet the growing demand for their services, we will continue to recruit with a target of 150 to serve our needs.

"To be in Singapore is something special for me; even more special for me is to be in this marvellous Esplanade, with such wonderful persons, whom we could work with in those few days. Hoping to return soon, thank you for everything on behalf of the Company and myself. "

Mauro Bigonzetti, Artistic Director and Choreographer,  
Compagnia Aterballetto  
March 2005

# People

## Human Resources



### Maintaining our service culture through training

#### *The Esplanade Experience (TEE)*

To further reinforce our service culture, we started developing in the later part of the year, TEE II (The Esplanade Experience II), a continuation of TEE I (The Esplanade Experience I), which focuses on inculcating in all staff a service mindset that embodies our core values. Aimed at further reinforcing our service culture, TEE II will focus on self-awareness of service individuals and equip staff with conflict management skills. We intend to

implement TEE II in the second half of the new financial year. All staff will go through both TEE I and II, that will help ensure that every single person we welcome as a guest (whether visitor, patron or artist) experiences first-hand, our warmth, care and hospitality.

#### *Technical theatre training*

In addition to customer service training, we also emphasised technical theatre training. We anticipate that this will remain a key area of focus in the next financial year and in subsequent years.

– We invited 2 rigging experts from Australia to conduct basic and advanced theatre rigging courses for our technical (staging) crew in April and May 2004. As experts in rigging and experienced trainers in this field, the pair imparted to our technicians both the theoretical and practical aspects of design,

installation, operation and safe handling of our rigging system in the theatre. Our senior technicians, who completed their basic and intermediate programme two years ago, went through the advanced course, which was aimed at developing an even higher level of competency in rigging.

– We also invited a renowned lighting designer from USA to conduct four seminars on lighting design for our lighting technicians in December 2004. In line with our goals to help develop the local arts industry, we also opened up the seminars to lighting practitioners and designers outside Esplanade, to enable the sharing of ideas and to encourage discussion on issues specific to the trade. The seminars covered topics such as "American vs European Lighting Techniques", "Getting the Most Out of Your Lighting Designer" and "Lighting 'Paint Brushes'" which was a demonstration of a variety of

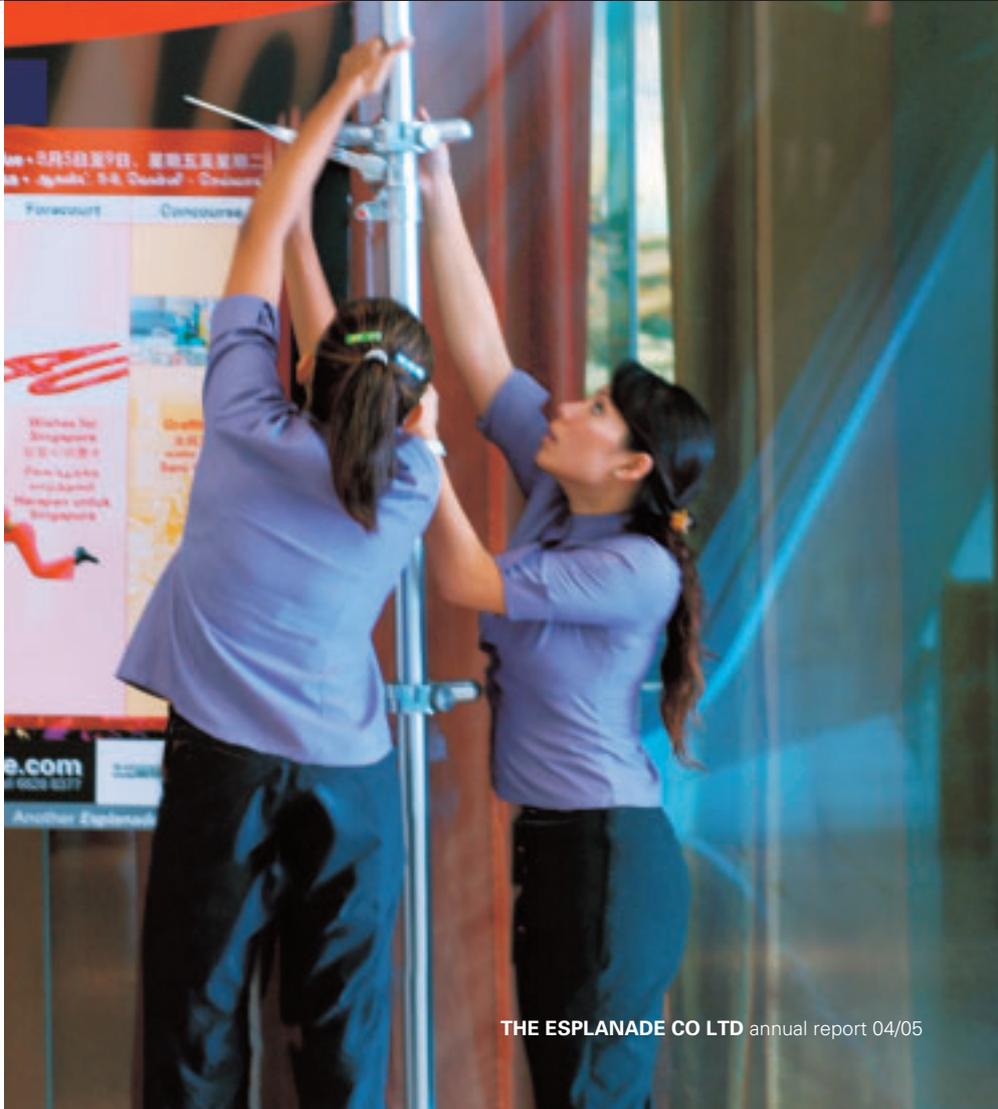


*"Our aim, which was to allow the patients of Adventist Rehabilitation Centre (ARC) to enjoy the arts through Esplanade's All That Shanghai Jazz concert, would surely not have been a success if not for your hospitality and much-appreciated assistance to make the patients feel comfortable."*

*Rainbow Team, Singapore Management University  
4 March 2005*

less conventional lighting sources such as light curtains, LEDs and others.

- In March 2005, the Fall Protection Group from Canada conducted two programmes for our technicians. They ran the "Introduction to Fall Protection" programme, aimed at providing our technicians an understanding of the fall protection system and the appropriate use of safety equipment. They also ran the "Introduction to Rescue" programme, which provided our staff with the skills and knowledge to perform high angle rescue using safe and up-to-date techniques, in the event of fall hazard situations from a height in a technical theatre environment.





**\$1.9** million from corporate sponsors  
enabled programme diversity and artistic excellence



# Sponsors

## Partnership Development

Through the Partnership Development team, Esplanade reaches out to corporations that share our goals of making the arts a way of life in Singapore.

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As a non-profit arts organisation, Esplanade works hard to ensure its resources are managed as efficiently as possible. While we derive some

income from non-arts activities such as carparking, mall rental and venue hire, our core business and objectives – delivering a diversity of arts performances that are accessible to the community cannot be sustained without substantial government and sponsor support.



*"We don't want to 'buy' the consumers' mind-space on a month-to-month basis. We want to express our dedication and long-term commitment to the arts in Singapore. The arts branding opportunity at Esplanade gives us a chance to do just that."*

*John Steere, Visa's Director of Marketing, South-east Asia  
14 January 2005*

Through the Partnership Development team, Esplanade reaches out to corporations that share our goals of making the arts a way of life in Singapore. The generosity of our sponsors helps make it possible to present world-class acts, and a host of free programmes across all genres, for the enjoyment of everyone. Their support helps us sustain our growth in programming, while maintaining quality and service standards. And in the process, we win over new audiences, inspire budding artists and contribute to the growth of Esplanade's reputation on the world stage.



" In the same way that Volkswagen designs cars to suit every lifestyle, Esplanade is breaking barriers to bring the arts to everyone. Given the similarities in our vision, we see many synergies with Esplanade."

Olaf Duebel, Director,  
Volkswagen Division for Southeast Asia and Pacific  
April 2004



### Signing on a new Esplanade Partner

We were proud to welcome Visa International in October 2004 as our second Esplanade Partner. This new alliance reflects an alignment of purpose and shared values of excellence and innovation, and is consistent with Visa's global strategy of partnering great brands, such as the Olympics and Disney.

By offering powerful branding opportunities through our customised sponsorship programmes, Esplanade's partners stand out for their unique involvement with the centre, reinforcing the value of their brands in a competitive landscape.

The Visa-Esplanade partnership offers customers even greater choice and access to the arts, and marks Visa's first major entry into the arts scene in Asia Pacific.

### Growing our existing relationships

We grew our partnership with Founding Esplanade Partner, Volkswagen. Throughout the year, Volkswagen was associated with a wide and exciting variety of programmes, ranging from key festivals such as Esplanade's significant jazz and world music festival *Mosaic Music Festival*, to free programmes every weekend with our *On the Waterfront* series outdoors. For the first time, we jointly presented a photo exhibition – Asia's first – of works by German model-turned-photographer Ellen von Unwerth.

We noted with delight also, Volkswagen's leverage of the arts in its creative campaigns. Two of their best ads illustrated synergy with Esplanade and the arts and won them the Large Billboard's Bronze Award and the Singapore Outdoor Advertising Awards Silver Award.

### Varied opportunities for generosity

*Esplanade Presents* shows bear the mark of quality, and include everything from the *Classics* and *Mosaic* series which welcome world-renowned artists and orchestras to our stages, to the popular *LunchBox* and *Beautiful Sunday* series presented free for the wider community, among others. Our programme sponsors made these possible and through their association with the shows, enjoyed opportunities to market to a diverse range of patrons across all demographic segments.

