



THE ESPLANADE CO. LTD ANNUAL REPORT 08/09

A MEMORY, DEEPLY BURIED, SURFACES ANEW.
A THOUGHT, LIKE A SEED, BURSTS INTO LIFE,
QUICKENED BY THRILL.
A MIND, SHELTERED YET CURIOUS,
OPENS TO LET IN A LITTLE OF ANOTHER'S WORLD.
A HEART, GUARDED AND WEARY,
SOARS WITH THE BEAUTY OF SONG.
WHAT A DIFFERENCE IT MAKES WHEN WE GET TO
THE HEART OF THE MATTER AT ESPLANADE.



ESPLANADE Presents
Huayi - Chinese Festival of Arts 2009
The Village
宝岛一村
Esplanade Theatre
Sun 08 Feb 2009 8:00 PM

Stalls SECTION A ROW 10 SEAT Standard \$41.00

Door 3

Click the Name
Click the Net
www.sistic.com.sg

Stalls Stalls

esplanade





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OUR VISION

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

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

OUR MISSION

To entertain, engage, educate and inspire

OUR VALUES

We recognise that our core business is in the arts.

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

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

We **take pride and ownership of 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 on opportunity to stretch our every dollar.

Our processes will always be simple and

seamless. They should not hinder our work but help us achieve our results.

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

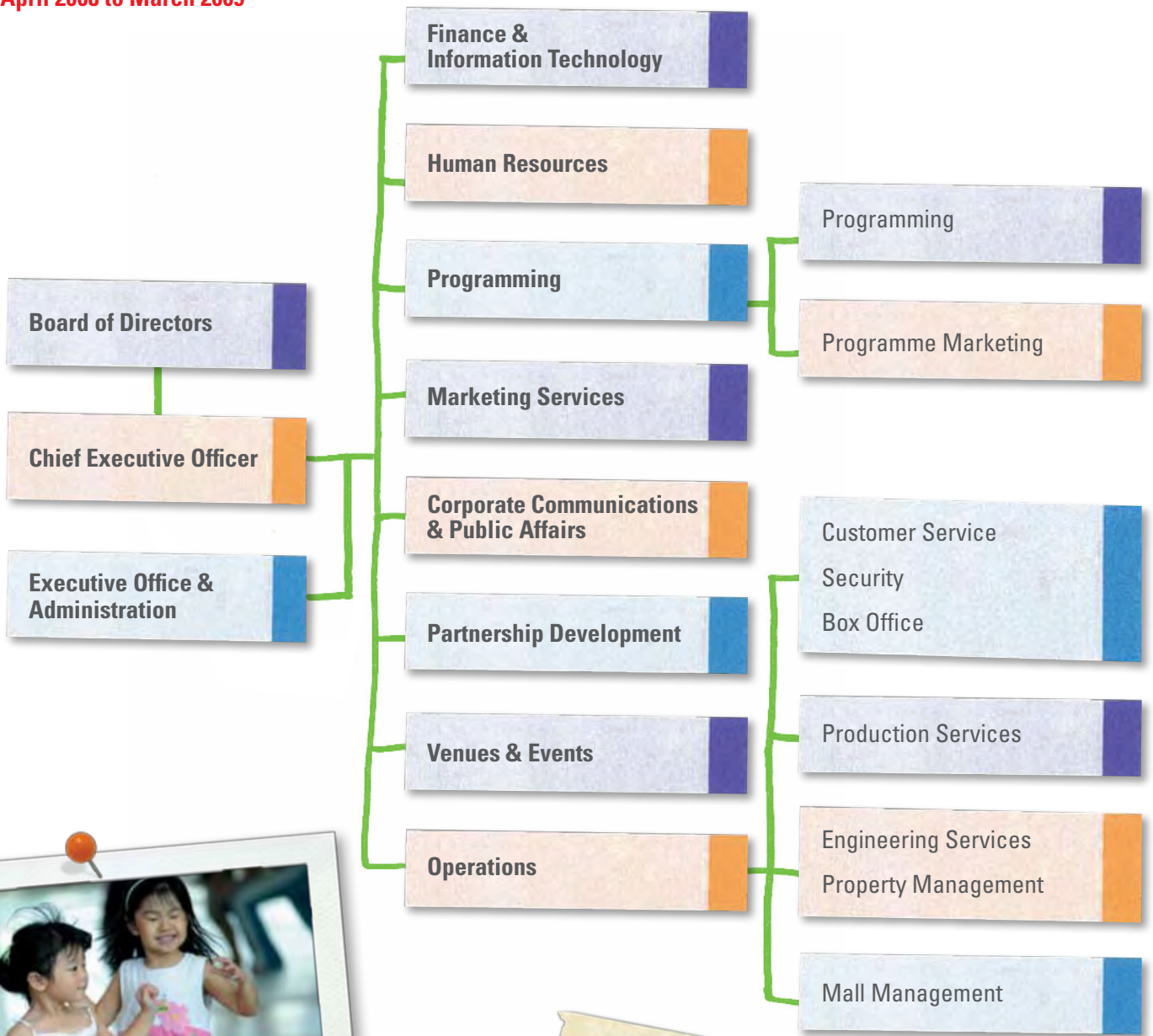
Above all, **we are a team**. We recognise that everyone matters and that all roles are important. As a team we will:

- always support and respect each other
- never abandon our team mates in times of need
- agree to allow disagreement. We respect all views
- always take a “time-out”, in good & 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

April 2008 to March 2009



Corporate Information

April 2008 to March 2009

Board of Directors

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Benson Puah Tuan Soon
(Chief Executive Officer)

Mr Peter Chay Fook Yuen

Mr Steven Chong

Mr Patrick Daniel

Ms Haslinda Zamani

Mr Rupert Graham Keeley

Mr Lee Suan Hiang

Mr Lee Tzu Yang

Mr Lim Neo Chian

Ms Irene Ng Phek Hoong

Ms Saw Phaik Hwa

Mrs Mildred Tan-Sim Beng Mei

Mr Lock Wai Han
(From 15 May 2008)

Ms Koh Lin-Net
(Until 15 May 2008)

Mr John R. Knight
(Until 14 January 2009)

Nominating Committee

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Steven Chong

Mr Patrick Daniel

Mr Lock Wai Han
(From 15 May 2008)

Ms Koh Lin-Net
(Until 15 May 2008)

Mr Lim Neo Chian
(Until 14 January 2009)

Audit Committee

Mr Peter Chay Fook Yuen
(Chairman)

Ms Saw Phaik Hwa

Mr Lim Neo Chian
(From 14 January 2009)

Mr John R. Knight
(Until 14 January 2009)

Remuneration Committee

Mr Lee Tzu Yang

(Chairman)

Mr Lee Suan Hiang

Mrs Mildred Tan-Sim Beng Mei



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
Company Registration No:
199205206G

IPC Status

Effective Period:
1 April 2008 to 31 March 2011

External Auditors

PricewaterhouseCoopers LLP

Audit Partner: Mr Sim Hwee Cher
(Since FY 2007/2008)

Internal Auditors

Deloitte & Touche
Enterprise Risk Services Pte Ltd

Honorary Legal Advisor

Rajah & Tann LLP

Company Secretary

Clara Ong Bing Leng

Principal Bankers

Citibank Singapore Limited
DBS Bank Limited
Standard Chartered Bank
United Overseas Bank Limited

Board of Directors

Mrs Theresa Foo-Yo Mie Yoen

Age 65. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2007. Awarded the Public Service Star in 2008. Chairman – BNP Paribas Capital (Singapore) Ltd., BNP Paribas Securities (Singapore) Pte Ltd. and Viva Foundation for Children with Cancer Limited. Deputy Chairman – National Parks Board and Preservations of the Monuments Board. Director – Ecquaria Ltd Board of Trustees. Board Member – Income Tax Board of Review. Member – Singapore Business Federation, Singapore National Employers Federation and Securities Industries Council.

Qualifications: Bachelor of Arts, Australian National University, Australia.

Mr Peter Chay Fook Yuen

Age 49. Appointed to the Board on 1 Feb 2006. Date of last re-appointment: 24 Nov 2007. Partner, Head of Financial Advisory Services – KPMG LLP. Chairman, Finance Committee – Preservation of Monuments Board. Director – KPMG Advisory Services Pte Ltd, KPMG Corporate Finance Pte Ltd and Insolvency Practitioners Association of Singapore.

Qualifications & Professional Bodies: Bachelor of Commerce (Accounting, Finance & Systems), University of New South Wales, Australia. Member – Institute of Chartered Accountants, Australia. Fellow – Institute of Certified Public Accountants of Singapore and Insolvency Practitioners Association of Singapore.

Mr Steven Chong Horng Siong

Age 52. Appointed to the Board on 24 Nov 2007 (1st Appointment). Managing Partner – Rajah & Tann LLP. Member – NUS Faculty of Law Advisory Board, Singapore Citizenship Committee of Inquiry, Panel of Presidents for the Disciplinary Tribunal of the Supreme Court and Assigned Counsel for Capital Offences in the Register of the Supreme Court.

Qualifications: Bachelor of Laws (Honours, 2nd Upper), National University of Singapore.

Mr Patrick Daniel

Age 55. Appointed to the Board on 24 Nov 2007 (1st Appointment). Editor-in-Chief, English and Malay Newspapers Division (EMND) – Singapore Press Holdings. Chairman – SPH UnionWorks Pte Ltd, The Straits Times Press Pte Ltd, Shareinvestor Research Pte Ltd, Institute of Southeast Asian Studies (ISEAS) Audit Committee. Director – Tamil Murasu Pte Ltd, Lianhe Investments Pte Ltd, Singapore Newspaper Services Pte Ltd, SPH Magazines Pte Ltd, SPH (Americas) Pte Ltd, SPH Data Services Pte Ltd, SPH Interactive Pte Ltd, SPH Interactive International Pte Ltd, Straits Times Press (1975) Ltd, SPH Overseas Ltd, The Straits Times (London) Ltd, Shareinvestor.com Holdings Ltd, Shareinvestor Pte Ltd, SI Portal.com Sdn Bhd. Board Member – Singapore Youth Olympic Games Organising Committee. Member – ISEAS (Board of Trustees), ISEAS Investment Committee, Board of Governors, Institute of Policy Studies (IPS), Action Community for Entrepreneurship (ACE), Igniter of Change, Rules Action Crucible, Pro-Enterprise Panel, Judging Panel, Singapore Business Awards, President's Design Award 2008 Steering Committee, Advisory Committee for Wee Kim Wee School of Communication and Information.

Qualifications: Bachelor of Arts (Honours), University College, Oxford, UK; Master of Public Administration, Kennedy School of Government, Harvard University, USA.

Ms Haslinda Zamani

Age 35. Appointed to the Board on 24 Nov 2007 (1st Appointment) Vice-Principal, Cedar Girls' Secondary School.

Qualifications: Bachelor of Arts (Honours, 1st Class), University of California, Berkeley, USA; Master of Arts, Yale University, USA.

Mr Rupert Graham Keeley

Age 51. Appointed to the Board on 24 Nov 2007 (1st Appointment). Global Head of Strategy & Corporate Development – Visa Inc.

Qualifications: Bachelor of Science (Honours) Management Sciences, University of Manchester (UMIST), UK; Master of Business Administration, City University Business School, UK.

Mr John R. Knight (Until 14 Jan 2009)

Age 53. Appointed to the Board on 24 Nov 2007 (1st Appointment). Chief Operating Officer – Bahrain Mumtalat Holding Company.

Qualifications: Bachelor of Arts (magna cum laude), Wake Forest University, USA; Master of Arts, University of North Carolina - Chapel Hill, USA; Juris Doctor, Duke University School of Law, USA.

Ms Koh Lin-Net (Until 15 May 2008)

Age 39. Appointed to the Board on 8 Feb 2007. Date of last re-appointment: 24 Nov 2007. Deputy Secretary (ICM and the Arts) – Ministry of Information, Communications and the Arts (MICA). Director – Singapore Tyler Print Institute, Singapore Arts School Ltd, Infocomm Investments Pte Ltd. Board Member – Singapore Land Authority and the Yong Siew Toh Conservatory of Music.

Qualifications: Master of Arts in Philosophy, Politics and Economics, Oxford University, UK; Master in Business Administration, Harvard Business School, USA.

Mr Lee Suan Hiang

Age 58. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Chief Executive Officer – National Arts Council. Deputy Chairman – International Federation of Arts Councils and Cultural Agencies (IFACCA). Director – Singapore Chinese Orchestra Company Ltd, Singapore Symphonia Company Ltd, Singapore Arts School Ltd and LASALLE College of the Arts. Member – Singapore Indoor Stadium, The Old Parliament House Ltd, National Arts Council, SLF Leisure Enterprises Pte Ltd, Pasir Ris Resort Pte Ltd and The National Art Gallery.

Qualifications & Professional Bodies: Bachelor of Arts (Honours) in Industrial Design (Engineering), Manchester Polytechnic, UK; Fellow – Chartered Institute of Marketing, UK, Chartered Management Institute, UK, and World Academy of Productivity Science, USA.

Mr Lee Tzu Yang

Age 54. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Chairman – Shell Companies in Singapore. Director of various Shell companies. Chairman – Singapore Arts School Ltd., Middle East Institute, Workplace Safety and Health Council. Board Member – National University of Singapore Board of Trustees, The Institute of Policy Studies, Lee Kuan Yew School of Public Policy, Legal Service Commission, Singapore International Chamber of Commerce.

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

Mr Lim Neo Chian

Age 56. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Non-Executive Deputy Chairman – Singapore Tourism Board. Vice-Chairman – Singapore Red Cross Society.