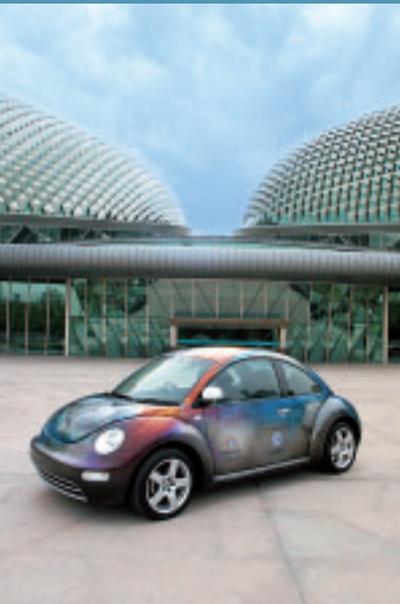
Recognising the exclusivity of a unique platform to host valued business associates, our corporate patrons continued sponsorship of the VIP boxes in the Theatre and Concert Hall, enjoying access rights to the boxes and other associated spaces.

*"Patek Philippe believes that the arts inspire creativity and innovation... With this sponsorship, Patek Philippe will be associated with international artists of distinction, which is a natural association of quality, and excellence."*

*Daisy Cheong,  
Geneva Master Time's Managing Director,  
October 2004*

#### Partnership Development

No. of Sponsors:	30
No. of New Sponsors:	8
No. of Repeat Sponsors:	22
Cash Sponsorship:	\$1,938,452
• Non-programme related:	\$441,672
• Programme related:	\$1,496,780
In-Kind Sponsorship:	\$20,920



# Sponsors

## Partnership Development

In addition, we launched The Esplanade VIP Club the latter part of the year, an exclusive membership comprising our top partners and sponsors. Together with the club launch, we introduced The Esplanade Suites – plush private suites situated within the Theatre and Concert Hall, where club members can go to relax or network, whenever they attend a performance. As an arts centre for all, Esplanade exercises the greatest caution in the use of its spaces. In setting aside these select spaces, we acknowledge in gratitude our biggest contributors' invaluable support, without whom none of what we do would be possible.

#### *Moving forward*

The challenges of obtaining arts sponsorship – in a market with little

history in this area – makes every contribution that much more significant. We continue to work on a strategy, in place since we opened, to seek corporate sponsors new to arts sponsorship. This would ensure we do not rely on the same pool that currently supports other arts companies, taking away existing funds. This strategy would also mean we would expand the arts sponsorship market in general, for the long-term good of the arts industry. Besides Patek Philippe and L.C.H. (S) Pte Ltd whom we welcomed when we opened, this year we were delighted to have on board for the first time – Visa International, Harry's International, L'Oreal Singapore, Silkplus, and RGM International – corporations which had not previously been involved in the arts, or which had been in the past and stopped.

Significant also, is the level of funding from our two main partners, Volkswagen and Visa, whose total contributions are among the largest in the arts industry for corporate sponsors internationally.

We will continue to cultivate relationships and to enhance benefits to corporate sponsors. We will also expand our sponsorship products to garner greater individual support in the year ahead.

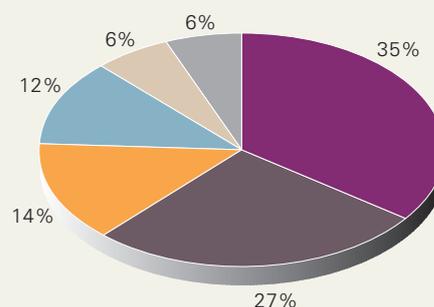
We are deeply grateful to all sponsors, whose commitment to Esplanade and the arts helped sustain our performances the past year. You are true champions of the arts and we salute each of you for your dedication to a cause that will enrich lives and make this city a great place to live.

## financial highlights

	FY 04/05 \$'000	FY 03/04 \$'000
TOTAL INCOME	<b>17,463</b>	17,262
TOTAL OPERATING EXPENDITURE	<b>(51,096)</b>	(48,851)
DEFICIT BEFORE GRANTS	<b>(33,633)</b>	(31,589)
GRANTS FOR THE YEAR	<b>25,653</b>	29,144
GOVERNMENT SUBVENTION – RENTAL OF PROPERTY	<b>10,584</b>	10,508
SURPLUS/(DEFICIT) FOR THE YEAR	<b>2,604</b>	8,063
COST RECOVERY RATE	<b>45%</b>	47%
CAPITAL EXPENDITURE	<b>5,852</b>	2,191
TOTAL ASSETS	<b>38,888</b>	36,806

### INCOME for the financial year ended 31 March 2005

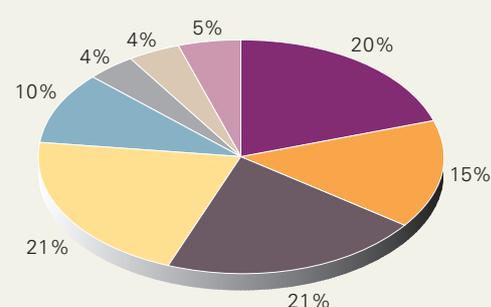
	FY 04/05		FY 03/04	
	\$'000	%	\$'000	%
Venue hire and event services	<b>6,129</b>	<b>35</b>	5,010	29
Mall and other rentals	<b>4,713</b>	<b>27</b>	4,750	28
Ticket sales	<b>2,489</b>	<b>14</b>	2,306	13
Sponsorship and donations	<b>2,094</b>	<b>12</b>	1,952	11
Car parking	<b>992</b>	<b>6</b>	950	6
Other Income	<b>1,046</b>	<b>6</b>	2,294	13
<b>Total</b>	<b>17,463</b>		17,262	



INCOME  
for the financial year ended 31 March 2005

### EXPENDITURE for the financial year ended 31 March 2005

	FY 04/05		FY 03/04	
	\$'000	%	\$'000	%
Staff and related costs	<b>10,287</b>	<b>20</b>	8,660	18
Programming	<b>7,496</b>	<b>15</b>	7,335	15
Property maintenance and utilities	<b>10,842</b>	<b>21</b>	11,568	24
Rental of property	<b>10,584</b>	<b>21</b>	10,508	22
Communications, promotions and publications	<b>5,049</b>	<b>10</b>	4,952	10
Presentation services and relations	<b>2,025</b>	<b>4</b>	1,545	3
Depreciation and amortisation	<b>2,071</b>	<b>4</b>	1,659	3
Others	<b>2,743</b>	<b>5</b>	2,624	5
<b>Total</b>	<b>51,096</b>		48,851	



EXPENDITURE  
for the financial year ended 31 March 2005

## financial overview

FY04/05 was a busy year indeed for the Esplanade, with more than 1,800 shows presented at the centre, providing entertainment to over 1.3 million people. The number of shows grew 26%, and attendance 39%, over the previous year.

### Income

The increase in activities yielded higher venue and ticketing incomes for the centre. Venue hire income, which comprised 35% of total income, rose by 22% to \$6.1m, whilst ticketing income increased 8% to \$2.5m.

But sponsorships continued to be a challenge, with much groundbreaking work still required from Esplanade. Corporate arts sponsorship is a practice relatively new to the industry here and in other global arts cities, which see more contributions from individual philanthropists. We were therefore extremely delighted to find another Esplanade Partner who shares in our vision. With our new partnership with Visa, sponsorship income was boosted 25%, to \$1.9m.

However, Other Income decreased 54% from the previous year, which had yielded exceptional proceeds due to record box-office receipts from a major commercial collaboration.

Overall, a total income of \$17.5m was earned in the past year, \$0.2m more than the previous year.

### Funding

Government funding, finalised in the third quarter of the financial year, was reduced by \$3.5m, a 12% decrease over the previous year. Fixed government grants of \$18m were received during the year, \$1m less than the previous year. An income-based grant of \$7.5m was also received, based on Esplanade's FY04/05 earnings. However, the special \$2.5m grant for community programmes has ceased.

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### Expenditure

Despite funding cuts, the focus for spending continued to be on achieving programming and operational targets, resulting in a 30% increase in centre-wide activities. Spending on certain preventive maintenance works were however curtailed. Staffing, which was kept skeletal in the face of Severe Acute Respiratory Syndrome (SARS) and the weak economic outlook in the previous year, was increased this year, to relieve a heavily-stretched team. As a result, staff costs increased by \$1.6m. Overall expenditure increased by \$2.2m to \$51.1m.

Post-completion capital expenditure to refine venue technical capabilities totalled \$5.9m for the year. Rising in tandem with capital expenditure, depreciation expenses exceeded last year's figure by \$0.4m. This and the increase in staffing costs were key reasons for the \$2.2m increase in expenditure.

Financially, it has been a satisfactory year. Esplanade has been able to increase its income in core areas and has maintained expenditure reasonably well against markedly higher activity levels. The \$2.6m net balance after grants, which was achieved despite funding cuts, further strengthens Esplanade's financial position.

# directors' report

for the financial year ended 31 march 2005

The directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2005.

## Directors

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

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  
Lee Tzu Yang  
Andy Lim  
Charles Lim Aeng Cheng  
Lim Neo Chian  
Lim Soo Ping  
Loh Ngai Seng  
Loh Wai Kiew  
Phua Mei Pin

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## 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' shareholding, none of the directors at the end of the financial year had any interest in the debentures of the Company either at the beginning or end of financial year.

## Dividends

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

## Directors' contractual benefits

Since the end of the previous financial year, no director has received or become entitled to receive a benefit by reason of a contract made by the Company or a related corporation with the director or with a firm of which he is a member or with a company in which he has a substantial financial interest, except 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



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EDMUND CHENG WAI WING  
Director



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BENSON PUAH TUAN SOON  
Director

1 August 2005

## statement by directors

In the opinion of the directors,

- (a) the financial statements as set out on pages 49 to 66 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2005 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



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EDMUND CHENG WAI WING  
Director

1 August 2005



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BENSON PUAH TUAN SOON  
Director

## auditors' report to the members of the esplanade co ltd

We have audited the accompanying financial statements of The Esplanade Co Ltd set out on pages 49 to 66 for the financial year ended 31 March 2005. These financial statements are the responsibility of the Company's 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 accompanying 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"), so as to give a true and fair view of the state of affairs of the Company as at 31 March 2005 and of its results, changes in accumulated funds 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.

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PricewaterhouseCoopers  
Certified Public Accountants

Singapore, 1 August 2005

# income and expenditure statement

for the financial year ended 31 march 2005

	Note	2005 \$	2004 \$
<b>Income</b>			
Venue hire and event services		6,128,982	5,009,894
Mall and other rentals		4,712,821	4,750,120
Ticketing		2,488,922	2,305,606
Sponsorships and donations	3	1,938,452	1,550,187
Car parking		992,106	950,780
Specific funds – programmes	20	155,965	401,907
Other income	4	1,045,985	2,294,053
		<hr/>	<hr/>
		17,463,233	17,262,547
		<hr/>	<hr/>
<b>Expenditure</b>			
Staff and related costs	5	10,286,912	8,659,632
Programming		7,495,634	7,334,656
Property maintenance and utilities	6	10,841,762	11,567,865
Rental of property	7	10,584,000	10,508,400
Communications, promotions and publications	8	5,048,933	4,951,761
Presentation services and relations	9	2,024,810	1,545,490
Other expenditure	10	4,814,242	4,283,326
		<hr/>	<hr/>
		51,096,293	48,851,130
		<hr/>	<hr/>
<b>Deficit before grants</b>		<b>(33,633,060)</b>	<b>(31,588,583)</b>
<b>Release of grants</b>			
– Operating grant	13	23,580,174	27,500,869
– Deferred capital grants	22	2,073,150	1,643,538
		<hr/>	<hr/>
		25,653,324	29,144,407
<b>Government subvention – rental of property</b>	7	<b>10,584,000</b>	<b>10,508,400</b>
		<hr/>	<hr/>
<b>Results for the year transferred to Accumulated Funds</b>		<b>2,604,264</b>	<b>8,064,224</b>
		<hr/>	<hr/>

The accompanying notes form an integral part of these financial statements.  
Auditors' Report – Page 48.

# balance sheet

as at 31 march 2005

	Note	2005 \$	2004 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	11	17,433,569	18,841,881
Receivables	12	1,571,891	1,144,741
Grants receivable	13	4,773,068	5,360,564
Merchandise	14	156,311	216,426
Other current assets	15	1,403,230	1,640,529
		<b>25,338,069</b>	<b>27,204,141</b>
<b>Non-current assets</b>			
Investment in associated company	16	2,339,767	2,176,017
Property, plant and equipment	17	10,978,435	6,787,679
Computer software	18	232,049	638,310
		<b>13,550,251</b>	<b>9,602,006</b>
<b>Total assets</b>		<b>38,888,320</b>	<b>36,806,147</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Payables	19	9,392,920	9,850,314
Specific funds – programmes	20	536,734	455,459
Grants in advance	13	974,427	5,068,644
		<b>10,904,081</b>	<b>15,374,417</b>
<b>Net assets</b>		<b>27,984,239</b>	<b>21,431,730</b>
<b>Accumulated funds</b>		<b>14,433,988</b>	<b>11,829,724</b>
<b>Deferred Grants</b>			
Investment grant	21	2,339,767	2,176,017
Deferred capital grants	22	11,210,484	7,425,989
		<b>13,550,251</b>	<b>9,602,006</b>
		<b>27,984,239</b>	<b>21,431,730</b>

## statement of changes in accumulated funds

for the financial year ended 31 march 2005

	\$
Balance at 1 April 2004	11,829,724
Results for the year	2,604,264
	<hr/>
Balance at 31 March 2005	14,433,988
	<hr/>
Balance at 1 April 2003	3,765,500
Results for the year	8,064,224
	<hr/>
Balance at 31 March 2004	11,829,724
	<hr/>

*The accompanying notes form an integral part of these financial statements.  
Auditors' Report – Page 48.*

## cash flow statement

for the financial year ended 31 march 2005

	Note	2005 \$	2004 \$
<b>Cash flows from operating activities</b>			
Cash receipts from customers		16,843,467	16,928,198
Cash paid to suppliers and employees		(39,569,123)	(33,568,979)
<b>Net cash used for operating activities</b>		<b>(22,725,656)</b>	<b>(16,640,781)</b>
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment		(4,964,709)	(2,588,371)
Payment for shares application monies		(163,750)	(168,900)
Proceeds from sale of property, plant and equipment		18,528	–
Interest received		95,189	44,482
<b>Net cash used for investing activities</b>		<b>(5,014,742)</b>	<b>(2,712,789)</b>
<b>Cash flows from financing activities</b>			
Grants received from Government		26,094,846	24,357,866
Specific funds received for programmes and projects		237,240	299,920
Unutilised funds returned		–	(1,976,619)
<b>Net cash from financing activities</b>		<b>26,332,086</b>	<b>22,681,167</b>
<b>Net (decrease)/increase in cash and cash equivalents held</b>		<b>(1,408,312)</b>	<b>3,327,597</b>
Cash and cash equivalents at the beginning of the financial year		18,841,881	15,514,284
<b>Cash and cash equivalents at the end of the financial year</b>	11	<b>17,433,569</b>	<b>18,841,881</b>

# notes to the financial statements

for the financial year ended 31 march 2005

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

## 1. General

The Esplanade Co Ltd (the "Company") is incorporated and domiciled in Singapore and is limited by guarantee. The address of the Company's registered office is as follows:

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) Basis of preparation

The financial statements have been prepared in accordance with Singapore Financial Reporting Standards ("FRS"). The financial statements have been prepared under the historical cost convention.

The preparation of financial statements in conformity with FRS 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.

### (b) Income recognition

Income from ticket sales are recognised as earned when the show/event has been completed. Donations are recognised on a receipt basis. Sponsorships are recognised on an accrual basis over the term of sponsorship agreement, except for those made for specified purposes, which are recognised as the specified expenditure is incurred.

Other income are recognised as earned on the following basis:

Venue hire and event services	– on an accrual basis,
Mall and other rentals	– on a straight-line basis over the lease term,
Merchandise sales	– on sale of merchandise,
Car parking	– on a receipt basis,
Interest income	– on a time proportion basis using the effective interest method.

## notes to the financial statements

for the financial year ended 31 march 2005

### 2. Significant accounting policies (cont'd)

#### (c) 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.

#### (d) Property, plant and equipment

##### (1) *Property, plant and equipment*

Plant and machinery, production equipment, artwork and furniture, fittings and equipment are stated at cost less accumulated depreciation and accumulated impairment losses (note 2(g)).

##### (2) *Depreciation*

Depreciation is calculated on the straight line method to allocate the depreciable amounts of property, plant and equipment over their estimated useful lives. Useful lives are estimated 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.

##### (3) *Subsequent Expenditure*

Subsequent Expenditure relating to property, plant and equipment that has already been recognised is added to the carrying amount of the asset when it is probable that future economic benefits, in excess of the originally assessed standard of performance of the existing asset, will flow to the Company and the cost can be reliably measured. Other subsequent expenditure is recognised as an expense in the financial year in which it is incurred.

##### (4) *Disposal*

On disposal of a property, plant and equipment, the difference between the net disposal proceeds and its carrying amount is taken to the income and expenditure statement.

## notes to the financial statements

for the financial year ended 31 march 2005

### 2. Significant accounting policies (cont'd)

#### (e) Computer software

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

Computer software development costs and acquired computer software licenses are stated at cost less accumulated amortisation and accumulated impairment losses (note 2(g)). These costs are amortised using the straight-line method over their useful lives of 3 years.

#### (f) Investment

Investment in associated company is stated at cost less impairment losses. Where an indication of impairment exists, the carrying amount of the investment is assessed and written down immediately to its recoverable amount. Where there has been a decline other than temporary in the value of investment, such a decline is taken to the investment grant account. On disposal of an investment, the difference between net disposal proceeds and its carrying amount is taken to the income and expenditure statement.

#### (g) Impairment of assets

Assets including property, plant and equipment, and computer software are reviewed for impairment 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 asset's carrying amount exceeds its recoverable amount, which is the higher of an asset's net selling price and its value in use.

#### (h) Trade receivables

Trade receivables are stated at cost less allowance for doubtful receivables based on a review of outstanding amounts at the balance sheet date. An allowance for doubtful receivables is made when there is objective evidence that the Company will not be able to collect amounts due according to original terms of receivables. Bad debts are written off when identified.

#### (i) Leases

##### (1) *When the company is the lessee:*

##### Operating leases

Leases of assets in which a significant portion of the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessor) are taken to the income and expenditure statement on a straight-line basis over the period of the lease.

When an operating lease is terminated before the lease period has expired, any payment required to be made to the lessor by way of penalty is recognised as an expense in the period in which termination takes place.

##### (2) *When the company is the lessor:*

##### Operating leases

Rental income (net of any incentives given to lessees) is recognised on a straight-line basis over the lease term.

## notes to the financial statements

for the financial year ended 31 march 2005

### 2. Significant accounting policies (cont'd)

#### (j) Merchandise

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

#### (k) Provisions

Provisions are recognised when the Company has a 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.

#### (l) Employee benefits

##### (1) *Defined contribution plans*

Defined contribution plans are post-employment benefit plans under which the Company pay fixed contributions into separate entities such as Central Provident Fund, and will have no legal or constructive obligation to pay further contributions if any of the funds does not hold sufficient assets to pay all employee benefits relating to employee service in the current and preceding financial years. The Company's contribution to defined contribution plans are recognised in the financial year to which they relate.

##### (2) *Employee leave entitlement*

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

#### (m) 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 the Singapore Dollars using the exchange rates prevailing at the dates of the transactions. Foreign currency monetary assets and liabilities are translated into the 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 and expenditure statement.

#### (n) Cash and cash equivalents

Cash and cash equivalents include cash on hand and deposits with financial institutions.