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

Mr Lock Wai Han

Age 42. Appointed to the Board on 15 May 2008 (1st Appointment). Deputy Secretary, (Industry & the Arts) – Ministry of Information, Communications and the Arts. Director – Singapore Arts School Ltd., Singapore Media Academy Pte Ltd and The National Art Gallery, Singapore. Board Member – International Enterprise Singapore and Yong Siew Toh Conservatory of Music Governing Board.

Qualifications: Bachelor of Arts (Engineering) (Honours) University of Cambridge, UK; Master of Arts (Engineering) University of Cambridge, UK; Master of Science in Management, The Leland Stanford Junior University, USA.

Ms Irene Ng Phek Hoong

Age 45. Appointed to the Board on 24 Nov 2005. Date of last re-appointment: 24 Nov 2007. Member of Parliament. Writer-in-Residence – Institute of Southeast Asian Studies. Member – Government Parliamentary Committee for Information, Communications and the Arts, Government Parliamentary Committee for Defence and Foreign Affairs, Advisory Board and Council of National Youth Achievement Award. Patron – Singapore Amateur Cycling Association.

Qualifications: Bachelor of Arts and Social Science, National University of Singapore; Master of Science, International Relations, London School of Economics and Political Science, UK.

Mr Benson Puah Tuan Soon

Age 52. Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2007. Chairman – International Society for the Performing Arts Foundation (New York), Association of Asia Pacific Performing Arts Centres, Wildlife Conservation Singapore Fund and Birdlife Conservation Singapore Fund. Deputy Chairman – Association of Concert and Event Managers Singapore. Governor – Yong Siew Toh Conservatory of Music. Vice-Chairman – Anglo-Chinese School Board of Governors and Anglo-Chinese School (Independent) Board of Management. President – Anglo-Chinese School OBA Management Committee. Director – SISTIC.com Pte Ltd, Singapore Tourism Board, Parkway Trust Management Ltd. Member – Urban Redevelopment Authority's Architecture Urban Design Excellence Panel and Design Advisory Committee, National Arts Council – Singapore Arts Festival Steering Committee, Curriculum Development Advisory Committee of Nanyang Academy of Fine Arts Department of Arts Management and Education, Youth Olympic Games Culture and Education Programme (CEP) Advisory Committee.

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

Ms Saw Phaik Hwa

Age 54. Appointed to the Board on 24 Nov 2007 (1st Appointment). President & CEO – SMRT Corporation Ltd. Vice-President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association and International Wu Style Tai Chi Chuan Federation Executive Committee. Governor – Wu's Tai Chi Chuan Academy. Third Vice-Chairman – Singapore Wushu Dragon & Lion Dance Federation. Director – SMRT Corporation Ltd, SMRT Trains Ltd, SMRT Engineering Pte Ltd, SMRT International Pte Ltd, SMRT Investments Pte Ltd, SMRT Light Rail Pte Ltd, SMRT Road Holdings Ltd, SMRT Buses Ltd, SMRT Automotive Services Pte Ltd, SMRT Taxis Pte Ltd, SMRT Far East Pte Ltd, SMRT Capital Pte Ltd, SMRT Hong Kong Ltd, SMRT Institute Pte Ltd. Member – Singapore Management University (Board of Trustees), Tan Tock Seng Hospital Community Charity Fund (Board of Trustees), Singapore Totalisator Board, Sports Sub-Committee, Government Parliamentary Committee (GPC) on Transport (Resource Panel), and National Environment Agency Board of Directors.

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

Mrs Mildred Tan-Sim Beng Mei

Age 50. Appointed to the Board on 24 Nov 2007 (1st Appointment). Managing Director – Ernst & Young Associates Pte Ltd. Justice of the Peace. Chairperson – Media Development Authority, Films Appeal Committee. Chairperson – Ministry of Community Development, Youth and Sports Making Businesses Pro-Family Workgroup. Deputy Chairperson – APEC Women Leaders Network (WLN) Sponsorship Sub-Committee. Member – Ministry of Community Development, Youth and Sports (MCYS), National Family Council, Ministry of Education, COMPASS, Yong Siew Toh Conservatory of Music Governing Board, ACS Board of Governors, SPRING Singapore, Talent Management Policy Advisory Committee. Council Member – Singapore Cancer Society. Representative – Trinity Theological College Board of Governors. Board Member – National University Health System Pte Ltd. Co-opted Member – Anglo Chinese School Old Boys Association.

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

Corporate Governance

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 – Mrs Theresa Foo-Yo Mie Yoen, Mr Edmund Cheng Wai Wing, Mr Michael Wong Pakshong and Mr Chan Yeng Kit. As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of Directors, adoption of accounts, and approval of resolutions.

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

As Esplanade is a charity and IPC (Institution of a Public Character), Esplanade complies with the Code of Governance (the "Code") issued by the Charity Council in November 2007. Companies are required to disclose their corporate governance practices and explain any deviations from the Code. Esplanade strives not just to comply with the Code but the principle and spirit of the Code.

Our Sector Administrator, MICA Charity Unit (MCU), appointed Ernst & Young (EY) to review the level of corporate governance of Esplanade. EY reviewed Esplanade in the following areas: corporate governance structure, internal controls and compliance with relevant rules and regulations. The final report was issued in June 2008. The issues raised were discussed with MCU in September 2008 and all recommendations by the auditors were implemented by end 2008.

This report outlines Esplanade's governance practices for FY08/09 with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and has submitted the online Governance Evaluation checklist on 17 March 2009. The submission is available for viewing on the Charity Portal at www.charities.gov.sg.

1. BOARD GOVERNANCE

1.1 Board Roles, Composition and By-laws

Our Directors are entrusted with the role of caring for and nurturing the enterprise and securing Esplanade's longevity. Our Directors are trustees of the Company's past successes, and guardians of its future and ambassadors for the Company's public reputation.

Directors have collective responsibility for the following:

1. provide entrepreneurial leadership, set strategic aims, and ensure that the necessary resources are in place for the Company to meet its objectives;
2. establish a framework of prudent and effective controls which enables risk to be assessed and managed;
3. review Management performance and reporting to stakeholders;
4. safeguard the Company's values, ethics and culture.

The Board comprises fourteen Directors, one of whom is an executive Director and one of whom is a representative from MICA. The Board reviews the size of the Board on an annual basis, and considers the present Board size as appropriate for the current scope and nature of Esplanade's operations. Objectivity is assured given that the majority of the Board are independent. The independent Directors help to ensure that strategies proposed by Management are constructively challenged, fully discussed and examined, and also take into account the mission and long term objectives of Esplanade.

The roles of the Chairman and CEO are separate and the Chairman is responsible for leading the Board and facilitating its effectiveness. She promotes high standards of governance and is free to act independently in the best interests of the Company. The Chairman leads and ensures active and comprehensive Board discussions on matters tabled and monitors the translation of the Board's decisions into executive action. The CEO, together with the Management team, takes care of the executive functions of managing the Company and is responsible for implementing strategies, policies and business practices.

The Board has ready access to the CEO and the Management team. 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. As a general rule, papers for Board meetings are circulated to members of the Board a week prior to meeting dates. The Management team, as well as staff who prepared the Board papers, or who can provide additional insight into the matters to be discussed, are invited to present the paper or attend the Board meeting.

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating Committee (NC) which spells out the Board's terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each Director and the entire Board is carried out annually after the close of each financial year. The term limit for the Audit Committee (AC)

Chairman is spelt out in the AC Terms of Reference and is for a period of four years as recommended by the Code.

A formal letter is given to each Director upon his appointment, setting out Directors' duties and obligations together with a copy of the Company's Memorandum and Articles of Association. The Company has an orientation programme for new Directors to familiarise them with the business activities of the Company, its strategic direction and governance practices. A Director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures is provided to each Director. A tour of Esplanade's facilities is also arranged to enable the Directors to acquire a better understanding of the business.

As a group, the Directors bring with them a broad range of key competencies in the areas of strategy and vision, accounting and finance, legal expertise, business and management, risk management, human resource, marketing, fundraising, the arts and/or any other competencies which the NC feels necessary from time to time. Profiles of the Directors can be found on pages 4 to 7 of this Annual Report.

1.2 Board Structure

The Board has the following committees and each committee has its own terms of reference, roles and responsibilities which are approved by the Board. The composition of the Board committees is structured to ensure an equitable distribution of responsibilities among Directors, maximise the effectiveness of the Board and foster participation and contribution.

Nominating Committee (NC)

The NC was established in November 2002 and currently comprises four non-executive and independent Directors. The NC makes recommendations to the Board on all Board appointments and re-appointments and determines 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.

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

Name	Designation	Date
Mrs Theresa Foo	Chairman	From 24 November 2005
Mr Steven Chong	Member	From 24 November 2007
Mr Patrick Daniel	Member	From 24 November 2007
Mr Lock Wai Han	Member	From 15 May 2008
Ms Koh Lin-Net	Member	Until 15 May 2008
Mr Lim Neo Chian	Member	Until 14 January 2009

The NC has determined a Board composition plan and key attributes that an incoming director should have. In addition, the NC will also take into account the needs of Esplanade during each renewal exercise. Candidates for the Board are suggested by Board Members, considered and evaluated by the NC and a list of recommended candidates is cleared by MICA before the Board and Members' approval.

The Board has implemented a process for assessing its effectiveness as a whole and for assessing the contribution by each director to the Board. The assessment of individual Directors is done through a self-assessment system. All evaluation forms will be reviewed by the NC and the findings shared with the Board.

Audit Committee (AC)

The AC was established in March 1998 and comprises three non-executive and independent Directors:

Name	Designation	Date
Mr Peter Chay	Chairman	From 1 February 2006
Ms Saw Phaik Hwa	Member	From 24 November 2007
Mr Lim Neo Chian	Member	From 14 January 2009
Mr John Knight	Member	Until 14 January 2009

The AC held four meetings during the financial year. Besides the AC Members, these meetings were also attended by Chairman, CEO, CFO and the internal and external auditors, where relevant. The Board believes that all the members of the AC are appropriately qualified to discharge their responsibilities and that the AC Chairman possesses the requisite accounting and related financial management expertise.

The AC undertakes the responsibilities promulgated in the Companies Act and the Code and reviews financial reporting issues, adequacy of internal controls, risk management and governance processes, including the internal and external audit functions. The AC also oversees Esplanade's Ethics and Fraud Reporting Policy where staff have direct access for reporting to the AC Members. See Section 5, Human Resource Management.

In its review of the audited financial statements for the financial year ended 31 March 2009, 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.

The AC is satisfied with the independence and objectivity of the external auditors and recommends to the Board the nomination of the external auditors for re-appointment. The AC has conducted an annual review of all non-audit services provided by the external auditor and is satisfied that the nature and extent of such services do not affect the independence of the external auditor.

The Internal Audit function is outsourced and is an independent function that reports to the AC. All areas of business and support functions are subject to audit. All audit reports are addressed to the AC. Findings therein are discussed with the AC, the CEO and CFO, who are responsible for the implementation of improvement recommendations. The Board has been kept informed of the AC's review of Internal Audit reports and management controls in place.

Esplanade has always taken an active approach towards risk management and maintains a risk register which is updated regularly. Key managers monitor the changing landscape in their respective areas, assess the adequacy of controls and plan a strategic response. This is especially important during these turbulent times where the business and operating environment is constantly evolving.

Fraud risk is heightened during challenging times and Esplanade is managing fraud risk by being more vigilant in looking out for red flags, observing staff morale, improving reporting, tightening processes and ensuring that operating procedures are adhered to.

Esplanade has also established an enterprise risk management framework in FY08/09 with the assistance of a professional services firm. The framework comprises:

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

The RCSA has been piloted at two business units and will be extended to the entire organisation over time.

Remuneration Committee (RC)

The RC was established in July 2001 and comprises three non-executive and independent Directors:

Name	Designation	Date
Mr Lee Tzu Yang	Chairman	From 24 November 2005
Mr Lee Suan Hiang	Member	From 24 November 2003
Mrs Mildred Tan	Member	From 24 November 2007

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

Matters Requiring Board Approval (Nominated Board Members)

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

1.3 Board Meetings

Board meetings are held on a quarterly basis to review the results and performance of the Company, its plans and prospects. To facilitate attendance, Board and AC meetings are scheduled at least a year ahead. At the last meeting of the financial year, the Board will also approve the annual budget for the following year. As part of good governance, key matters requiring decisions are served for resolution at Board meetings rather than by circulation to facilitate discussion. The Chairman ensures that Board meetings are held as and when necessary with optional meetings convened when there are pressing matters requiring the Board's consideration.

The Company Secretary assists the Board with the preparation of meeting agenda, administers, attends and records minutes of Board proceedings in a timely manner, ensuring good information flow within the Board and its committees. The Company Secretary also ensures compliance with the by-laws that affect Esplanade. Directors are briefed on changes to regulations and accounting standards from time to time during the AC and Board meetings.

The matrix on the number of Board and Board Committee meetings held in the year and the attendance of Directors during these meetings is as follows:

	Board of Directors		Nominating Committee		Audit Committee		Remuneration Committee	
	Number of Meetings							
	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mrs Theresa Foo-Yo Mie Yoen	4	4	2	2	-	-	-	-
Mr Peter Chay Fook Yuen	4	2	-	-	4	4	-	-
Mr Steven Chong	4	2	2	2	-	-	-	-
Mr Patrick Daniel	4	2	2	2	-	-	-	-
Ms Haslinda Zamani	4	2	-	-	-	-	-	-
Mr Rupert Keeley	4	1	-	-	-	-	-	-
Mr John R Knight ⁽¹⁾	3	3	-	-	3	2	-	-
Ms Koh Lin-Net ⁽²⁾	-	-	1	1	-	-	-	-
Mr Lee Suan Hiang	4	1	-	-	-	-	1	1
Mr Lee Tzu Yang	4	2	-	-	-	-	1	1
Mr Lim Neo Chian	4	2	2	1	1	1	-	-
Mr Lock Wai Han ⁽³⁾	4	2	1	0	-	-	-	-
Ms Irene Ng Phek Hoong	4	3	-	-	-	-	-	-
Mr Benson Puah Tuan Soon	4	4	-	-	-	-	-	-
Ms Saw Phaik Hwa	4	3	-	-	4	3	-	-
Mrs Mildred Tan	4	4	-	-	-	-	1	1

(1) Resigned on 14 January 2009

(2) Resigned on 15 May 2008

(3) Appointed on 15 May 2008

2. STRATEGIC PLANNING

The vision and mission of Esplanade are clearly articulated, and approved by the Board. The vision and mission are shared with the public through our Annual Report, website as well as printed collaterals. The Board regularly discusses and reviews the intermediate and long term business plans and monitors the performance of the Company aside from overall responsibility for putting in place a framework of good corporate governance. All Board members bring their independent judgement, diversified knowledge and experience to bear on issues of strategy, performance, resources and standards of conduct.