### 3. Sponsorships and donations

The total tax-deductible sponsorships and donations, including any donations classified under grants received, amounted to \$4,683,000 (2004: \$10,185,277).

The value of ex-gratia services and donations in kind received amounted to \$67,420 (2004: \$331,886).

## notes to the financial statements

for the financial year ended 31 march 2005

### 4. Other income

	2005	2004
	\$	\$
Other income comprise:		
Publication income	–	114,472
Merchandise sales	498,619	428,723
Interest income on fixed deposits	154,590	54,221
Gain on disposal of property, plant and equipment	17,660	–
Share of production proceeds (net)	21,538	1,368,043
Miscellaneous	353,578	328,594
	<hr/>	<hr/>
	1,045,985	2,294,053

### 5. Staff and related costs

	2005	2004
	\$	\$
Wages and salaries	8,373,679	6,927,460
Employer's contribution to Central Provident Fund	912,499	879,739
Other benefits	858,517	631,341
	<hr/>	<hr/>
	10,144,695	8,438,540
Other related staff expenditure	142,217	221,092
	<hr/>	<hr/>
	10,286,912	8,659,632

Average number of persons employed during the financial year:

	2005	2004
Full time	177	165

### 6. Property maintenance and utilities

	2005	2004
	\$	\$
Insurance	120,511	114,559
Utilities	3,265,555	3,336,190
Repair and maintenance	7,455,696	8,117,116
	<hr/>	<hr/>
	10,841,762	11,567,865

### 7. Rental of property

The Government has charged the Company rental of \$10,584,000 (2004: \$10,508,400) for use of the Esplanade ~ Theatres on the Bay. The lease terms, including the duration of the lease are expected to be finalised in 2005. The rental is funded by way of Government's subvention.

## notes to the financial statements

for the financial year ended 31 march 2005

### 8. Communications, promotions and publications

	2005	2004
	\$	\$
Advertising and promotion	4,096,098	3,643,925
Public relations	613,757	942,815
Publications costs	103,795	220,155
Sponsor services and development	235,283	144,866
	<hr/> 5,048,933	<hr/> 4,951,761

### 9. Presentation services and relations

	2005	2004
	\$	\$
Production services	1,409,810	897,854
Ticketing and event services	615,000	647,636
	<hr/> 2,024,810	<hr/> 1,545,490

### 10. Other expenditure

	2005	2004
	\$	\$
Auditors' remuneration	30,000	30,000
Depreciation		
Leasehold improvements	214,227	103,482
Plant and machinery	181,316	126,506
Production equipment	352,574	192,072
Artwork	19,069	34,071
Furniture, fittings and equipment	892,736	788,286
Amortisation of computer software	411,385	414,621
Minor assets expensed	417,031	581,893
Bad debts (written back)/written off	(46,130)	68,340
Loss on disposal of property, plant and equipment	976	-
Allowance for doubtful debts	-	61,946
Merchandise		
Allowance for diminution in value	12,893	12,285
Written off	1,121	674
Foreign exchange (gain)/loss	(325)	73
GST expense	674,680	506,274
Bank charges	65,896	58,685
Professional and IT support charges	516,586	398,048
Office supplies, postage and communication	433,684	410,213
Travelling and transport	227,950	143,947
Cost of merchandise sold	277,835	226,410
Miscellaneous expenses	130,738	125,500
	<hr/> 4,814,242	<hr/> 4,283,326

## notes to the financial statements

for the financial year ended 31 march 2005

### 11. Cash and cash equivalents

	2005	2004
	\$	\$
Cash at bank and on hand	333,569	5,841,881
Fixed deposits	17,100,000	13,000,000
	<hr/>	<hr/>
	17,433,569	18,841,881
	<hr/>	<hr/>

The fixed deposits with financial institutions mature on varying dates within 6 months (2004: varying dates within 6 months) from the financial year end. The weighted average effective interest rate of these deposits as at 31 March 2005 was 1.43% (2004: 0.65%) per annum.

Cash and cash equivalents are denominated in the following currencies:

	2005	2004
	\$	\$
Singapore Dollars	17,365,226	18,841,881
United States Dollars	68,343	–
	<hr/>	<hr/>
	17,433,569	18,841,881
	<hr/>	<hr/>

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash in United States Dollars are held in trust by the Company for that association.

### 12. Receivables

	2005	2004
	\$	\$
(a) Associated company	562,123	166,374
Third parties	1,009,768	978,367
	<hr/>	<hr/>
	1,571,891	1,144,741
	<hr/>	<hr/>
(b) Third party receivables are stated after deducting allowance for doubtful debts	15,000	61,946
	<hr/>	<hr/>

The amounts due from associated company are unsecured, interest free and repayable within the next twelve months. Receivables are denominated in Singapore Dollars.

## notes to the financial statements

for the financial year ended 31 march 2005

### 13. Grants in advance/(receivable)

	Development grant \$	Operating grant \$	Total grant \$
<b>Balance as at 1 April 2004</b>	<b>5,068,644</b>	<b>(5,360,564)</b>	<b>(291,920)</b>
Grants received	–	26,094,848	26,094,848
Transfer to deferred capital grants	(3,930,467)	(1,927,178)	(5,857,645)
Transfer to investment grant	(163,750)	–	(163,750)
Amount released to income and expenditure statement	–	(23,580,174)	(23,580,174)
<b>Balance as at 31 March 2005</b>	<b>974,427</b>	<b>(4,773,068)</b>	<b>(3,798,641)</b>
<b>Balance as at 1 April 2003</b>	<b>6,962,048</b>	<b>1,934,391</b>	<b>8,896,439</b>
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)
<b>Balance as at 31 March 2004</b>	<b>5,068,644</b>	<b>(5,360,564)</b>	<b>(291,920)</b>

Grants in advance/(receivable) are denominated in Singapore Dollars.

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

	2005 \$	2004 \$
At cost	131,133	204,141
At net realisable value	25,178	12,285
	<b>156,311</b>	<b>216,426</b>

### 15. Other current assets

	2005 \$	2004 \$
Prepayments	467,699	537,629
Deposits	97,115	100,625
Recoverable expenditure and receivables	838,416	1,002,275
	<b>1,403,230</b>	<b>1,640,529</b>

Prepayments, deposits, recoverable expenditure and receivables are denominated in Singapore Dollars.

## notes to the financial statements

for the financial year ended 31 march 2005

### 16. Investment in associated company

Details of the investment in associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2005 %	2004 %	2005 \$	2004 \$
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	33	32	2,339,767	2,176,017

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 2005, is as disclosed below:

	2005 \$	2004 \$
Balance at beginning of year	1,921,291	1,824,978
Additional investment in associate	163,750	168,900
	<b>2,085,041</b>	<b>1,993,878</b>
Share of results for the year	193,084	(72,587)
	<b>2,278,125</b>	<b>1,921,291</b>

The share of results for the year includes \$125,299 (2004: \$115,113) 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 2005 includes goodwill of \$1,043,302 (2004: \$1,094,414), which is net of accumulated amortisation of \$265,326 (2004: \$140,028). 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 2005, the Company has paid \$2,339,767 for 785,860 ordinary shares in SISTIC. The Company has a further commitment of \$165,700 (2004: \$340,000) to subscribe for additional shares in SISTIC.

## notes to the financial statements

for the financial year ended 31 march 2005

### 17. Property, plant and equipment

	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Capital project in progress \$	Total \$
<b>Cost</b>							
At 1 April 2004	1,111,094	2,009,230	1,731,512	357,616	4,030,077	–	9,239,529
Additions	1,024,810	487,175	2,905,968	–	793,117	640,475	5,851,545
Disposals	–	–	–	–	(128,790)	–	(128,790)
At 31 March 2005	2,135,904	2,496,405	4,637,480	357,616	4,694,404	640,475	14,962,284
<b>Accumulated depreciation</b>							
At 1 April 2004	147,553	183,764	303,452	299,731	1,517,350	–	2,451,850
Depreciation	214,227	181,316	352,574	19,069	892,736	–	1,659,922
Disposals	–	–	–	–	(127,923)	–	(127,923)
At 31 March 2005	361,780	365,080	656,026	318,800	2,282,163	–	3,983,849
<b>Net book value</b>							
At 31 March 2005	1,774,124	2,131,325	3,981,454	38,816	2,412,241	640,475	10,978,435
At 31 March 2004	963,541	1,825,466	1,428,060	57,885	2,512,727	–	6,787,679

### 18. Computer software

		\$
<b>Cost</b>		
At 1 April 2004		1,304,146
Additions		6,100
Disposals		(2,510)
At 31 March 2005		1,307,736
<b>Accumulated depreciation</b>		
At 1 April 2004		665,836
Amortisation		411,385
Disposals		(1,534)
At 31 March 2005		1,075,687
<b>Net book value</b>		
At 31 March 2005		232,049
At 31 March 2004		638,310

## notes to the financial statements

for the financial year ended 31 march 2005

### 19. Payables

	2005	2004
	\$	\$
Payables	4,150,550	5,330,167
Deposits received	1,633,442	1,721,935
Deferred income	108,274	38,430
Accrued operating expenses	3,313,218	2,653,106
Goods and services tax	61,803	57,465
Sundry payables	125,633	49,211
	9,392,920	9,850,314

Payables are denominated in the following currencies:

	2005	2004
	\$	\$
Singapore Dollars	9,128,213	9,830,368
Others	264,707	19,946
	9,392,920	9,850,314

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### 20. Specific funds – programmes

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

	2005	2004
	\$	\$
Balance as at 1 April	455,459	626,340
Funds received	237,240	299,920
Amount released to income and expenditure statement	(155,965)	(401,907)
Transfer to deferred capital grant	–	(26,666)
Refund of unutilised balance	–	(42,228)
	536,734	455,459

### 21. Investment grant

	2005	2004
	\$	\$
Balance as at 1 April	2,176,017	–
Amount transferred from development grant	163,750	2,176,017
	2,339,767	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.

## notes to the financial statements

for the financial year ended 31 march 2005

### 22. Deferred capital grants

	2005	2004
	\$	\$
Balance as at 1 April	7,425,989	7,107,913
Amount transferred from/(to)		
– Development grant	3,930,467	(282,613)
– Operating grant	1,927,178	2,217,561
– Specific funds – programmes	–	26,666
Amount released to income and expenditure statement	(2,073,150)	(1,643,538)
Balance as at 31 March	<u>11,210,484</u>	<u>7,425,989</u>

### 23. Significant related party transactions

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

(a) Sales and purchases of goods and services with its associated Company

	2005	2004
	\$	\$
Commission income	29,288	16,840
Handling fees received	15,307	3,760
Sales commission expense	38,681	37,509
Ticketing agency fees paid	85,726	77,460
Software maintenance fees paid	127,270	–
Other services paid	16,310	9,028

(b) Key management's remuneration

The key management's remuneration include salary, bonus and other emoluments (including benefits-in-kind), computed based on the cost incurred by the Company and where the Company did not incur any costs, the value of the benefit. In 2005, the key management's remuneration (including a director's remuneration ) amounted to \$1,293,506 (2004: \$1,157,162).

Number of key management in remuneration bands is as follows:

	2005	2004
	\$	\$
\$500,000 and above	–	–
\$250,000 to below \$500,000	1	1
Below \$250,000	6	5
	<u>7</u>	<u>6</u>

## notes to the financial statements

for the financial year ended 31 march 2005

### 24. Tax

The Company has been registered as a charity under the Charities Act (Cap 37). For the year ended 31 March 2005, the Company had no taxable income (2004: Nil).

### 25. Commitments

As at the balance sheet date:

(a) the Company had commitments amounting to \$167,500 (2004: \$340,000) to subscribe for shares in the associated company, SISTIC.com Pte Ltd.

(b) Contracted but not provided for:

	2005	2004
	\$	\$
Leasehold improvement, and equipment	34,566	–
Works and services	808,318	926,506
	<hr/>	<hr/>
	842,884	926,506

65

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

The Company leases various photocopiers under non-cancellable operating lease agreements. The leases have varying terms, escalation clauses and renewal rights.

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

	2005	2004
	\$	\$
Not later than 1 year	25,932	24,876
Later than 1 year but not later than 5 years	29,197	49,137
	<hr/>	<hr/>
	55,129	74,013

(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:

	2005	2004
	\$	\$
Not later than 1 year	3,404,004	4,417,676
Later than 1 year but not later than 5 years	3,205,218	3,455,453
	<hr/>	<hr/>
	6,609,222	7,873,129

# notes to the financial statements

for the financial year ended 31 march 2005

## **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. As the Company has no significant interest-bearing assets, 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. Authorisation of financial statements**

These financial statements were authorised for issue in accordance with a resolution of the directors of The Esplanade Co Ltd on 1 August 2005.

## partners & sponsors

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Pioneer Electronics AsiaCentre Pte Ltd  
MSN Singapore  
The Orientalist  
The Oriental Singapore

# Esplanade Presents performances

April 2004 to March 2005

## April 2004

Coffee Morning: Xinyao Taiwan Folk Tunes,  
TCR Music Station  
Beautiful Sunday: Jazz Delights, Thomson Jazz  
Big Band  
Pedals & Pipes: Brendon & Catherine Lukin with  
Synergy  
Lunchbox: Chris Robinson Trio  
Late Nite: The Dashboard Divas  
Syama  
Soul Satisfaction  
The Example  
WYRED  
Transfigured Nights I – Weeping Willows  
Seven  
Jeremy Monteiro Jazz Band  
Flute and Guitar Duo, Terry Ang and Kenn C  
Violin and Piano Duo, Joan Chew and  
Dawn Marie

## Explorations

Autograph signing: Brendon & Catherine Lukin  
Talk: Orifices, Dani Marti

## Visual Arts

Voices from Home, Royston Tan, Michael Lee  
Hong Hwee, Tania Sng, Aditya Assarat and  
Amir Volanski  
Shooting Home 2003 Alumni Show, Objectifs  
Mobile 1, 2 & 3, Tay Chee Toh  
Do Not Touch! Heleston Chew  
Ellen Von Unwerth  
Treehouse, Terence Chan  
Orifices, Dani Marti  
Collapsible, Cheong Kah Kit  
Everything but ....(UK & Singapore)  
Excerpts from Jazz Academy, Chen Kunyi

## May 2004

Coffee Morning: 60s & 70s Evergreens,  
Peter Chua and Friends  
Beautiful Sunday: Make Your Mother's Day, Irene  
Ang, Lin Xiao, Tseng Xiao Ying & Max Surin  
Lunchbox: Melodies & Marches, Xenia Hanusiah  
& Evelyn Lim  
Late Nite: Gem Session, A Classic Collection of  
Female Voices, Kuo Po  
*Flipside*  
- Stories of Faces, Horta van Hoyo  
- Tiramisu + Zircon Gov. Pawn Starz  
- New Asia by Andrew Lum  
- 3-D Chalk Drawing by K & M  
- Point Jaune by Airvag  
- Star and Moon  
- Bronze Statues  
- Big Heads  
- A Cherry-Bludgeoned A Spirit Crushed by  
Nyoba Dance  
Female Expressions  
H20-Six  
The Randy Cannon Power  
Ocean Butterflies  
Randy Philip and Friends  
The Premier Band

## Explorations

Workshop: Paper-Magination, Horta van Hoyo  
Talk: Shooting Home, Objectifs

## Visual Arts

Shooting Home by Objectifs  
SingArt, A Brush with Lions  
Re-pat, Garrie Maguire

## June 2004

Coffee Morning: Local TV Drama songs, TCR  
Music Station  
Beautiful Sunday: A Day for Fathers,  
Katz Connection  
Lunchbox: Blues, Souls & Funk, ublues  
Late Nite: Hong Shao Xuan  
*Flipside*  
- 52 Pickup, Theater Simple  
- Boom!, Chapertons Comic Theatre

- The Tiger Lillies  
- Yol Bolsin, Sevara Nazarkhan  
- The Spirit The Heart The Power, Stiff Gins  
- Nadaka  
- E-Tree & Friends  
- Ethnicity Folk & Jazz Ensemble  
- Bronze Statues  
- Bigheads  
- Point Jaune  
- Techno Bods  
- Treero, Heir of Insanity  
- The Satyrs, Heir of Insanity  
- Nikhil  
- Wicked Aura Batucada  
- Cost-Tune Mean, Ecnad Project Ltd  
- Maybellene The Living Fashion Doll

## Bedouin Groove

The Randy Cannon Power  
Transfigured Nights II, Kill Double Bill  
Ramkumar  
Dana Gillespie  
ACJC Choir  
ACJC String Ensemble  
Fluta4nics  
Mario Serio & Tan Wee Siang  
Blackpipes Clarinet Trio, NAFA  
Youth Chinese Ensemble  
The Percussion Assembly

## Explorations

Workshop: You Can Fly Like a Condor II:  
Happy Families, Condors  
Workshop: Women's intuition is real, Marc Salem  
Post Performance Talk: Chapertons Comic  
Theatre  
Talk: Portfolio discussion with John Clang

## Visual Arts

Clang. Self Portrait by John Clang

## July 2004

Coffee Morning: Come Fly with Me,  
Robert Fernando  
Beautiful Sunday: Songs from the Heart,  
RJ Rosales  
Lunchbox: Al Bedouin Middle Eastern Music  
Ensemble  
The Studios: Conquest of the Galaxy:  
Jupiter, Condors  
The Studios: In The Studio with The Observatory  
Pedals & Pipes: Dorothy Papadakos & Paul  
Winter Consort  
Chinese Talentime Reunion Concert,  
TCR Music Station  
Late Nite: Summer Night, Alemay  
Chamber Music: All that Jazz, Shane Thio,  
Chan Yoong Han, Vincent Goh & Khor Ai Ming

## Baybeats

- Shoe Size Nine  
- Phorous  
- Love Me Butch  
- Sergeant Weener Arms  
- Supermarket Hero  
- Aspidistra Fly  
- Pensionstate  
- Telebury  
- Furniture  
- Objection Overule  
- The Observatory  
- Surreal  
- Buddhistson  
- Force Vomit  
- Whence He Came  
- Venus Butterfly  
- Blueline Medic  
- Vertical Rush  
- Seven Collar T-shirt  
- Typewriter  
- My Squared Circle  
- Moods  
- MUZE  
- Kenneth Ishak  
- Electrico  
- Couple  
- Return to Fall

- Astreal  
- Last Days of April  
APHY – Transfigured Nights III, Ah Hock &  
Peng Yu  
Pigs Can Fly, The Finger Players  
The Percussion Assembly  
Tribal Jazz  
Electribe  
NUS Electronic Music Lab  
Our Music Journey by Alex, Ang Junyang, Nique,  
Sherlyn Chia, Wendy Chen, Lau Gek How, &  
Tay Kewei  
RGS Angklung Ensemble  
Raffles Ringer

## Explorations

Autograph: Paul Winter  
Meet the Artist  
- Baybeats, Supermarket Hero  
- Baybeats, Return to Fall  
- Baybeats, Buddistston  
- Baybeats, Venus Butterfly  
- Baybeats, Blueline Mac  
- Baybeats, Kenneth Ishak  
- Baybeats, Last Days of April  
- Chamber Music, All that Jazz...  
Photographing Music: Rain or Shine by  
Brian Rasic