3. CONFLICTS OF INTEREST

Esplanade has in place a policy for conflicts of interest for the Board as well as for staff to ensure that Directors and officers acting on its behalf avoid ethical, legal, financial or other conflicts of interest which may impede or compromise their responsibilities.

As a general rule, a Director must not place himself in a position where his duties and his interests may possibly conflict, whether perceived or actual. Where a Director has personal interests that may conflict with his fiduciary duties to the Company, he should make disclosure to the Company as soon as possible and obtain the approval of the Board. The Director shall abstain from discussion, decision-making and voting on the matter. He should also offer to withdraw from the Board meeting, and if other Board members require so. All Directors have to make an annual declaration to the Company Secretary that they have read and understood the policy and whether there are any present or potential conflicts.

All permanent and contract staff are informed of their obligations to act independently in the best interest of the Company and to report any actual or potential conflicts of interest immediately and remove themselves from a position of conflict. In addition to the channel for ad hoc reporting, all staff have to make an annual declaration to the Human Resources Department that they have understood the policy and whether there are any present or potential conflicts.

Related party transactions are disclosed in Note 23(a) and (b) of the Financial Statements. Related parties include companies which are controlled or influenced by the Company's Directors. Esplanade has engaged the professional services of Rajah & Tann and KPMG where our Directors are related by virtue of their position in the respective firms. Notwithstanding this, the Board considers them to be independent Directors due to their ability to exercise strong independent judgement and act in the best interest of Esplanade. The Directors were also not involved in Esplanade's decision to engage their firms.

4. PROGRAMME MANAGEMENT

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

5. HUMAN RESOURCE MANAGEMENT

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff.

In addition to the average 214 full time staff for FY08/09, Esplanade has a pool of 689 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the service of volunteers for fund raising.

Esplanade believes that no staff should be involved in setting their own remuneration and a competitive remuneration and reward system is in place to retain and incentivise the best talents. Esplanade's remuneration and reward system also takes into account the current economic climate as well as the performance of the Company and the individual. Key executives are rewarded based on key performance indicators which are set annually based on the Company's business plan and objectives, and reviewed at the half year.

As part of good governance, Esplanade implemented an Ethics and Fraud Reporting Policy which provides staff with well defined and accessible channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or AC, without fear of reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution.

6. FINANCIAL MANAGEMENT AND CONTROLS

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitment, operating expenditure, purchase and write-off of fixed assets and approval of contracts. Under the financial authorisation and approval limits, approval sub-limits are provided at Management levels to facilitate operational efficiency. These approval limits are regularly reviewed and approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section earlier.

7. FUND RAISING PRACTICES

Esplanade does not actively solicit funding from the general public. We work with corporates on various sponsorship programmes where the sponsors enjoy certain benefits. All sponsorships and donations are channelled through our Partnership Development Department which has key principles and a fund raising policy in place.

8. DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at www.esplanade.com. Non-executive Directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff are disclosed, starting from a base of \$100,000 and in incremental bands of \$50,000 thereafter. Please refer to Note 23(c) of the Financial Statements.

9. PUBLIC RELATIONS AND CORPORATE COMMUNICATIONS

The mission, programmes and activities of Esplanade are available on our website, our quarterly Esplanade Diary, marketing brochures, on-site posters, press advertisements and a host of other collaterals. The scope of our Corporate Communications and Public Affairs Department includes government and media relations, board communications, issues management, crisis communications and corporate tools such as the annual report and PDA tour. Public Affairs include event management, tours and visits, corporate feedback, filming and photography requests and community relations. Esplanade actively tracks media coverage as well as the tone of the reports and these are reported to the Board quarterly. In addition, our Corporate Communications and Public Affairs Department is also actively involved in hosting community groups and bringing the arts to the community.

Chairman's Review

Being in the arts industry has never been more exciting or challenging. Even as we saw a tightening of personal and corporate budgets and more prudent spending all round, we also witnessed a burgeoning interest in the arts and a growing appreciation for the constructive role it can play in educating, inspiring and changing lives.

Esplanade's sixth year saw the centre being tested with the rapid deterioration of the economic environment around us and the growing bustle of activities in the Marina Bay area, which had both a positive and negative impact. Despite being buffeted by strong winds, the centre stood the test proving that its fundamentals are sound.

Esplanade bustled with over seven million visitors in the last year, even though it was affected by road closures from the *Formula 1™* event and other events taking place in the Bay area. Attendance for *Esplanade Presents* performances saw a steady growth with ticketed audiences increasing by 20 percent to reach about 95,000 members of the community and non-ticketed attendance growing by about 8 percent reaching over 1.2 million.

To promote more local and regional talents, the centre profiled an increasing number of upcoming artists through platforms such as *ElectroLab* and *in.:music*, music programmes showcasing niche genres such as electronic and Chinese independent music respectively. To widen its audience reach and raise the exposure of the young to the arts, the centre increased its educational programmes targeted at children and youth by 67 percent. With more offerings in *Octoburst!*, its festival for little ones, and an increase in the number of *PLAYtime!* and *Feed Your Imagination* programmes amongst others. The educational factor was also raised for local and regional artists as more artists were included in the *da:ns* and *Mosaic Music* festivals in its Artist-in-Residence programmes. The number of workshops and master classes in the festivals also increased. Local artists and audiences thus had more opportunities to learn from the best in their field or try their hand at different forms of music and dance. The centre also noted a 30 percent increase in the total number of tickets sold at the Box Office – a positive sign that more patrons are purchasing their performance tickets through Esplanade instead of other outlets.





As the centre increased its programmes, it also continued to press on in its community engagement efforts. Youth and grassroots related activities increased by about 60 percent and 80 percent respectively, reaching out to over 16,000 members of the community as the centre sought to make the arts a more integral part of different lives. It worked more closely this past year with voluntary welfare organisations (VWO) and proposed participation in its activities where it met the VWOs' objectives for their social-recreational programmes. It was most heartwarming as youths from the Singapore Boys' and Girls' Homes left the centre beaming with bolstered confidence and self-esteem through activities like hip-hop dance and wood-carving workshops. Both initiatives were so successful that the Singapore Girls' Home is now considering dance as a regular part of their rehabilitation programme.

Esplanade has also started to take on the responsibility of a trainer and facilitator for technical theatre training, not just for the centre but the industry. The centre was appointed a Continuing Education and Training (CET) Centre by Singapore's Workforce Development Agency (WDA) for training workers in the technical theatre industry in February 2009. This marked an acknowledgement of Esplanade's Technical Training programmes under the Creative Industries Workforce Skills Qualification (WSQ) framework as the standard for the industry in Singapore. I am proud to note that the centre launched its first Technical Theatre Training Programme shortly after. The programme facilitates the upgrading of skills in technical theatre crew and trains workers in different aspects of technical theatre to ensure a continuous pipeline of skilled crew for the Arts and Entertainment industry in Singapore.

Given the present crisis and its impact, especially on the financial institutions, the centre's cash sponsorship experienced a drop of about 22 percent as corporate demand for the

centre's VIP boxes in the Theatre and Concert Hall fell. These boxes had been very well supported in the past by several financial institutions which have had to cut back due to budget constraints. Despite the difficult times, the centre saw its number of repeat sponsors rise from 31 to 33 percent showing that the years of relationship building with its partners have established a strong confidence and a belief in what they do.

Knowing that funding does not come easy, the centre constantly seeks ways to maximise the use of its spaces to generate new income streams. Displaying such ingenuity, Esplanade's basement two car park is now home to car grooming company – Groomwerkz, which provides car grooming services daily until 5pm. This allows the centre to continue to use the car park space for patrons during peak performance periods each evening while maximising its use during the day. At the same time, every possible measure is taken to conserve energy and water resources, and minimise wastage through eco-friendly and cost-efficient initiatives. Despite an increase in electricity tariff costs last year the centre managed to reduce its electricity consumption by implementing energy saving measures. This careful use of our resources has resulted in a cumulative drop in energy consumption of 30 percent from the time the centre opened till now. This is in spite of an increase in activities of over 60 percent since the centre first opened.

None of this could have been achieved without the incredible hard work and unwavering commitment of Esplanade's staff. Each of whom truly believes in the value of the arts in broadening minds and touching lives in ways many have not thought possible. The statistics may be a tangible reward of their daily efforts but it is the changed lives and delighted faces they see that are the intangible returns that keep the team going strong.

I would like to take this opportunity to express my gratitude to out-going Board members John Knight and Koh Lin-Net for their unwavering commitment and insight shared with the Board. At the same time, I warmly welcome Lock Wai Han to the Board and look forward to working with him as we continue to make the arts something for all to experience, savour and enjoy.

Theresa Foo-Yo Mie Yoen
Chairman

From the CEO

WHAT MATTERS

When Esplanade first opened its doors in 2002 with the vision of being a performing arts centre for everyone, the performing arts in Singapore was in a nascent state. Now, six years later, the scene has changed dramatically.

Arts activities have roughly doubled, the range of presentations has widened greatly and specific professional training programmes are now offered by various arts and educational institutions, the number of which has grown. There are now more arts companies and societies, more arts presenters, more museums and arts venues, and most importantly, more arts audiences in terms of both number and variety. At the same time, mindsets have shifted. Today, more people as well as the government are more receptive to and supportive of the arts, and increasingly appreciative that the arts can nurture the creative instinct, help preserve cultural heritage and contribute to nation building.

Considering all this, as well as other important recent changes to our urban and economic environments – such as the addition of the Integrated Resorts and the shift in economic weight from the western economies to Asia – we look forward to even more changes to our arts and cultural ecosystem, specifically, even more growth in its breadth, diversity, audienceship and dynamism over the years. And we are certainly excited to be in the thick of the action.

But that is not why we pushed on even harder in this sixth year of Esplanade's journey. The reasons for our work lay in something softer, stronger and far more enduring. It was driven by our belief that the arts could inspire and nurture openness, empathy, imagination and thought, and possibly replace dour thoughts with laughter, apathy with scruples, preconceptions with new perspectives, and dead ends with great possibilities.

These simple things compelled us to work as hard as we could to make it all happen and enable it to happen in even more ways for years to come.



INSPIRING OUR AUDIENCES

Although this past fiscal year presented us with many challenges, most of which had arisen from the year's financial crisis, we held even closer our belief in the positive power of the arts and kept our focus on the vision which has directed us from the start of our journey – that we must be an arts centre for everyone.

This is the objective that has guided us over the past six years to create a diverse arts calendar to cater to audiences from all walks of life. Year on year, we built upon the foundation blocks of festivals and programme series that we had created for various genres, forms and audiences, attempting with each succeeding year to offer more in terms of variety, depth and sophistication, reaching out to more varied audiences and presenting less familiar forms.





This past year, we worked even harder to build up our annual arts calendar for long-term sustainability and to entertain, engage, educate and inspire audiences afresh. Despite the financial challenges, we persisted in offering more presentations in FY08/09, reaching out to more people with a total of 2,500 presentations over the year.

Of particular focus were our educational programmes for the young. We expanded our offerings for children and youth such as our *PLAYtime!* programmes for two to four year-olds, *Octoburst!* children's festival, and *Feed Your Imagination* productions for primary and secondary school students. On the whole, we offered 67 percent more children and youth-focused presentations during the year and, in our selection of works, featured more Asia-focused content in terms of both narrative and form. These were very well-received and opened up a world of creative possibilities to many more children, adolescents, parents and educators.

We also extended our *in::music* series, our Chinese indie music series organised within *Huayi – Chinese Festival of Arts*, beyond the boundaries of *Huayi* so that young Chinese indie music lovers would have something to look forward to at Esplanade at other times of the year. We additionally boosted our *Bitesize* workshop series to offer a wider audience a greater variety of introductory arts workshops, this time encompassing such diverse and engaging areas as sound art, music scoring for film and television, and improvisational comedy.



Our three cultural festivals, *Huayi, Pesta Raya – Malay Festival of Arts and Kalaa Utsavam – Indian Festival of Arts*, continued to engage large numbers of people across communities and age groups with their diverse offerings of both traditional and non-traditional presentations, just as our popular genre festivals, *Mosaic Music Festival, Baybeats* alternative music festival and *da:ns festival*, continued to grow in audienceship. Similarly, our mid-autumn festival, *Moonfest*, continued to delight people of all ages with its array of Chinese folk arts, our National Day free celebrations continued to offer Singaporeans, residents and visitors an alternative way to celebrate the nation's birthday at our centre, *Celebrate December* and the *Marina Bay Singapore Countdown* once again brought huge numbers of people from all walks of life together in a meaningful and hope-filled year-end celebration at the centre.

Programmes from Esplanade's 21 programme series filled up the rest of the year. Spanning everything from live electronic music to nostalgic golden oldies, exploratory theatrical presentations to considered visual arts installations, these reached out to young and old, thrill-lovers and quiet-seekers, music fans and theatre goers alike throughout the year.