## Visual Arts

Wallpaper, Elina Katara  
Vapaat Muurahaiset Himojen Puutahassa,  
Elina Katara  
Three Mornings in a Day, various, LASALLE-SIA  
College of arts students  
Singapore's Most Wanted, various, LASALLE-  
SIA College of arts students  
Froschkonigin and Messer, Gabel, Schere,  
Simone Landhwer-Traxler  
Flight of the Bumble Bee, various, LASALLE-SIA  
College of arts students  
Deer Hunt, Simone Landhwer-Traxler  
Rain or Shine – 41+ Pix by Brian B Rasic  
Baybeats – a photo documentation, various  
artists, Awakenings Productions  
b + w horses, Jezlyn Tan  
Mould – Explorations of Urban Decay by Delta  
(Boris Tellegen)  
The 23rd UOB Painting of the Year

## August 2004

Coffee Morning: 60's to 80's Chinese oldies,  
Music Dreamer  
Lunchbox: NUS Jazz Band  
Pedals & Pipes: Marc Rochester  
The Studios: Refined Colours, Takayuki Fujimoto  
& Kosei Sakamoto  
SoAsia: Yat-Kha  
Beautiful Sunday: Gems of Cantonese Operatic  
Songs, Chinese Theatre Circle with Tanjong  
Pagar Community Club Cantonese Opera Group  
Legend Alive! Theatre Practice  
Chamber Music: Sisters' Act, Low Shao Suan  
& Low Shao Ling  
Late Nite: A Sizzling Late Nite Rendezvous with  
Marina Xavier  
Ruan Ensemble  
Piano & Cello recital, Dolcissimo  
Debate  
Millennia Institut Angklung Kulintang  
Katryna Tan & Harp Ensemble  
City Music Centre  
National Day  
- Our Songs  
- Hear Now! Right Now!  
- Guna & Friends  
- Cai Lilian  
- Leslie Low  
- Moods  
- Triple Noize  
Dancing Nancies  
Classical Guitar by Victor Low and Leslie Low  
The Observatory  
Indie-Pendent Weekend  
- Cimonom  
- Satellite

# Esplanade Presents performances

April 2004 to March 2005

- SlowJaxx
- All Countries
- Electrico

## Explorations

Workshop: Cheer Colors, Takayuki Fujimoto + Kosei Sakamoto  
Demo: Yat-Kha Throat demonstration  
Pre-Performance Talk: Marc Rochester  
Post-Show Talk: Late Nite, Low Shao Suan & Low Shao Ling

## Visual Arts

Releasing Hatred with Love... Claire Lim  
Little Kingdom, Desmond Foo  
Mock Ducks and Manicured Poodles, Vincent Leow  
Sail-away, Gradimir Aleksic  
Perfect Forest, Wang Ruobing

## September 2004

Coffee Morning: Love Ballads by Duet, Music Dreamer  
Music Box  
Beautiful Sunday: A Musical Journey Around the Globe, CHIJ (Toa Payoh) Secondary School Choir, River Valley Chorale, The Temasek Junior College Choir  
Lunchbox: Musical Favourites of Julie Andrews, Three Mezzos  
Chamber Music: A Harp Affair, Katryna Tan  
Late Nite: Tonight with Leena, Norleena Salim  
Cartoon Phil. Youth  
New Wave, Sitar & Tabla  
The PL Cherubs Harp Ensemble  
Makyong Kedek  
Chung Cheng High (Main) Guzheng Ensemble  
NAFA Chinese Orchestra  
Youth Chinese Ensemble  
Just Jazz Band  
Moods  
Prana vs r-H  
Steel City Skies  
Lang Mang

## Music Box

Ong Teng Cheong concert  
- When I Woke Up, I Realised I'm Dead, Zai Kuning  
- Wooden Songs, Leslie Low  
- In the Living Room, Aural Defect  
- Where's the Milky Way?, Genetic Habit  
- CPJ In The Voice for 911, Chou Pi Jiang  
- Woodlands Ring Primary School (Dancing Band)  
- Shuqun Primary School (Dancing Band)  
- JuzSteel  
- Deyi Secondary School Marching Band  
- Anglican High School Concert Band  
- Nanyang Junior College Concert Band  
- River Valley High School Concert Band  
- Dunearn Secondary School Concert Band  
- Hai Sing Catholic School Concert Band

## Mid-Autumn

- Moonlight cha-cha, NeNeMas  
- Arts Theatre of Singapore  
- Moon Magic, Asian Story Telling Network  
- Lantern Riddles, TCR Music Station  
- Lantern Walk-about  
- Cheng San Echoes of the Valley  
- Siong Leng Musical Association  
- Melodies under the Moon  
- O Moon, Ah Hock & Peng Yu  
- Chinese Mass Dancing, Ah Hock & Peng Yu  
- Lantern Walkabout

## Explorations

Masterclass: A'capella ExpreSS Vocal masterclass  
Autograph signing: A'capella ExpreSS  
Workshop: Lecture – Demonstration by Phillip B Zarrilli  
Workshop: Lantern Making by Justin Lee  
Post-Show Talk: Katryna Tan

## October 2004

Coffee Morning & Afternoon Tea: ABBA Special, BLU  
Beautiful Sunday: Sing Sing Song by TCR Music Station  
Lunchbox: Bossa Nova Rhythms, Caravan Jazz Band  
Made in Singapore! Celebrating Our Best  
Chamber Music: A Tribute to Fritz Kreisler, Chan Yoong-Han, Shane Thio  
Late Nite: Suthing Tunes by Alex Su  
Mosaic: Devotion, Courtney Pine  
The Studios: Pandora 88, fabrik Company  
Sparks 2:  
Once Upon A Woman Called Butterfly, Mayhem Projectz  
- Proof Practice, Studio 19  
- R Q M, Daniel Kok  
- In The Name of Dance, Ecnad Project  
- Out of Paris Into Eden, TAGS  
- Toilet, Joavien Ng & Chan Man Loon  
- Last Night, Buds Youth Theatre

The Finger Players  
George Chua  
The Observatory  
Groovy Friday, Phorous, Prana vs r-H  
Hot & Spicy Saturday, Krsna Das, Ustad Sharafat, Khan & Friends, Taal  
Indie Rock Sunday, Eugene's Moment of Truth, Typewriter  
Six + THROB  
Chung Cheng High School  
NAFA Young Talent in Concert

## Octoburst

The Emperor's New Clothes, Act 3  
JazzKids  
It's a Child's World After All  
The Rolling Good Times Show  
Smaller than Life, The Finger Players  
The Tanglewood Story, Tanglewood Music School  
Shall We Dance?  
The Bushmen  
Tales from the Story Chest, Asian Storytelling Network  
Children Cello Ensemble

## Explorations

Post-Show Talk: Chamber Music: A Tribute to Fritz Kreisler, Chan Yoong-Han, Shane Thio  
Workshop: fabrik Company  
Autograph signing: Courtney Pine

## Visual Arts

Wide Open Eyes, International Museum of Children's Art  
Urban Myths and Superheros, Wayang Kulits by Heri Dono  
Of Memory and Reality, Mumtaz Marcia  
Moments, Mithun Jayaram  
The Angel's Garden, Heri Dono, Jeremy Hiah & Lina Adam  
Audio Tunnel, Multimedia Art Asia Pacific  
By Curator Kim Machan with Guest Curator Lawrence English

## November 2004

Coffee Morning & Afternoon Tea: A Tribute to Leslie, Anita, Roman and Teresa, Ark Singers  
Lunchbox: A Date with Jiu Jian  
Beautiful Sunday: Pop Fiesta, Cheng San Echoes of the Valley Chinese Orchestra  
A Date with Friends  
- Remember the Days, Zhang De Lan, Lisa & Ling Xiao  
- Yesterday Once More, The Trailers, Thunderbirds & Mathew & The Mandarins  
- Wendy Chin  
- Robert Fernando  
- Cat Ong  
- Terry & Han's

- Gerry & the Neu Faces  
- Max Surin & Tokyo Square  
- Joe Chandran  
The Studios: Double Happiness by Little Asia  
Dance Exchange Network 2004  
The Studios: Design For Death, KYTV  
SoAsia: More Than Music, Deva Premal & Miten Classics  
- Munich Chamber Orchestra with James Galway  
- Boris Berezovsky  
Chamber Music: A Journey to the West, Ruan Trio  
Late Nite: First CCCrush  
In Your Face, Budak Pantai  
Transfigured Nights IV: Strawberry, Ah Hock & Peng Yu  
Sur Jhankar – Melody Makers  
Hindustani Ensemble  
Carnatic Ensemble  
Singapore Indian Orchestra Choir  
SIFAS Veena Ensemble  
JuzB

## Kalaa Utsavam – Indian Festival of Arts

Autumn Raga, Pandit Hari Prasad Chaurasia & Shubha Mudgal  
Mohamed Raffee & the Vasantham Boys  
Qawwali Night, Gulam Qadar & Gyan Singh  
Ritugana, Meenakshi Srinivasan  
The Sacred Flame, Nrityagram Dance Foundation  
Erendira, Theatre & Television Associates  
Unforgettable Sounds of World Music, Mrigya Fusion Sounds  
Classical To Contemporary – An Evening of Indian Music, Syama  
Global Music, Dya Singh  
Bhangra and Folk Dances, Jigri Yaar & Sivasakthi Melam  
Deepavali – Light of Joy, Temple of Fine Arts  
Kolam, Jayshree Raman

## Explorations

Workshop  
- Little Asia Dance Exchange Network 2004  
- James Galway  
- A Voice Workshop by Deva Premal & Miten

## Visual Arts

Where Am I Now, Dahlia Osman  
Modern Translations (Malay Annals), Mohamad Fadzal  
Exploring Memory an Self, Vivian Sundaram, Shilpa Gupta, Nalini Malani, Mumtaz Maricar