Daily free programmes also engaged passers-by at our indoor Concourse performing space and the new and spacious Outdoor Theatre. The latter venue in particular drew large crowds every weekend. Despite the constraints of reduced revenues and funding, we continued the year's daily free programming and intensified our focus on their content and quality.



Heartened by the warm response we have received over the past six years to our community engagement programmes, we stepped up these programmes by 80 percent this year, bringing the arts to over 10,000 people including residents and members of community clubs. Additionally, we continued our involvement with voluntary welfare organisations (VWOs). We met with them often and worked with them more closely this year to create an interesting and sustainable calendar of arts activities for their beneficiaries – comprising the elderly, disadvantaged children and youths, and the disabled – that would cater to their specific needs and interests and hopefully boost their emotional, psychological and mental well-being.



scene with its auditions which annually gives top, selected bands the opportunity to perform in front of tens of thousands on a professional, albeit non-ticketed stage. The auditions are a stepping stone for new talents to meet and work with established artists, learn about performing in a professional set-up, hone their craft, and reach out to a wider audience.

This past year, we also sought to bring many more local and regional artists together with experts from around the world by increasing our Artist-in-Residence programmes which offered local artists a space and facilities to stay and develop works onsite at Esplanade for specific periods of time, and a platform on which to perform their resulting works. One of these was a work we had commissioned, a new dance work, *Yellow Monkey*. The result of a six-week residency that brought together two exciting new-generation dance groups from two very different cultures, Korea's Post Ego Dance Company and Singaporean group COLLECTIVE mayhem, *Yellow Monkey* gave the artists from both groups an opportunity to learn from each other, work out new concepts collaboratively and explore new dance and performing vocabularies and styles together.

We also increased the number of artists in residence at our *Mosaic Music Festival* resulting in more master classes and workshops being conducted for local and regional musicians with international artists. The master classes were particularly helpful because they provided local artists with more opportunities to interact with and learn from the best in their fields. For instance, the master classes conducted by renowned drummer Dave Weckl and legendary guitarist Mike Stern not only brought semi-professional and professional musicians face-to-face with their musical heroes, they gave them the opportunity to engage the masters in discussion about their craft and learn, from personalised instruction, the finer points of playing technique and performance skills. In both cases, it wasn't only the experts' tips and demonstrations that thrilled the master class participants, but Weckl and Stern's sincere warmth, passion and eagerness to share their expertise that was truly inspiring for all attendees.



Their feedback was hugely encouraging and affecting for us, stirring us to think even more deeply about ways to keep our interaction with them as consistent, meaningful and thoughtful as possible. An example was our pre-*da:ns festival* hip-hop dance workshop for 30 youths from the Singapore Girls' Home which culminated in a warmly embraced performance as the opening act for *What's Your Move?*, a mass dance session for the public at Esplanade's forecourt during *da:ns festival*. Initially resistant to lessons and reluctant to participate, the girls developed such a love for dance, developed such a rapport with one another and their instructor, and grew so much in self-confidence that the Home is now considering incorporating dance as a regular part of the girls' rehabilitation programme.

GROWING OUR ARTISTS

To promote more local and regional talents, the centre profiled an increasing number of upcoming artists through *The Studios*, a showcase for works in our Theatre Studio space covering a range of genres from theatre to sound art, and *in::music*, our Chinese independent music series.

On an even larger scale, *Baybeats*, our eight-year-old annual alternative music festival, continued its tradition of drawing out and showcasing promising and fresh talent with its very well-participated pre-*Baybeats* auditions. As usual, it drew out exciting, raw talent from the local alternative music

BUILDING OUR PEOPLE AND THE INDUSTRY

Focusing closer to home, while we continued our Technical Theatre Foundation Course for our staff and industry members, we further developed the curriculum over the year resulting in the creation of a new programme for the industry. We worked with expert international consultants to lay the groundwork for our Technical Theatre Training Programme, a year-long sponsored programme that equips trainees – made up of Esplanade’s own full-time staff and entrants from the arts industry – with skills, knowledge and experience in the various technical aspects of theatre production, providing them with certification and opportunities for work at Esplanade. For this, we have been appointed by the national Workforce Development Agency as a Continuing Education Training Provider for technical theatre training under the Creative Industries Workforce Skills Qualifications framework.

Another step we took towards contributing to industry sustainability was our involvement with students interested in the arts. We hosted over 40 student interns at the centre this past year, a 26 percent increase from the year before, as well as two working professionals, one a senior academic staff member from the Republic Polytechnic’s School of Technology, and the other a music, arts and craft teacher from Chongzhen Primary School. This provided them with an insight into the workings of the centre through hands-on experience within the different areas of production, operations and programming. Their feedback about the time spent with us and the benefits they could bring to their students from this was highly encouraging. We look forward to having more attachments at the centre in the years to come.



LOOKING AHEAD

The years ahead will certainly throw more challenges and opportunities our way. Economic analysts foresee that the financial worries and its domino effects plaguing the global and national economies will persist for some time. Given that scenario, it is likely that, in Singapore, private arts funding, corporate support and arts audienceship might be negatively impacted.

In order for Esplanade to press on under these circumstances, support from the government, corporations and individuals will certainly be crucial. Come what may, in all our undertakings, we will stay committed to focusing on what lies at the heart of the matter – meaningful engagement with the evolving community driven by our firm belief in the value of the arts as an agent for social betterment.

Thank you all – our valued sponsors, treasured artists and dear audiences – who have helped make it possible for us to do all that we do. Also, we would like to express our deep appreciation to our Chairman and the Board for their continued support, guidance and belief in what we do. You help us keep going, year after year.

Benson Puah Tuan Soon
Chief Executive Officer



ESPLANADE PRESENTS

PROGRAMMING
TOUCHING AND
CHANGING LIVES
THROUGH THE ARTS

INSPIRING OUR
AUDIENCES,
STRENGTHENING
OUR IDENTITY

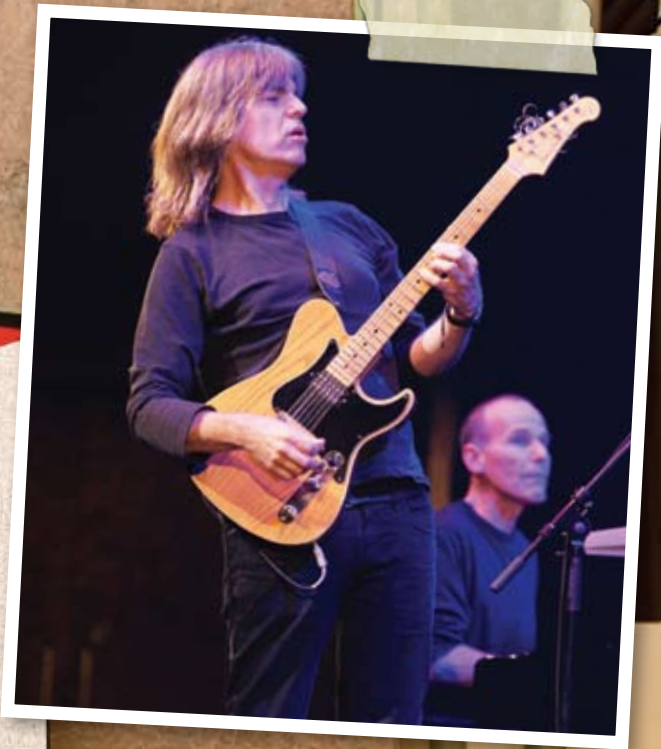
GROWING
LOCAL TALENT,
INCREASING
SOPHISTICATION

BREAKING
NEW GROUND
FOR ASIAN WORKS

POSITIONING
SINGAPORE AS A
GLOBAL ARTS CITY



s Progr



Programming

Each day brings us new opportunities to touch our audiences through the arts. With this in mind, we sought to make a difference through our various presentations. From classical works to eclectic pieces, works for children to concerts for senior citizens, our ticketed programmes grew by 20 percent to reach an audience of about 95,000 while our non-ticketed programmes grew by 8 percent to reach over 1.2 million people over the course of the year. As we witness an audience member lingering on after a three-hour show just to participate in the post-performance talk, or the heartwarming moment of a father and daughter dancing spontaneously to a local band's performance, we are indeed gratified at the privileged position we have in being able to touch a total of 1.4 million people over these 12 months.

INSPIRING OUR AUDIENCES

Increasing our audiences' appreciation of the arts is one of the key missions of the programming team. As we constantly seek to broaden our audiences' exposure to different arts forms, we also look at innovative and exciting ways to pique their interest, deepen their connection and engage them meaningfully with the arts.

One way to increase arts exposure among our community is by capturing the hearts of the young and ensuring that they are exposed to the sights and sounds of the arts early in their lives. Last year we grew our programmes for the young by an exponential 67 percent through increasing the number of presentations of our *PLAYtime!*, *Feed Your Imagination* and *Limelight* series. *PLAYtime!* reaches out to audiences aged two to four while the other two programmes, to school-going students. Over 10,000 primary and secondary school students – many of whom were at Esplanade for the very first time – attended eight productions featuring Asian music, dance and theatre under our *Feed Your Imagination* interactive arts education programme. Similarly, our *Limelight* series, which showcases school bands and choirs, attracted many first-timers to Esplanade, many of whom were there to support their school mates or loved ones. All these helped to pique the interest of many first time performance-goers. We hope this first brush with the arts will lead to a stronger affinity for the arts in time to come.

The number of programme offerings for our children's festival *Octoburst!*, held in conjunction with Children's Day, also increased to five days of arts performances and activities as compared to three in the previous year. Over 1,000 children took part in the drawing competition *When I Dream* and the festival had three sold-out productions: Singapore Dance Theatre's *The Nutcracker*; ACT 3's *The Leaf Who Dreamed*; and Italian multimedia dance work, *The Japanese Garden*, which was the first foreign production presented in *Octoburst!*. To encourage knowledge sharing, there was also a workshop conducted by the Italian performers for local artists and students to discuss the use of multimedia in theatre.





Interaction with our local artists to learn more about different art forms was also encouraged through weekend *Bitesize* workshops where local practitioners exposed the young and the young at heart to art forms such as sound art, a cappella singing, improvisational comedy and scoring music for film and television. With more of such workshops taking place, we hope to build a stronger connection for our audiences with the different artforms, encouraging more of our young ones to delve deeper into arts.

Introducing non-mainstream art forms and growing audiences for them is also an intrinsic part of our programming strategy. Feeding the needs of the underground music audience and growing this niche segment were two music series: *in::music*, which brings the sounds of Chinese indie music to our audiences, and *ElectroLab*, a series that presents an eclectic selection of electro-acoustic music. Having successfully introduced the *in::music* programme at *Huayi – Chinese Festival of Arts* in 2008, we extended it beyond *Huayi* to run during the course of the year to feature up-and-coming Taiwanese independent band Tizzy Bac and folk singer Europa Huang. In line with our aim to give more exposure to talented local singer-songwriters and encourage artistic exchange, we invited Faith Yang to be the opening act for Tizzy Bac. Local, regional and international electronic musicians also shared the same stage in our *ElectroLab* series, facilitating artist exchange across borders.

Thank you, Esplanade. It's been an absolute amazing experience being in Singapore and playing in your magnificent building - of which I have never seen anything of the like. The way you embrace the arts here is something very special and I'm proud to have been a part of it.

Andy Dixon
Secret Mommy, *ElectroLab*
23 October 2008

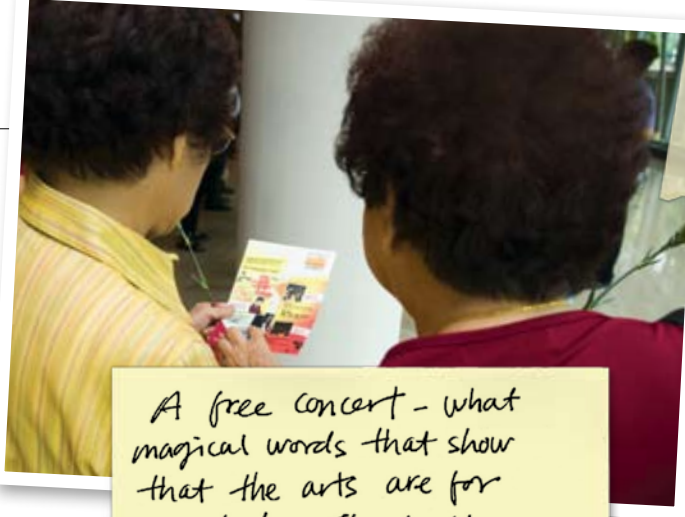
Letting the community experience performances of a fun and quirky dimension was our *Flipside!* festival. Its wacky and off-beat series of shows were held in conjunction with the *Singapore Arts Festival*. These performances drew full houses for its ticketed programmes and over 82,000 patrons for its non-ticketed ones. Many spent enjoyable evenings watching an international mix of shows like Australian offbeat musical theatre presentation *Heard it on the Wireless*, energetic Korean B-boy dance show, *Spin Odyssey*, and a German car percussion performance *Auto Auto*. Free programmes included: Italian body puppeteer, Veronica Gonzalez; Japanese clowns *Ojarus* and local a cappella group, Budak Pantai. Public participation was also encouraged through projects like the *Human Jukebox Project*, and the wacky *Air Guitar Face Off*, ensuring that more people got a chance to engage in the arts.

INCREASING ACCESSIBILITY TO THE ARTS

Arts appreciation should have no barriers to entry. At the heart of our mission is the commitment to connect our community and the arts, providing everyone access to quality performances and programmes regardless of financial ability. Our free community programmes were established for this reason. It is here that up-and-coming talents perform to an appreciative audience.

The popularity of *Beautiful Sunday's* melodic treats, which presents free concerts in our concert hall once a month, continued to grow as over 9,000 people enjoyed 14 performances by local orchestras and bands. Following the good public reviews we had of our previous Mother's Day specials, we staged three concerts in May 2008 – a Chinese concert for guests from different voluntary welfare organisations, and separate Chinese and English concerts for the public.

Our re-developed Outdoor Theatre, with a capacity twice that of before, opened in time to celebrate Singapore's birthday with a concert featuring stars such as local band The Trailers, Ramli Sarip and Rahimah Rahim. The new space has allowed even more people to enjoy our free weekend music concerts along the bay from Friday to Sunday at our *On the Waterfront* series. The indoor performances at the Esplanade Concourse, which took place from Monday to Thursday, have also seen an increase in attendance by 10 percent.



A free concert - what magical words that show that the arts are for everybody. Thank you.

Joe Lee Sau Tut,
Beautiful Sunday,
Monday's Day Special,
May 2008

Making sure all our audiences – not just the young – found something to enjoy, the young at heart were also well taken care of during the year. Touching the seniors and the elderly with the magic of the arts were our *A Date with Friends* concerts, which were timed with Active Ageing Week. Peter Noone, the original lead singer of Herman’s Hermits, received a standing ovation for a lively concert while Taiwanese songbird Cai Qiu Feng crooned Hokkien favourites to a full house during her one-night only concert. *Coffee Morning and Afternoon Tea*, which is now serving up its sixth year of English and Chinese evergreens, remains well-received by our older audiences with its low ticket prices and enjoyed full houses for five out of its 12 productions last year. It has also proven to be a discovery ground for local artists as several of them received invitations to perform at private functions following their performances at Esplanade.

BRIGHTENING PUBLIC SPACES WITH VISUAL ARTS

Our Visual Arts programmes help bridge the divide between the public and the arts, allowing visitors direct and immediate access to contemporary artwork. Thematic exhibitions held every quarter by emerging and established artists, local and regional, continued to provoke the senses of all our visitors.

Some of the year’s highlights included: Naomi Ota from Japan/Australia and Cambodian artist Sopheap Pich, who worked with fibre and rattan to reinterpret traditional handicrafts; *Draw Print Book* where practitioners from Japan, the Netherlands and Singapore showcased different forms of print and paper making; *Cosmic elements* by Kengo Kito, a multi-coloured, hula-hoop installation that provided a whimsical display using everyday objects.

Works were also selected to complement our main festivals like *Huayi*, where established local sculptor Chua Boon Kee created *Spring Coming* by using grapevine branches to transform Chinese characters into 3-dimensional sculptures at our Concourse steps. As part of the *M1 Singapore Fringe Festival*, *The Museum of Broken Relationships* by Olinka Vistica and Drazen Grubisic (Croatia) was an engaging travelling exhibition revolving around a collection of items that reminded its contributors of their failed relationships.

PROGRAMMING

Esplanade Presents

Overall

Productions	714
Performances	1,844
Attendance	1,336,526
Opportunities for Artists/Crew	8,044

Ticketed Performances

Performances	320
Attendance	94,422

Non-ticketed Performances

Performances	1,524
Attendance	1,242,104

Collaboration Events

Overall

Productions	115
Performances	220
Attendance	74,672
Opportunities for Artists/Crew	3,761

Ticketed Performances

Performances	183
Attendance	58,453

Non-ticketed Performances

Performances	37
Attendance	16,219

Artists/Crew Profile (Total)

Local	9,432
Regional	1,609
International	764

Explorations

Esplanade Presents

Talks/Workshops/Others	278
Attendance	15,587

Collaboration Events

Talks/Workshops/Others	28
Attendance	1,678





GROWING LOCAL TALENT

Developing local talent and building an audience for them remains intrinsic to our goals. We constantly create opportunities and platforms to work with local arts groups and artists on festivals and special projects so as to develop new capabilities, deepen relationships and strengthen the arts industry in Singapore.

It is for this purpose that we have *Baybeats*, now in its eighth year and growing in popularity with fans of the local indie music scene. The highly-anticipated music festival for youth featured 35 alternative music acts and 55 free performances, mixing established as well as up-and-coming artists in its programmes. Eleven young bands that were selected from auditions earlier in the year were given their first big debut at the festival, providing them with a presentation platform to help boost their audience exposure. The bands also had the opportunity to mingle and learn from more experienced local and overseas musicians through an informal mentorship process.

Other platforms to present local talents such as our *Late Night* series enabled a number of young artists to share their music and voices in their first ticketed concerts at Esplanade. They include names like singer-songwriters Ruth Ling, Daphne Khoo and Jon Chan, indie bands The Great Spy Experiment, West Grand Boulevard and A Vacant Affair, female a cappella group nanu and local jazz chanteuse, Joanna Dong. Their well attended concerts helped them build a stronger audience base with local music enthusiasts.

Collaborations and co-productions are strategic initiatives through which we work with local artists to grow their capabilities. From the conceptualising of the programme's artistic aims to an evaluation of the project's outcome, we work closely with the artist to produce a successful event. These are developed with the long-term perspective that through time, we can better shape programme quality and audience experiences.

This past year we worked with the Singapore Chinese Orchestra, The Finger Players and new theatre company Paper Monkey to co-produce three local productions for *Huayi 2009*. Working with

When Esplanade first opened. I was part of the big choir on stage performing the Confucius Cantata with the SCO...[s]ince then, I've always felt a special affinity for this place. From being a choir girl to a professional vocalist, to finally launching my debut CD, Esplanade has been the place of many personal milestones in my journey as a singer. It is especially fitting and beautiful that Esplanade is now here for me, just as I was there for it in the beginning. I've received a tremendous amount of support from everyone involved in this show. On top of the professional work, they've also shown me warmth and friendship! Thank you!

Joanna Dong
Late Nite series,
19 September 2008

them helped us deepen our engagement with these groups, encouraging them to grow further by producing new works and testing new boundaries. We also focused on the creation of new work while grooming young individual talents. Our second collaboration with the Yong Siew Toh Conservatory New Music Ensemble in the *Spectrum* series featured new compositions by students and local composers. The best new 10-minute plays were once again featured at the *Short and Sweet Gala Finals*, which also saw the best Mandarin plays being presented for the first time.

We want to grow our community groups and encourage them to stage more and larger ticketed works as they develop their audience base. Our community concert series encourages artists to try out new ideas to grow audience interest. This year, we worked with The Philharmonic Winds, who presented a popular repertoire with Sebastian Tan and Tay Kewei, as well as Echoes of the Valley Chinese Orchestra, who presented famous Chinese concertos. The West Winds of Bukit Batok Community



Club attracted a large student audience with its rendition of memorable soundtracks from big screen hits like *The Incredibles*, *High School Musical* and *Indiana Jones*. We worked closely with these groups on various aspects, from programme content to the marketing of the production, ensuring that their strong programme was also complemented by an equally dynamic marketing strategy.

For our *Chinese Opera Delights* series, we worked with new partners to showcase different styles of Chinese opera, guiding them in their first performance at Esplanade. Likewise, we partnered newly-formed theatre company, *SimplyWorks*, for their debut production during the April/May 2008 *The Studios* season, marketing them alongside international works from Japan, the United Kingdom and Malaysia.

We have also seen a growth in younger audiences who have taken to series like *Chinese Chamber Music* and *Dance Appreciation*, both of which are in their third year. These introduce the genres to their audiences through talks which accompany a performance. We work closely with the Singapore Chinese Orchestra and the Singapore Dance Theatre for these series, constantly fine-tuning the performances and their educational aspects.

Other partnerships included working with The Necessary Stage for the fifth year on the *M1 Singapore Fringe Festival* where we commissioned two well-received works, *Within-Without* by T.H.E Dance Company and *Betrayed Babies* by Panggung ARTS. We also worked with The A Capella Society for the fourth year running on the annual *National A Capella Championships*, in which a new "Pop Choir" category was added.

New projects included joining up with first-time partners Siong Leng Musical Association for *Soul Journey*, and Precious Entertainment for the inaugural *Great Eastern International Kids Performing Festival*. We also launched a new collaborative concert platform outside *Huayi* with the Singapore Chinese Orchestra, to provide them with more opportunities to perform in our Concert Hall. The first in the series was a performance by renowned China pianist Yin Cheng Zong, who is the original

player of the famous *Yellow River Piano Concerto*. Enthralling the audience with his powerful and moving rendition of the famous piece, it was not surprising that he received a standing ovation.

We were pleased to see two of our collaboration partners stretch their wings even further by presenting productions with world-renowned artists. The annual collaboration concert with Jeremy Monteiro, *A Jazzy Christmas: Noel Samba Bossa Nova* featured jazz harmonica master, Toots Thielemans. In addition, renowned artists in the North and South Indian classical music and dance fields, including sarod player Amjad Ali Khan and carnatic vocalist Aruna Sairam, were featured at this year's fifth *SIFAS Festival of Indian Classical Music & Dance*. And three new collaboration projects looked at new works. Musical Theatre Ltd's *Five Foot Broadway Mini Musicals* showcased new short musicals, Wild Rice's *Own Time Own Target* and Spare Room Ltd's *Do Not Disturb – Late Checkout Please* also made their debut.

Buoyed by the heartening response from the previous year's positive feedback, we went a step further in our engagement with school groups to mentor six of them – Ang Mo Kio Secondary Symphony Band, Raffles Junior College Choir, Raffles Institution Choir, Nanyang Girls' High School Concert Band, Cedar Girls' Choir and Crescent Girls' Symphony Band – by inviting them to produce their first publicly ticketed concert in our Concert Hall under the *Limelight* programme. Each of them had the guidance of our experienced staff in learning how to programme, market and produce a successful and professional concert.

All these collaborations, commissions and mentoring programmes were geared towards developing local talent and giving them the platform, skills and experience to climb to greater professional heights in their artistic endeavours.



STRENGTHENING OUR IDENTITY THROUGH THE ARTS

In a multi-ethnic society like Singapore, which is itself nestled in a region rich in history and culture, Esplanade's cultural festivals play an important role in connecting us with our heritage and the region. Through our cultural festivals, we connect our audiences to their roots, encouraging them to be more aware and appreciative of their culture's various art forms.

Our audience experienced traditional Chinese art forms at their finest during *Moonfest 2008* where two ticketed Chinese opera productions from acclaimed Taiwanese troupes were presented, one of which was the Hokkien opera, *The Immortal of Peng Lai*, by The Ming Hwa Yuan Taiwanese Opera Company and the other was a music theatre piece, *The Feast of Han Xizai*, performed by Han Tang Yuefu Ensemble in the exquisite Nankuan style. Youths flocked to the non-ticketed activities while students from eleven schools participated in lantern-making and Chinese mask-painting workshops.

The seventh edition of *Huayi – Chinese Festival of Arts* attracted its highest ever ticketed audience with 12 sold-out performances. These included works from today's leading Chinese directors like Danny Yung who presented *Tears of Barren Hill*, Edward Lam's *Design for Living* and our first co-production with Stan Lai, *The Village*. During the 10-day festival over 100,000 people came and celebrated the Lunar New Year with us through its ticketed and non-ticketed programmes. The festival presented a range of contemporary Chinese artforms to enable our audience to celebrate the Lunar New Year through the arts and take pride in their culture.

Pesta Raya – Malay Festival of Arts broke new ground with the first-time staging and featuring of a local children's musical *100% Cilik*, while also presenting local band Fatskunks and Indonesian pop-rock band Ungu. The sell-out performances for each of these, especially to the younger Malay audiences, are an indication that our programmes for younger audiences are starting to bear fruit. Non-ticketed shows like the festival-opening Saman dance and all-night *Malam Bangsawan* (Malay street opera) performances were attended by over 43,000 people, a 20 percent increase over last year's figures. The traditional and the modern came together as Indonesia's Noer



Emotions are so real in this stunning epic that people are left crying and laughing at the same time... There are few productions that sweep Singaporeans, who are known for their cool restraint, into an almost full-house standing ovation when the curtains fall. *The Village* is one of them.

Adeline Chia, reported in *The Straits Times Life!*
9 February 2009



PROGRAMMING

Visual Artists Presentations

Exhibitions	63
No. of Days	3,139
Local Artists	103
Regional Artists	15
International Artists	5

Trajoe Contemphonic Music and local groups Teater Tari Eram, Azipirasi and I-Yan Pulse presented a lively performance of folk and contemporary dance and music from the Riau provinces. The well attended performances over the 10 days helped expose not just our Malay youths but all its audiences to the beauty of the Malay arts.

Outside of *Pesta Raya*, we also presented programmes throughout the year that would appeal to the Malay community. Through our *Pentas* series, we featured two productions that won the hearts of the audience. The first was *Romzi and Juleha*, a sold-out success presented in collaboration with Teater Kami which adapted Shakespeare's classic tale of the star-crossed lovers, *Romeo and Juliet*. The other was *P Ramlee*, a nostalgic musical tribute to an icon of the Malay entertainment industry.



Such warm receptions for these shows would have been unimaginable if not for the consistent presentation of high quality Asian productions that has built an appreciative audience over time.

We also had a good mix of the traditional with the contemporary in *Kalaa Utsavam – Indian Festival of Arts*. The festival showcased a well-balanced programme of North and South Indian performances, featuring *ghazal* master Ghulam Ali, *veena* virtuoso Rajhesh Vaidya, and local up-and-coming singer Pravin Saivi with the Tribal Tide band. One of the highlights of the festival was a weekend performance of the Koodiyattam art form at our expanded Outdoor Theatre. One of the world's oldest living traditions, it was presented by one of its leading exponents, doyenne Margi Sathi. With six sell-out studio performances and non-ticketed attendance increasing by 39 percent to reach over 38,000, *Kalaa Utsavam* which has always been well received not only by Indian audiences but also audiences of other races, helped bring the richness of these artforms to an even wider audience.