## December 2004

Mosaic: On Tour with Love, The Skatalites  
Coffee Morning: Songs of Christmas & Golden Oldies, TCR Music Station  
Lunchbox: Funk&Blues Treat with Denise MininField  
Beautiful Sunday: Pop Lite, Yuhua and River Valley Combined Alumni Band  
Chamber Music: Romantics of the Keyboard, Ryan Chow, Darius Lim & Sutini Goh  
A Jazzy Christmas, The Jeremy Monteiro Trio  
Ernie Watts and Carmen Bradford  
Late Nite: Super Mario & Friends, Mario Lajarca Jr  
Pedals & Pipes: Organ, Violin and Choir, William McVicker, Levon Chilingirian and Singapore Youth Choir  
One + One, Saat & his friends  
Dancing through the Notes, Millennia Institute  
Angklung Kulintang  
Blackpipes – Clarinet Quartet, NAFA  
The Phay Brothers – Piano Duet  
Victoria Chorale  
Raffles Voices  
NUS Choir  
Metro Philharmonic Youth Choir  
NYJC Choir  
Sophian Singers  
SQ4  
Singapore Pipes Band

# Esplanade Presents performances

April 2004 to March 2005

*Pesta Raya – Malay Festival of Arts*  
Desert Whisper – Latif Bolat  
Teater Nostalgia Mat Rock & Minah Kental – Teater Kami  
IndoJazz-Krakatau  
Konsert Nusantara featuring Hetty Koes Endang, Noraniza Idris, M. Nasir & Ismail Haron,  
Gemersik Budaya – Azpirasi, ERA Dance Theatre, Sri Mahligai, Pusaka Karuhun, Groovity  
Traditional Music & Dances – Taratak Ensemble, Umbara  
Muda-Mudi @ Esplanade – Too Phat, SoullD, Kaleidosopicuriosity, Mambang, Aegyptie, Dzul Rabull Jalil, TraseOne, Phlowtron, Lady E & Friends, Fraternity Stylaz  
Sambal Belachan: Red, Hot & Spicy! – Curators Ahmad Abu Bakar & Erzan Bin Adam  
Tok Selampit Millennium – Ridzuan Saari, Safaruddin Bin Abdul Hamid, Zainudin Samsuri, Mohamad Riduan Bin Mohamad Ali, Mohamad Wafa Bin Abdullah, Erzan Bin Adam, Rosman Bin Mohd Shahid, Khairuddin Hori, Nuradiah Ali, Lina Adam, Ahmad Abu Bakar, Fadzal Bin Abdul Karim, Dahlia Osman

## Explorations

Workshop  
- Wayang Kulit Puppet Making Workshop with Heri Dono  
- Sambal Belachan  
Demo: Krakatau  
Masterclass: William McVicker and William Chilingirian  
Post-Show Talk: Chamber Music, Romantics of the Keyboard

## Visual Arts

Botero by Fernando Botero

## January 2005

Coffee Morning & Afternoon Tea: Songs of Yesteryear, Peter Chua and Friends  
Beautiful Sunday: Harp Rave, Katryna Tan and the Harpers  
Mosaic: Dianne Reeves  
Mahalakshmi, Hema Malini  
The Studios: HidaJimbo  
Chamber Music: The Anglo-French Connection  
Lunchbox: Jazz Panorama, ChromaZone  
Late Nite: From Bjork to Broadway, Emma Yong  
SoAsia: Duoud  
Ugly In The Morning  
An Artiste's Life  
- The Prelude Rock Opera  
- The Unwanted, Lovehunters, Zoul  
E.P.I.C.  
Leeson  
Tiramisu  
Boleh!  
- Pete Teo, Lucy In The Loo, Soft Touch  
Spread The Love  
- THROB, Syawla Evol, Phorous, Prana vs r-H, Quantum Spring, The Love Experiment, Serenade, Lunarin, B-Quartet  
Hip Hop Hooray!  
- Freaky Z, Nthral & The Unheard, Trivalation,  
X-staix, Public Eyez, Triple Noize  
2 Pure by Jacob Teo & Liu Yong Lun  
J3\* by Mark Tan, David Lim & Weixiang  
Seventy Six (Guitar Trio) by Jacob Teo, Yong Lun & Timothy Tan  
GENUS (Guitar Ensemble NUS)  
Tampines East CC Ruan Ensemble  
NYJC Guzheng Ensemble  
RJC Chamber Ensemble  
NAFA String Quartet  
Ethrhythmics  
NUS Chinese Orchestra

## Explorations

Workshop: Akira Jimbo  
Post-Show Talk: Chamber Music, Wind Ensemble  
Talk & Demo: Duoud  
Autograph: Dianne Reeves

## Visual Arts

A Woman's World and Other Visions, Miranda Mimi Kuo  
Shot, Feng Mengbo

Bottomline.Chinese  
Construction of Diversity within a Cultural Landscape, Khiew Huey Chian  
Blackboard Whiteshoes, Mirtillo Films

## February 2005

Coffee Morning & Afternoon Tea: Cantonese & Hokkien Classic Golden Hits, TCR Music Station  
Lunchbox: The Passion of Flamenco Music, Flamenco Fusion  
Beautiful Sunday: Popular Favourites by SAF Central Band  
Ming Hua Yuan  
Rock Opera – Kisah Seniman  
Chamber Music: Pipa...Piano Hybrid, Samuel Wong & Shane Thio  
Pedals & Pipes: Dame Gillian Weir  
Mosaic: k.d. lang in concert  
Late Nite: Ladies or Gentlemen, George Chan and Leigh McDonald  
M1 Singapore Fringe Festival  
- Dugongan, Hello Kitty Riots, Space Buccha, The Prayer for Unfaithful Women  
Mocca & Friends  
- The Marilyns, Couple, Serenade, Mocca Typhoon  
NAFA Chinese Ensemble  
Oriental Melody Western Tune, Benjamin Ang  
Pasir Ris Secondary School Chinese Orchestra  
Ugly in the Morning  
DeBAYtes

## Huayi – Chinese Festival of Arts

Huang Shu Jun  
Total Woman, Performance Workshop  
M  
East Meets West, Yang Xue Fei  
Double Bill – Rite of Spring and Folding, Shen Wei Dance Arts  
Thunderstorm, Singapore Chinese Orchestra  
FACE series  
- My Funny Valentine, Elaine Liu  
- Love in a Doggy Bag, McMuiMui Dansemble  
- Guan Yin – Our Lady of Compassion, Brenda Wong Aoki & Mark Izu  
All that Shanghai Jazz  
Mu Gui Ying, Li Liuyi Drama Studio  
Voices of Spring, Soka Association  
Guangxi Puppet Art Troupe of China  
Kit Yeng & Friends  
Jason & Round Edge  
Ming2  
TIET  
cubicbottle  
A Celebration of Spring  
Film Screening  
- Spring Song  
- It's Always Spring  
- The Story of Lotus  
- The Parking Attendant in July  
Ugly Duckling, Eyan Puppet Theatre

## Explorations

Post-Show Talk – M  
- Total Woman  
- Huang Shu Chun  
- McMuiMui Dansemble  
Post-Show Talk: Guan Yin  
In Conversation: Elaine Liu  
Autograph signing: Elaine Liu  
Masterclass  
- Dame Gillian Weir  
- Yang Xuefei

## Visual Arts

Slightly Out of Tune – Black & White Photography, Elaine Liu  
Sentiments, Angie Seah

## March 2005

Coffee Morning & Afternoon Tea: Nice N Easy, Robert Fernando  
Lunchbox: Shrewd Brass Quintet  
Beautiful Sunday: Sunday's Cool, Babes Conde  
Koi Ming Fai

Late Nite: Love Time, Juis Wong  
Classics: Wiener Akademie Orchestra  
Sparks 2 Workshop Presentation  
- Once Upon A Woman Called Butterfly, Mayhem Project  
- Toilet, Joavien Ng & Chan Man Loon  
- Tomorrow Night, Buds Youth Theatre  
Dreams Come True, The Ark Concert  
Centrestage: Aterballetto  
Grrrl Power  
- Eugene's Moment Of Truth, Lunarin, Pulse, Tempered Mental  
Another Indie-Pendent Weekend  
- The Love Experiment, The Jerms, Ecrus Garage, Ronin, Couple, Camra, Force Vomit, Highrise, If

## Lunarin

J3\* by Mark Tan, David Lim & Feri Susanto  
NUS Jazz Band  
NTU Guitar Ensemble  
NAFA Clarinet Choir

## Mosaic Music Festival (MMF)

Montreux Jazz Club: SqueeZZ Party by Double Z  
Montreux Jazz Club: Naruyoshi Kikuchi Quintet Live Dub and DJ Ramesh  
Montreux Jazz Special Concert: Barbara Hendricks & Magnus Lindgren Quartet  
James Moody 80th Birthday with Jeremy Monteiro International Trio  
Mosaic's House of Blues: Lampano Alley & ublues  
London Community Gospel Choir  
Tortoise  
Kudos Heroes: Trio Toykeat & Monsieur Camembert  
Shirely Horn in Concert  
Putumayo World Music Special Concert: Yousou N'Dour & The Super Etoile  
Putumayo World Music Party – Women of the World, Kaissa, Susheela Raman & GlobeSonic DJ Fabian Alsultany  
Putumayo World Music Party – Latin Groove, Poncho Sanchez Latin Jazz Band, Sidestepper & GlobeSonic DJ Fabian Alsultany  
LKJ in Dub, Linton Kwesi Johnson  
Montreux Jazz Archives  
Jazz Summit: Chris Robinson & Friends, Andrew Lim Jazz Duo  
Jump Jive Boogie: Thomson Swing  
Big Band Grandstand: Thomson Big Band  
Jazzkids Swinging  
Latin Meets Jazz: Mario Serio, Alma Latina  
Sizzling Salsa Sunday: Mario Lopez Latin Band  
Beat Junkies: Phorous, Parking Lot Pimp  
Jazzy Flamenco Night: Modal, Duo Guitarra  
Funky Souls: Fuse, Asha  
Tribal Beats: Colin Jazz Duo, EuroAsia Project  
Rasta Reggae Romp: Stillriver, Fishtank  
Jazzy Ladies Night: Dawn Ho, Michaela Therese  
World & Pop Playground, Timmy, Tribal Tide