As the year drew to a close, our year-end contemplative celebration, the *Marina Bay Singapore Countdown*, once again brought the nation together as the public wrote their New Year wishes on bell charms displayed along the waterfront and on spheres that were later installed on the bay. We doubled the number of spheres to 10,000 last year and there was an overwhelming response from community groups, government and private organisations



to inscribe their wishes on them. At the stroke of midnight, the year 2009 was welcomed with a dazzling light-and-fireworks display that was broadcast on television, radio and the Internet.

BREAKING NEW GROUND FOR ASIAN WORKS

Another important aspect of our programming is to create new works that reflect Singapore's place in Asia and raise our audiences' awareness of the region's unique art forms and expressions. Birthing new productions and projects is also a natural extension of our relationship with local and regional artists, and a channel by which cultural exchanges and strong international ties can be forged. Even as the current economic outlook is causing a re-assessment of values and priorities, we remain committed to the creation of new works and the deepening of relationships with our artists and audience.

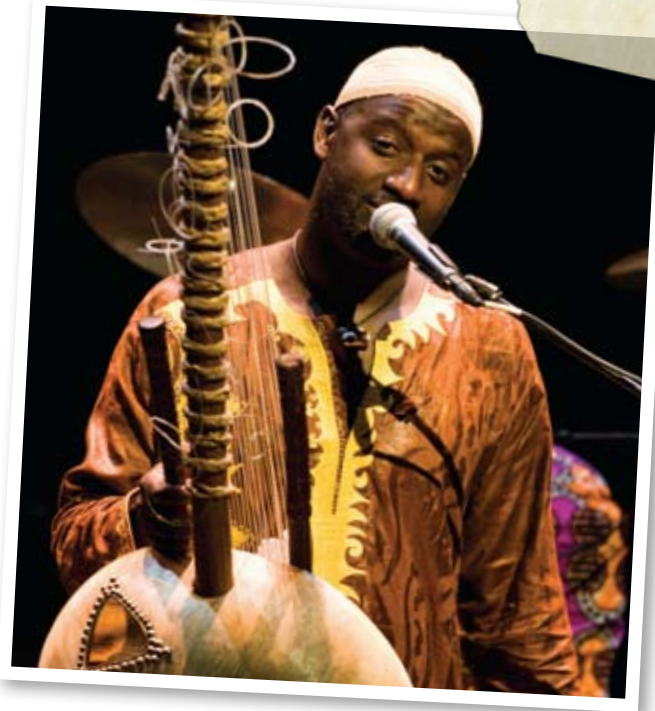
This past year, we invited one of Korea's rising contemporary groups, Post Ego Dance Company, for a residency to create new works that were showcased in our *The Studios* season. For their second presentation in Singapore, they developed solo pieces for the performance *Mechanism Organism* and also worked with three Singapore dancers to create another quality work *Yellow Monkey*. We also commissioned another two projects with emerging artists from Singapore and the region. *Book from Hell* was an innovative sound project by Zai Kuning (Singapore), Otomo Yoshihide (Japan) and Dickson Dee (Hong Kong) while *LAB* was a thoughtful physical theatre piece by local choreographer Joavien Ng. All these helped encourage artistic exchange across borders while also contributing to the growing body of Asian work by emerging Asian artists.

One of the highlights of the year was our collaboration with Performance Workshop from Taiwan to co-produce *The Village for Huayi 2009* which later went on tour in China. An epic work directed by Stan Lai and top Taiwanese TV producer Wang Wei Zhong, it celebrated the unique culture of Taiwan's rapidly fading dependents' villages and life in all its beauty. With three sold-out shows, the play evoked such a strong audience response that people were still talking about it weeks after it ended. This collaboration is part of Esplanade's initiative to help in the development of groundbreaking Asian works of international standing.

INCREASING SOPHISTICATION

Our genre festivals have also seen tremendous growth over the years – in audience numbers and in a wider acceptance and appreciation of music and dance of the mainstream and non-mainstream variety. This past year, despite the poor economic outlook dominating newspaper headlines, the festivals continued to reach new heights as we introduced new elements, reached out to new audiences and featured more local and regional acts.

The success of our efforts to grow a loyal and enthusiastic following for stellar music over the years was seen in the record audience turnout for the fifth *Mosaic Music Festival*, which attracted over 120,000 patrons, not just from Singapore but also the region, who enjoyed the 102 free performances and 30 ticketed performances on offer.



The eclectic line-up featured headliners like funk heavyweight George Duke, American folk-duo *Indigo Girls*, and popular rhythm-and-blues singer, Brian McKnight. The Mosaic Studio (Esplanade Recital Studio) was a venue for intimate encounters with refreshing music acts such as Chilean singer Claudia Acuña, Australian folk-rock band Old Man River, and Senegalese kora maestro Seckou Keita.

Presenting even more of our upcoming talents in the region was the new *Club M.I.A (Made in Asia)* show presented at the Heineken Music Club (Esplanade Theatre Studio) where bands from Thailand (15th Scenery), Philippines (Pedicab) and China (New Pants), served up an intoxicating cocktail of electro-pop melodies, dance-punk tunes and disco punk rock to a clearly appreciative audience thumping to its infectious beats.

The Artist-in-Residence programme at *Mosaic* also grew bigger with eight musicians taking part as compared to one in the residency's initial year. Jazz quartet *The Yellowjackets*, drummer maestro Dave Weckl and Grammy®-nominated guitarist extraordinaire, Mike Stern held a total of six workshops and three master classes to inspire budding musicians, more than double the number held in the previous year.

Dear friends at Esplanade, we have performed over the last five years in more than 300 venues and it is a pleasure and honour to come and perform for Singapore's audience. We have been received like kings and treated with great respect. And we hope that, through our performances the audience felt like kings and queens! You have wonderful people working behind the scenes of this festival, a world class venue, magnificent organisation and an amazing programme. Thank you so much for inviting us. We hope to come back again at the venue or as part of the festival to offer our music to a new audience. All the best from all of us!

The Seckou Keita Quintet
Mosaic Music Festival
18 March 2009.

Also getting the audience to dance up a storm was the third *da:ns festival*, which attracted a ticketed attendance of 11,778 – a 94 percent take-up rate – and a non-ticketed attendance of 48,749 over 11 days. Featuring a mix of world-class companies like the Nederlands Dans Theatre and Ballet Flamenco Sara Baras, as well as emerging Asian choreographers such as Leni-Basso and local Artist-in-Residence Albert Tiong, many also stepped to the rhythm through free dance sessions ranging from social dancing under *What's Your Move?* at the Forecourt to traditional Asian dances during *Rasas – Traditional Dances from Asia* at the Concourse. *Footwork* workshops introduced adults and children to the simple joys of dancing together while advanced dance students and practitioners were able to hone their craft alongside masters from established dance company, Ballet du Grand Théâtre de Genève.





You don't have to make much effort in order to experience the arts here... one example is the annual dance festival called "da:ns", held every October since 2006. Although each festival lasts only 11 days, the programme - both free and reasonably priced - is very diverse, ranging from classical ballet to hip hop to folk dances from remote corners of the world, and all venues in the facility, both indoors and outdoors, are used. Pre-festival workshops are organised to stir public interest, and audiences are invited to take part in some types of dance they may not be familiar with.

Pawit Mahasarnand, reported in *The Nation* and *Thai News Service* 22 November 2008

It also paved the way for local artists to reach a bigger audience. Artist-in-Residence choreographer Albert Tiong was commissioned to present *Checkmate* while last year's Artist-in-Residence Kuik Swee Boon, together with another talented local choreographer Jeffrey Tan, presented a double bill, *Redoubled* with the Singapore Dance Theatre.

POSITIONING SINGAPORE AS A GLOBAL ARTS CITY

Bringing in top-class acts and artists from around the world not only establishes Esplanade as a premier place to showcase international work, it also enhances Singapore's reputation as a city of sophistication. Our regular programme series often feature the best artistic talent in the region and overseas, challenging our audience and stretching the creative exposure of our local talents. Many visitors now travel to Singapore specially to catch our *da:ns* and *Mosaic Music* festivals as we bring in popular and cutting-edge acts rarely found elsewhere in the region. Last year, these festivals and other programmes saw increased interest from overseas media who highlighted the increasing following and expanding repertoire.

Six concerts featuring different music genres were presented for the *Mosaic* series, with full houses for saxophone legend Sonny Rollins, and bass greats Stanley Clarke, Marcus Miller and Victor Wooten. Audiences were also treated to performances by

acclaimed international artists such as electronic music pioneers Kraftwerk, popular vocalist and guitarist Jose Feliciano, smooth jazz trumpeter Chris Botti, jazz fusion artists John Scofield and Joe Lovano, Scottish indie pop band Camera Obscura. And one of the world's most sought-after soloists, mezzo soprano Anne Sofie von Otter was presented under the *Classics* series.

Since our initial partnership with the Singapore Repertory Theatre (SRT) in 2008 to present the Royal Shakespeare Company's production of *King Lear*, last year's presentation of *The Bridge Project - The Winter's Tale*, at Esplanade, helped put Singapore even more firmly on the world map, as a key player of repute, well able to present productions of scale and quality. Presented by SRT, in collaboration with Esplanade, *The Bridge Project - The Winter's Tale* came to Singapore direct from its New York premiere, making us the only Asian stop in its world tour. The well attended performances drew over 12,000 people across eight shows.

Touching and changing lives through the arts remains the programming team's raison d'être, one that keeps us going day after day. Entertaining, educating, engaging and inspiring different community groups, giving them access to the intangible artistry that moves the soul - it has been a sometimes challenging journey but one which is ultimately fulfilling.



Photo credit: Joan Marcus



WIDE SPECTRUM OF
ARTISTIC, CULTURAL
AND COMMERCIAL
PRESENTATIONS

VENUES & EVENTS
VIBRANT VENUE WITH
DIVERSE PROGRAMMES

QUALITY SERVICE
STANDARDS



Photo credit: Jonathan Wong

Venues & Events

Our signature *Esplanade Presents* series are complemented throughout the year by a diverse range of quality productions presented by external hirers of our venues. These include arts groups, schools and educational institutions, organisations and commercial presenters.

While Esplanade's signature programmes are designed to reach out to audiences with the twin aims of audience and artist development, the presentations by our hirers complement Esplanade's annual arts calendar by presenting works that are commercial in nature and carry a mass market appeal or niche works that cater to specific audience needs such as community groups and schools. From community presentations of traditional Chinese operas, school's featuring their award-winning choirs and bands, to blockbuster musicals such as *Avenue Q – The Musical*, each reached out to specific segments of the community with their different appeal. This mix of shows maintains the delicate balance between artistic, cultural and commercial presentations, giving audiences a rich palette of performances to taste and savour. This has resulted in a wide spectrum of presentations ranging from accessible works that are easily enjoyed to challenging pieces that provoke thought and stretch artist and audience boundaries.

ADDING VALUE
FOR OUR HIRERS



Photo credit: Joanna Kwa & Courtesy of Greenhorn Productions



Courtesy of Heads Up! Pte Ltd

GIVING MORE VALUE TO OUR HIRERS

Over the years, the Venues & Events team has consolidated its processes and fine-tuned its work procedures to become an efficient single point of contact for hirers. We continuously evaluate our processes to ensure that we maintain a high standard of service provision to our hirers, many of whom have stayed with us even in the economic downturn.

In line with our philosophy of being an arts centre for all, we have kept our rental rates unchanged since opening in 2002, in spite of rising labour, equipment and utility costs. This is to ensure that we remain affordable to our different groups of hirers. In fact, the rental charges in our tiered venue rental system address the specific needs of each hirer from: Arts General, Arts Non-Profit, Fundraising and Private Hirers to ensure that no one is left out. This has enabled us to remain a viable option to different presenters who want to present their works to the public. We have also implemented a new scheme to encourage increased venue utilisation at better rates. From 1 January 2009, booking a venue with us became even more cost effective the more performances a presenter stages in our halls or studios.

With the ability to provide hirers with a full suite of professional services from front-of-house to back-of-house, last year saw us take on a facilitator and mentor role to hirers such as schools and community groups which may be presenting their works in a professional arts centre for the very first time. We have started to work with them on a deeper level, guiding them through processes such as how to work with professional

technicians and stage managers to produce their shows, and offering advice on theatre etiquette such as appropriate moments to admit latecomers. As we reach out to even more of these hirers, we aim to help facilitate the exposure of these groups to professional industry practices that will encourage them to take their artistic endeavours to greater heights.

A DIVERSE ARRAY OF PRESENTATIONS

Last year, audiences were spoilt for choice as our performance venues raised the curtains to a vast array of beloved musicals, grand operas, exciting break dancing presentations and local acts by our hirers.

More significantly, we see the fruits of the years we have spent cultivating an appreciation for niche music through festivals like the *Mosaic Music Festival* and *Baybeats*. Before Esplanade embarked on these festivals the range of sounds presented in the market was smaller. An intent of both festivals was to grow the music audience not just in numbers but also in exposure by presenting a wider range of sounds than they were presently accustomed to. These independent artists have been very well received at the festival and series, and we are pleased to see hirers taking notice of this to bring in more of such acts for the public. Several independent music acts – and award-winning ones at that – graced our stages last year. From the Grammy® Award-winning independent singer Ani DiFranco, who held her first concert in Singapore at Esplanade, to a concert by STARS, the Juno Award-nominated Canadian independent band, as well as Grammy®-nominated American independent rock band Death Cab For Cutie, whose members were here as part of their new *Narrow Stairs* album worldwide tour. We are gratified to see private presenters taking the plunge on such acts and look forward to more presentations to come that will help add to Singapore's increasingly vibrant annual arts calendar.

Photo credit: Joanna Kwa & Courtesy of Greenhorn Productions



It's an incredible honour to be here.
Thank you for the experience and
we hope to see you again soon.

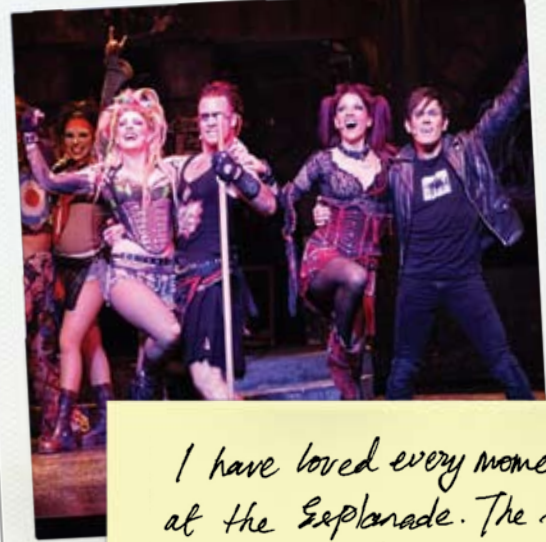
Chris Walla
Death Cab For Cutie
August 2008



Photo credit: Joanna Kwa & Courtesy of Greenhorn Productions



Catering to different audience needs also were musicals of the classic and rock variety. Singapore Repertory Theatre presented *Avenue Q – The Musical*, a production that featured an ensemble of actors and some very adult-minded puppets getting into one furry escapade after another. One of the best-selling shows in London’s West End and on Broadway, it was well-received by our audiences. Another long-running Broadway hit, *We Will Rock You* literally rocked the Theatre as audiences thumped their feet to the fabulous music of Queen. Families enjoyed music from the well-loved Rodgers and Hammerstein musical *Cinderella* featuring Tony Award winner Lea Salonga in the lead role. The musical’s lavish costumes designed by renowned Italian couturier Renato Balestra, who has dressed royalty like the late Princess Diana, were also a treat for audiences.



I have loved every moment at the Esplanade. The staff are exceptional and so welcoming. I'm sad to leave, but looking forward to coming back.

Sivian Raphael, Cast Member
We Will Rock You
April 2008

Fans of 70s music were treated to *ABBA Mania*'s two-hour tribute of famous dance hits by ABBA while Sting, gave local audiences a sonorous rendition of Elizabethan music from his critically-acclaimed album, *Songs from the Labyrinth*, to the lilting strains of accompanying lutenist Edin Karamazov.

Photo credit: Singapore Repertory Theatre



The Esplanade is in my opinion the best theatre in Asia — the best to work and be an audience in. Thank you for a truly unforgettable experience.

Rycharde Evertley, Cast Member
Avenue Q - The Musical
November 2008



Thank you. Such a wonderful theatre and five perfect shows with the best crowds in the hall. Singapore rocks!

Mark Thomas, Cast Member
ABBA Mania
October 2008



No less appreciative were the audiences of local programmes. Singapore's very own Kumar entertained the audience with his new autobiographical stand-up comedy *Kumar: Stripped Bare & Standing Up*, while father-daughter illusionist team, Lawrence and Priscilla Khong, shared a heart-warming tale of love and family values through magic illusions in *Magic Box – The Magic of Lawrence and Priscilla*. Community productions such as Teochew Opera *A Mother's Woes* presented by the Nam Hwa Amateur Musical & Dramatic Association enjoyed a warm audience reception as well.



Photo credit: Jonathan Wong

We were also a performance venue for the second *Singapore Sun Festival*, which celebrates the art of living well in the seven disciplines of music, visual arts, literature, film, wine, cuisine and wellness. The festival's opening gala concert, which was held in our Concert Hall, was an unforgettable evening of music, story-telling and popular opera classics as Geoffrey Rush narrated the story of *Peter and the Wolf* and Dame Kiri Te Kanawa gave a rousing rendition of arias and songs to the accompaniment of the Vienna Boys Choir.

Other performances that thrilled audiences included *Breakout*, a new break-dancing show featuring an exhilarating mix of the hottest b-boy dance moves, stunning gymnastics, martial arts and hilarious physical comedy. The Singapore Lyric Opera also brought Puccini's *Turandot* and Offenbach's *Les Contes d'Hoffmann* to life during its opera season.



Photo credit: Dream Academy Productions



Photo credit: Robin Chee

A CENTRE FOR MANY OCCASIONS

As we gain increasing prominence both locally and overseas as a prestigious arts venue, Esplanade has also attracted event organisers drawn by our unique spaces to hold private functions with a difference.

Undoubtedly, one of the most highly anticipated and talked about events around town last year was the *Formula 1™* Singapore Grand Prix and Esplanade was very much a part of that. Drawn to the centre's exquisite architecture, lit up for the world to see in Singapore's first night race, the centre was used both inside and out to full effect during the three-day event.

Singapore GP Pte Ltd converted our waterfront car park and forecourt into grandstand seating areas for the race. To give patrons a unique dining experience, the Theatre Hall foyer was used as a hosting space for grandstand ticket holders. Adding to the buzz of the event were the Theatre and Concert Hall's dressing rooms, green room and artist lounge, which were used as quick change and rest areas for *Formula 1™* artists performing within the circuit. From inside to outside, the event saw many "firsts" for Esplanade.

Hosting the *Formula 1™* event was, however, not without its opportunity costs. Road closures in the Marina Bay affected the public's perception of the area. Except for race-goers many stayed away, not just during the race period but in the weeks leading up to the event and shortly after. This resulted in the loss of revenue for the centre of approximately \$750,000 as a major touring musical whose set-up and performance dates coincided with those of the *Formula 1™* night race was deterred by the logistic difficulties.



VENUES & EVENTS

Hirers' Events (All Venues*)	466	100%
Arts General	345	74%
Private	14	3%
Schools & Community Groups	107	23%

Hirers	
No. of Hirers	131
No. of Productions	229

Catering	
No. of Events	107
No. of Guests	13,139

VENUE UTILISATION

Concert Hall	
Utilisation	90%
Ticketed & Non-ticketed Performances	121
Attendance	137,234

Theatre	
Utilisation	81%
Ticketed & Non-ticketed Performances	165
Attendance	199,620

* Includes Esplanade's Collaborations



The sudden and rapid deterioration of the global economy also took its toll on venue income as hirers grew increasingly more circumspect. In the past year, several long running commercial productions pulled out of their scheduled shows as hirers became understandably more risk averse. With corporate sponsorship on the decline, shows that rely on corporate sponsorship and entertainment for funding have also been impacted. At the same time many of the longstanding and popular international musicals had also completed their regional tours. This brought the total number of hirers events to a close at 466, a 6 percent drop from the year before.

We press on in the year ahead, mindful of the economic climate around us, remembering that while we have little control over our hirer's revenue risk, we can help them better manage their costs. We will continue to work hard to provide optimal service to our hirers while maintaining affordable and accessible venue rental rates to encourage more groups to present public works. As we deepen existing hirer relationships while developing new ones, we work towards ensuring a diverse mix of commercial presentations here that will optimally utilise our venues throughout the year.



**CORPORATE
COMMUNICATIONS
& PUBLIC AFFAIRS**

MEANINGFUL
ENGAGEMENT
WITH OUR
COMMUNITIES

TOUCHING
COMMUNITY
GROUPS

NURTURING
OUR YOUTH

ENGAGING THE
MEDIA AND KEY
STAKEHOLDERS

Corporate Communications & Public Affairs

Ask the man on the street about his perception of the arts and the picture drawn is often one where the performer entertains the spectator. But this is not always so. Arts events are more than just a form of entertainment. They have the power to touch lives, shape minds and bring about meaningful social change.

This is the message Esplanade's Corporate Communications & Public Affairs team is committed to convey as it shapes the public's perception and raises awareness of the centre's programmes to its key target groups of the community, youth, educators, government partners, corporate and business leaders, arts influencers and the media both local and international.

Since our inception, we have been reaching out and engaging with various stakeholders – disadvantaged groups, youths, educators, grassroots leaders, arts and business leaders, and government officials. Each member of the team personally engages our stakeholders through dialogues, centre tours, hosting sessions, arts workshops and internship opportunities so that they may experience and witness first-hand what the centre does.

Incredibly indie

It is unbelievable to see indie bands play at the Esplanade. Big things can happen to local acts too

culture culture

yong shu hong

There was a time when I could get my indie music fix only while visiting Tokyo, San Francisco, New York or London.

When the Esplanade opened its doors in 2002, I never expected that it would deliver a much-needed booster shot to Singapore's indie music scene.

Its gilded concert hall seemed more compatible with world-class orchestras and distinguished jazz bands.

Even if I had dared to dream about a rock or pop gig at the Esplanade, I might have petitioned only for versatile musicians who have done crossover collaborations with classical acts, for example, Elvis Costello who's paired with the Brodsky Quartet and the Swedish mezzo-soprano Anne Sofie von Otter.

But judging from the centre's annual Mosaic Music Festival and year-round music events, I think I can afford to dream big.

Aside from guitar-strumming singer-songwriters such as Eddi Reader, Sondre Lerche and Jesse

A decade ago, I had the catching an interesting cut British alternative rock by British space rock band Sp Australian post-punk Cave at London's Barbican largest multi-arts centre

Ironically, Pulp lead Cocker had hopped on his band's single. This is that for high art?

During last year's mance by Canadian Social Scene, I spotted college students, who writing seminar I wi band's popularity at made up mostly of

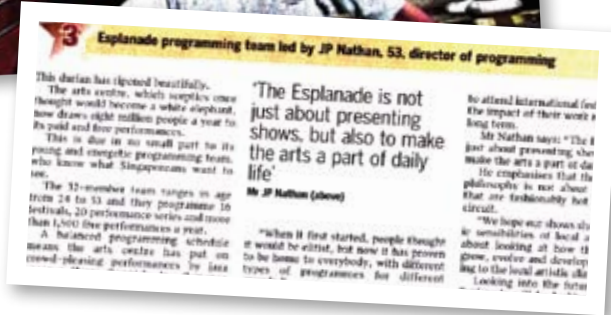
After all, this b quest airplay on th are hard to find in

I soon realise i Internet. Free stre downloads have generation of mu

This is great venues and prou only expensive enthusiastic ticl And if the c mote awarene bands among shrewd exploi also level the bands.

As these struggle to heartening I constrained





Just as our public and stakeholders have come to understand us better, so have our different media groups both local and international as well as industry trade publications. From the initial scepticism, which had many regarding the centre as a white elephant, the year saw commentaries from both local and international media which showed that we have begun to win over not just some, but many naysayers. The consistent hard work of Esplanade's programming team in cultivating an appreciation for the arts among Singaporeans was noted by *The Straits Times* when Esplanade's programming team was nominated as one of the players in *The Straits Times Life!* annual power list for the arts. Besides the accolade of knowing its audience segments, the team was also credited for "finding the balance between the popular and the edgy and proving that it could draw the crowds to performances that ranged from experimental works in *The Studios* season to fun fare in its *Flipside* programmes" (*The Straits Times Life!*, 4 December 2008). In international media, respected trade publication *Gig inc International Arts Manager* (IAM) made note of how six years since the centre's opening "Esplanade has conclusively won over any doubters" (*Gig*, 17 July 2008) with all its performance spaces regularly put to use to present about 2,500 performances in a year.

While the 7 million visitors who came to the centre last year may have begun to realise that Esplanade is a place that can colour, change and influence lives in a positive way through the arts, there are still many others who do not and we will do our best to bring our message to them.

TOUCHING OUR COMMUNITY

This past year, we engaged even more community groups while strengthening our relationships with familiar faces that have grown with us. The number of community activities grew by 80 percent in the year and touched the lives of over 10,000 people. We are heartened that through our consistent interaction with them over the years, many residents and groups from the different community clubs are now familiar with our programmes and have incorporated them in their annual activity calendars.

A relationship that brings us much joy is our interaction with the disadvantaged groups and Voluntary Welfare Organisations (VWOs). Through increased consultation with them this past year, we worked together to generate a more sustainable, year-long calendar of Esplanade activities for their beneficiaries. Our objective goes beyond participation. Our motivation is to contribute positively to the emotional, psychological and mental well-being of the VWOs' beneficiaries, which include children, senior citizens, youths on the fringe and the disabled, as they participate in our programmes. To accomplish this, we sought to better understand the different needs of the VWOs through regular dialogues, meetings and visits to their premises, as well as hosting their staff and beneficiaries to our programmes.

An example of our VWO involvement is the incorporation of Esplanade's arts activities into the youth rehabilitation programmes of the Singapore Boys' Home and the Singapore Girls' Home. We progressed from an ad hoc type of collaboration, which started in 2007, into deeper discussions with the organisations' staff on which Esplanade's programmes were suitable for the positive development of their residents.

The result was a series of *pre-da:ns festival* hip-hop dance workshops for 30 youths, aimed at building their self-confidence and encouraging discipline and perseverance. Although it was initially difficult to get the youths to commit, the workshops turned out to be a wonderful learning experience for the youths and dance instructors alike as they bonded over the sessions.

CORPORATE COMMUNICATIONS & PUBLIC AFFAIRS

Activities

Community Engagement	
Youth Related Activities	233 (5,993 people)
Grassroots Related Activities	273 (10,276 people)
VIP Visits	28 (192 people)
Others (site reces and activities for government, arts and other agencies)	30 (336 people)
Total	564 (16,797 people)

Media

International	83 (129 people)
Local	554 (850 people)
Total	637 (979 people)

Media Clips

Print Local	7,224
Print International	132
Radio	38
TV	208
Total	7,602

Media Advertising Value \$26.9 million

The girls were thrilled and beaming with confidence when they got off the dance floor! Many of them were trembling in their knees with their heads hung low while waiting in the dressing room before the show. After their dance, they were all bursting with confidence and self-esteem when they met their parents. That night, on our way back, the girls could not stop sharing how much they have enjoyed the footwork sessions, learnt about themselves and most of all, their ability to achieve! For those who nearly dropped out from the project, they came close to tears when they got off the stage.