## Explorations

Workshop  
- James Moody Jazz Workshop  
- Montreux Jazz Workshop by Magnus Lindgren Quartet  
- Lampano Alley teaches the Blues  
- Trio Toykeat  
- Monsieur Camembert  
- Putumayo World Music, World Electronica by Sidestepper & GlobalSonic DJ Fabian Alsultany  
- Kaissa & Susheela Rahman  
Vocal Masterclass: London Community Gospel Choir  
Autograph signing: Koi Ming Fai  
Lecture, Demo: Canadian Brass  
Dance Workshop: Aterballetto

## Visual Arts

X-currents, Shane Fitzgerald  
Sunny Days and Starry Nights, Kumi Yamashita  
Triangle 2, James Darling & Lesley Forwood  
Swimming with Sweaty Palms, Jason Lim  
Montreux Jazz Photo Exhibition  
Putumayo cover illustrations, Nicola Heindl

# Performances

April 2004 to March 2005

## CONCERT HALL

### April 2004

Brahms's Double Concerto  
Abigail 2004  
Musical Delights XXVII  
Life, Death & Transfiguration  
Beyond Boundaries  
Bossa Nova Affair  
Brahms' Second Piano Concerto  
Young Voices 2004  
Beyond Boundaries  
Bruckner's 4th Symphony  
Glorious Years – Golden Hits of 80s  
Raffles Arts Festival – Symphonia  
With Joy and Thanksgiving  
"A Voice From Above" – Sumi Jo In Concert

### May 2004

Crossing Borders  
Anne Akiko Meyers Plays Barber  
Songs of Victory  
L'enfant Sauvage  
SSO Fascinating Rhythm: An Evening of Contemporary Dance Music  
Rhapsody – Anderson Junior College 20th Anniversary Concert  
Larger Than Life  
Dvorak's Cello Concert  
Jubilation! Voices in Flight  
Singapore Arts Festival 2004 – SSO Mahler 8 (Yellowstone Recording)  
SSO-Mahler's Symphony of a Thousand  
An Evening with Friends

### June 2004

The St. Patrick's School Military Band in Concert  
St. Andrew's Village @ Esplanade  
A Piano Recital by Talented Youths  
Singapore Arts Festival 2004  
Count Basie Orchestra (USA)  
Yo-Yo Ma with the Singapore Symphony Orchestra  
Budapest Festival Orchestra  
Yo-Yo Ma and The Silk Road Ensemble  
Emma Shaplin Concert

### July 2004

Hello Broadway!  
Montfiesta VII  
Kevin Kern – The Winding Path Tour 2004  
SYF 2004 – Singapore National Youth Orchestra Concert

SSO President's Young Performers Concert  
SSO Casual Concert – Young Artistes' Showcase  
Renaissance 2004  
Elgar's 1st Symphony  
New Horizon Music Society – Night and Day  
Evening, Dreams, Fantasy  
Music from the Hearts 2004 – A Reminiscence of Musicals

### August 2004

Elegance a' l' Esplanade  
Sax & the City  
Dr L Subramaniam Violin Recital  
Symphonic Band Concert by Kasetsart University Wind Symphony  
SSO Asian Youth Orchestra  
Nanyang Talent Night  
Gil Shaham Plays Tchaikovsky

### September 2004

Gil Shaham Plays Tchaikovsky  
Tchaikovsky's Pathetique Symphony  
Russian Rousers  
Asia Oceania Junior Original Concert 04  
Symphonic Serendipity of Esplanade

### October 2004

An Enchanting Evening with Michael Rachmaninov's Second Piano Concerto  
Good Life Good Song  
Maxim Vengerov Live  
Emi Fujita Acoustic Live Vol.1 "Lullaby of Camomile"  
Made In Singapore! 2004  
Opening Ceremony of the 20th French Film Festival – Monsieur. N  
Great Romantics – Chopin's 2nd Piano Concerto  
Toyota Classics 2004:  
BRNO Philharmonic Orchestra  
UBS Verbier Festival Orchestra

### November 2004

UBS Verbier Festival Orchestra  
The Vienna Boys' Choir  
Great Romantics – Schumann's Cello Concerto  
Janacek's Glagolitic Mass  
Hits of 1904 – Mahler's Seventh Symphony

### December 2004

Swingle Singers ... Unwrapped  
Hits of 1904 – Sibelius' Violin Concerto  
Christmas At Esplanade III  
Tchaikovsky Festival  
A Chopard Christmas with the SSO  
Winter Solstice  
Guest Conductor Series: An Evening with Tim Reynish  
Ana Caram "LIVE 2004"  
T'ang Quartet Christmas Concert

### January 2005

Stars of Asia: SSO 26th Anniversary Concert  
Stars of Asia: Cello Fantasy  
Yellow River Cantata  
Ming Yue Chuang Zuo Ke Zhi Ying Yue Hui  
Stars of Asia+A Space Odyssey

### February 2005

Symphonic Treats: Beethoven's Pastoral Symphony  
Cibelle  
Voices of Korea

### March 2005

ACJC Annual Band Concert – Muse  
Bebel Gilberto in Concert

## THEATRE

### April 2004

Saturday Night Fever

### May 2004

Saturday Night Fever  
Chung Cheng High School – Lake Odyssey  
Chinese Classics – Mother's Day Special  
The Ten Tenors  
Singapore International Cantonese Opera Festival '04

### June 2004

Singapore Arts Festival 2004  
Hua Yue Ying  
Swan Lake City  
Mix

### July 2004

Michael Chiang's Private Parts

# hirers' performances

April 2004 to March 2005

## August 2004

Michael Chiang's Private Parts  
The Revenge of The Dim Sum Dollies  
Above Full Moon – The Musical  
Awakening – Tabula Rasa/Maninyas/  
In the Glow of the Night  
S.P. Balasubrahmanyam and S. Janaki  
– The Legends Musical Nite

## Sept 2004

Les Ballets Trockadero de Monte Car  
Comedy 4 U  
Mamma Mia!

## October 2004

Mamma Mia!

## November 2004

Mamma Mia!

## December 2004

Mamma Mia!  
The Sleeping Beauty  
Tragedy of the Song Palace  
The Sleeping Beauty on Ice

## January 2005

The Sleeping Beauty on Ice  
Sound of Colours – Jimmy's Subway  
Book: A Musical Journey  
Queen – It's A Kinda Magic

## February 2005

An Evening with David Lanz

## March 2005

Ballet Preljocaj: Asia Premiere of Near  
Life Experience  
Raga Varshini – Cascade of Melodies  
Mumbai Masti  
Madras Masala

## RECITAL STUDIO

### April 2004

The T'ang Quartet Studio  
Derrick L. In Recital  
Muse-ique  
Harry Manx – Live  
The Philharmonic Winds –  
La Chambre Musicale

### May 2004

Kronos!  
UOB – Upenn Glee Club

## June 2004

Mozart's Magic Flute  
Harmony Hour 2004  
Strings of Thanksgiving

## July 2004

@rtikulation  
Piano Solo & Choir  
Alan Welsh Acousticology  
The Schumann Symphonies 1/2  
As The Shadow Fade – A Chamber  
Music Recital

## August 2004

World of Flutes  
Concerto, Concerto!

## September 2004

The Gardener of Time  
The Schumann Symphonies 3/4  
Trombone Delights  
Messiaen  
Natural Plastic  
Piano Duets & Barry Tuckwell  
Masterclass  
SQUINT – Stepping Stones  
Le Piano Magenta  
Chamber Recital  
International Day of the Deaf – Party  
at the Esplanade  
Heart to Heart with Ling Xiao  
Christian Leotta in Concert

## October 2004

Duo Piano Miscellaney  
20th Century and Beyond –  
Contemporary Art Songs  
A Date with Ling Xiao

## November 2004

Anthony di Bonaventura Piano Recital  
Melanie Horsnell – LIVE!  
Dan Tranh Melody

## December 2004

Jiu Jian & Guests  
Creative Jingles  
Gina Tan – A Fresh Start

## January 2005

AXA Seminar  
Elektra  
Perform @ The Esplanade

## February 2005

Croisement  
Chaconne – A Viola & Piano Recital  
Janis Ian LIVE!

## March 2005

M1 Singapore Fringe Festival  
Double-bill: Anthology (Israel)  
& Adolf (UK)  
Anthology (Israel)  
Adolf (UK)  
A Date with Nick Shen  
Double Stops  
Barry Tuckwell & Conservatory Horn  
Students  
Horn Masterclass with Barry T  
Quadro Nuevo: World of Music  
Sensation feat. Mulo Francel  
Singapore Chamber Music Festival

## THEATRE STUDIO

### April 2004

The Fun Stage – Lovers' Words  
The Gospel According To Mark

### May 2004

Mama Looking For Her Cat

### June 2004

Fringe Festival – Chapertons "Boom"  
Singapore Arts Festival 2004  
Morphia Series  
Ah Hock & Peng Yu  
The Game  
Double Bill of Chinese Opera

### July 2004

Ticket to Cosmorail (in Mandarin)

### August 2004

Ticket to Cosmorail (In Mandarin)  
Legend Alive  
Shit-Hole

### September 2004

Freaks  
Water Station

### November 2004

Caponata Argramacho Trio & Canito

### February 2005

Fated to Love  
The Crucible

### March 2005

M1 Singapore Fringe Festival –  
What Big Bombs You Have!!!  
Errorism – Flowers of Evil  
War Memories

## acknowledgements

### **Resource Panel for *Kalaa Utsavam – Indian Festival of Arts 2004***

Mrs Soundarya Sukumar  
Mrs Lalitha Vaidyanathan  
Mr T Sasitharan  
Mr Ravi Shankar

### **Resource Panel for *Pesta Raya – Malay Festival of Arts 2004***

Mr Osman Hamid  
Ms Zakiah Halim  
Mr Ahmad Abu Bakar  
Mr Zaini Md Tahir

### **Sparks 2**

Shane Thio  
Nora Samosir

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