Krista Chan, Manager
Singapore Girls' Home, on the youths' performance
at da:ns festival 2008
20 October 2008



After three months, the instructors were confident enough to let the youths put on a performance and they became the opening act for *What's Your Move?*, a mass dance session at Esplanade's forecourt during *da:ns festival*. To on-lookers, it may simply have been a display of youthful enthusiasm and energy. To the youths, it was the culmination of a journey where they had learnt to overcome their own fears, gain confidence in themselves and appreciate the value of teamwork and perseverance. Realising the value of the arts through this project, the Singapore Girls' Home is now considering how dance can be incorporated as a regular part of their youth rehabilitation programme.

In addition to this dance activity, we also organised a wood-cutting project where boys from the Singapore Boys' Home learnt carving techniques and created three different pieces of art based on the ox theme, to welcome the year of the ox for *Huayi – Chinese Festival of Arts*. The sessions were particularly useful in helping them learn how to focus and channel their energies into a specific task.

At the end of the project, the youths and their family members were invited to the centre to see their finished works displayed on our Community Wall during *Huayi*. Posing for photographs with pride in their eyes and describing their workshop experiences excitedly, the youths have undoubtedly had their own confidence

in their artistic abilities grow by leaps and bounds. These are the kinds of meaningful engagements we want to increase. We also embarked on long-term arts programmes with other VWOs, including the Singapore Boys' Hostel, Kheng Chiu Loke Tin Kee Home, Adventist Home for the Elders, Pertapis Children's Home and Cannosaville Children's Home.

Our free programmes and events continued to draw in the community and disadvantaged groups this past year. Three free performances for Mother's Day welcomed over 2,000 members from 48 VWOs and community groups. Among them were beneficiaries from the Society for the Physically Disabled, Kwong Wai Shiu Hospital, Handicaps Welfare Association, Singapore Association for the Visually Handicapped as well as residents from Mountbatten Community Club, Marine Parade Community Club and Yew Tee Community Club.

Our annual *Moonfest* lantern walkabout proved to be popular with many groups calling with enquiries months before the actual September event. More than 1,000 invited guests from all walks of life joined us for the walkabout. Besides enjoying the cool evening breeze while strolling along the waterfront, our guests from Kheng Chiu Loke Tin Kee Home, Jamiyah Home for the Aged, Hwi Yoh Community Club, Ang Mo Kio Community Club and En Community Services Society were also treated to free performances of traditional Chinese art forms all around the centre.

Our warmest thanks once again for your great support of our home by inviting the elderly residents to join you in Esplanade's *Moonfest* celebrations. Our seniors enjoyed themselves tremendously, watching the various performances and joining in the lantern walkabout. We deeply appreciate the efforts of your staff and volunteers at making our elderly comfortable and ensuring that they have a great time at Esplanade. Our elderly look forward to joining in your programmes again.

Wilma Ng, Manager
Kheng Chiu Loke Tin Kee Home
18 September 2008





Thank you so much for the opportunity over the weekend to emcee on the waterfront. The experience was priceless and I've really learnt and taken away so much from it.

Jeremy Tan, SMU undergraduate on participating in the 'EY Emcee Programme
12 May 2008



NURTURING OUR YOUTH

As the youth and educational communities grew more familiar with our centre and its programmes, it was time to evolve from our broad-based engagement initiatives, designed to create awareness, to programmes that educate and encourage participation from this segment. Youth-related activity numbers rose by 60 percent this year, with a tighter focus on individual segments within the youth community.

Through such community programmes, we also act as a bridge between corporate sponsors and beneficiaries, linking staff, who wish to volunteer, with community groups that would benefit. Staff from City Gas, which was our principal sponsor for *Moonfest 2008*, had a meaningful time with beneficiaries from the Lion's Befrienders seniors' activities centre learning how to make special rice paper lanterns together and participating in our annual walkabout.

Leveraging on the database of youths from our *Esplanade Youths* initiative – an engagement programme for tertiary students that offers a range of activities to promote hands-on participation and involvement in the arts – we started the pilot run of the *Esplanade Youths Emcee Programme* in April 2008 for youths to hone their emcee skills. We selected broadcast media students from the base to host our *On the Waterfront* and *Flipside* programmes. With guidance from our experienced programmers, the youths gained hands-on experience in public speaking as well as a greater appreciation of what goes on behind the scenes of a performance. It was encouraging to see the passion in the youths as they devoted their time to the programme and the warm relationships they built with our staff in the process. Several were later engaged to be full-fledged emcees for our *Baybeats* festival and one even became the first host at the re-developed Outdoor Theatre's very first event.

Children were also not forgotten. We organised a series of doll-making, self-portrait and soft clay workshops for over 100 children from Gracehaven Children's Home, Cannosaville Children's Home and En Student Care Centre during our Children's Day festival *Octoburst!*. Selected works were displayed at Jendela, our visual arts space. During *da:ns festival*, workshops were also conducted for parent-child pairs from HELP (Help Every Lone Parent) and Centre for Fathering. We also had a workshop for children from Child@Street11 – a child development centre for under-privileged children – which involved volunteers from Barclay's Wealth, an *Octoburst!* sponsor.

In the lead up to *Baybeats 2008*, we worked with local music portal, Audioreload, to organise an *Esplanade Youths* music journalism workshop and the subsequent *Esplanade Youths Baybeats Blogger Programme*. Conducted by *The Straits Times'* former music journalist Sujin Thomas, the one-day journalism

There is no doubt that the current economic climate will affect many, especially the disadvantaged groups, who will face greater challenges in raising funds for their beneficiaries. In these difficult times, our role is to offer hope through our arts activities. Having witnessed the positive outcomes of these activities, we are determined to continue reaching out to new groups while deepening our relationships with familiar faces. Through sustained engagement with the different community groups, we hope that the arts will impact their daily lives in a fulfilling and positive way.





workshop saw an overwhelming response from youths keen on picking up music reporting tips from a professional writer. After the workshop, selected participants became our official *Baybeats* bloggers where they helped spread the word about our festival to their peers through the *Esplanade Youths* blog site. Capping the colourful *Baybeats* experience for them were direct interaction opportunities with band artists through interviews.

Nurturing budding arts writers was another way of connecting with this bubbly young group. A quarterly *Esplanade Youths* e-newsletter written entirely by youth writers was launched in the second quarter of 2008. As a communication platform for young people to share with their peers, the publication carries a wide range of articles on the writers' interests in the arts and their experience with Esplanade.

Various internship opportunities throughout the year also gave young people a practical experience of working in the arts industry. In addition to corporate internships within different departments at Esplanade, a group of 10 students assisted in hosting our foreign artists while they were attached to our Artist Liaison Officers during *Huayi – Chinese Festival of Arts*. A Theatre Studies student also experienced backstage life first-hand when she was attached to local theatre company Paper Monkey for their performance at *Huayi*. An internship with our Customer Service department was also offered for young people interested in experiencing frontline operations in the arts industry.

Working with theatre company Paper Monkey was an eye-opening experience. Despite the short duration, the skills I gained from my internship were extremely relevant to my studies in theatre... I hope to share this knowledge with my fellow theatre students as well as theatre enthusiasts.

Madeline Wee, Theatre Studies Student
(Tampines JC), (crew member for
Paper Monkey's *The Journey West*
performance, *Huayi* 2009
February 2009

The arts also play a vital role in contributing to the disadvantaged in the community, so we encouraged youth volunteerism through activities such as our Mother's Day celebration and *Moonfest* lantern walkabout. Many members of *Esplanade Youths* volunteered their time to host various community groups, including VWOs. During the *Marina Bay Singapore Countdown*, we worked with tertiary students to bring the wishing spheres for the event to their adopted VWOs for the beneficiaries to pen their New Year wishes, hopes and dreams. The spheres were then released into Marina Bay's waters as part of a visual arts installation for the event. Another group of youth volunteers from the Boon Lay Youth Club brought 25 elderly residents from Boon Lay Constituency to enjoy a free *Beautiful Sunday* performance and a recreational day out at Esplanade.

We continued to engage with educators through off-site speaking platforms as well as *Learning Journeys* at Esplanade, which involved many lively exchanges of ideas between Esplanade's CEO and staff as well as teachers, vice-principals and principals from the various institutions that visited us as part of the programme. In addition, we organised individual and small group discussions with educators involved in the arts who were hosted to our programmes. These dialogues have given us useful feedback in fine-tuning our initiatives and activities as we continuously improve them to better meet the needs of students from different age groups and educational levels.



As an international student, I feel so grateful to have been able to take part in a cultural activity held by Esplanade, and for having a chance to do something meaningful, be able to network and have a joyful experience at the end of the day.

Thanks to the event, I have made more friends, learnt more about Mandarin and Chinese culture, and enjoyed interacting with the elderly.

Nguyen Pham Khanh Linh,
EY volunteer,
Moonfest lantern walkabout
14 September 2008

ENGAGING THE MEDIA & KEY STAKEHOLDERS

The impact of Esplanade's work in the arts is not only felt locally, but also overseas. Not only has our spiky domed building been profiled as an infrastructural marvel in *Formula 1™* night race picture stories and travel stories, it has also been recognised as "one of the finest concert halls in Asia" by Canada's broadsheet *The Toronto Star*. We are grateful for the support we have received from policy-makers and opinion leaders like members of local and international media, key government contacts, and arts industry practitioners, and will further strengthen these relationships.

In the last year, we continued to develop and nurture these relationships by organising dialogues, hosting sessions to shows and creating open discussion sessions for each partner to share their views about the centre and its practices with us. This helped to increase their understanding of the role that Esplanade plays and grew their support for our programmes. At the same time, their feedback and suggestions have enabled us to continuously improve our programmes and activities for our various target groups.

The growing appreciation for the centre and the acknowledgement of its contribution to the local arts scene were reflected clearly in commentary and trend stories across various local news mediums. Media activities increased by 16 percent in the year, comprising hosting sessions, centre visits, dialogues, interviews, press conferences and filming and photography sessions conducted for local and foreign media. This was matched by a corresponding rise in media articles of 40 percent resulting in over 7,000 media mentions. In a *Suria* news story, the role that Esplanade played in growing the Malay arts audience and its artists was reflected in the development of *Pesta Raya – Malay Festival of Arts*, which the centre has carried out since its inception in 2002. From a three-day festival to a 10-day event, its audiences had grown correspondingly from over 1,000 in 2002 to more than 40,000 in 2008. The report cited how the festival played a role in increasing the number of quality presentations for Malay audiences to enjoy, helped broaden their horizons and created a platform to profile the community's artists.



The organisers for Huayi have indeed hit high notes after seven years of hard work. As seen from its repertoire, it has got its finger on the pulse of the tastes of local audiences, and successfully packaged its programmes to open up new markets.

Chew Boon Leong and
Woo Mun Ngan
reported in *Lianhe Zaobao*
12 February 2009

Our cultural festival *Huayi – Chinese Festival of Arts* also struck a chord with audiences and the media alike. *Huayi 2009* was praised by *Lianhe Zaobao* for its ability to grow new arts audiences, sustain existing enthusiasm for the Chinese arts and present quality productions even in the midst of an economic downturn. The sizeable number of new works presented at the festival over the years, often in tandem with local arts groups and artists, was also complimented for aiding local arts development.

In a trend story that highlighted the centre's culturally diverse programming direction, *Channel NewsAsia* ran a news report that traced the growth of our cultural festivals – *Huayi*, *Pesta Raya* and *Kalaa Utsavam* – since their inceptions. It also noted how the festivals' programming have contributed to growing the arts audience in the Chinese, Malay and Indian communities over the years.

Our efforts to serve the community were also highlighted in a *Channel U* news story on the *Huayi* woodcut workshops held with the Singapore Boys' Home over a three-month period. The story with interviews from the artist, the boys and Esplanade commented on how the project brought the arts into the community and also enabled the boys' self confidence to grow when the end product, which was a result of their own artistic abilities, was displayed at Esplanade.





In recognition of the centre's progressive programming practices, *Life!* columnist Yong Shu Hoong expressed his appreciation for Esplanade's efforts to grow the indie music scene in Singapore by presenting international acts at the centre while also giving budding local indie musicians a chance to be profiled.

In international and regional media our coming-of-age as we moved into our sixth year was reflected by the recognition and support we received from publications in Australia, New Zealand, Hong Kong, Thailand, Malaysia and Indonesia. One of our genre festivals, *da:ns festival*, for example, was singled out by the Thai paper, *The Nation*, for not just presenting mainstream works, but also for nurturing a knowledge of and appreciation for different dance forms. Our fifth *Mosaic Music Festival* received widespread media coverage and was lauded for its diverse and edgy programmes and strong educational component for both artists and the audience. *South China Morning Post* even declared the festival one of "Singapore's premier music events". In a corporate overview story on the centre, *The Australian's* senior arts writer noted how contrary to the initial doubts about the centre's ability to survive and be relevant to local audiences, the centre today is alive, thriving and well embraced by the community it sought to serve.

Besides the media, we continue to work closely with government partners and statutory boards through regular dialogues and engagement. These agencies include Ministry of Information, Communications and the Arts, Ministry of Foreign Affairs, Singapore Tourism Board, National Arts Council, National Heritage Board, Singapore International Foundation and the Overseas Singapore Unit. Each partnership helps us reach out and share our activities with the local arts community, our foreign visitors, and Singaporeans residing overseas.

Overseas guests and opinion leaders who play an instrumental role in profiling Singapore's arts and culture sector to a foreign audience also visited and toured Esplanade's premises. About 60 VIP visits and study tours were conducted last year. Distinguished dignitaries who visited include government officials such as the Mayor of Tianjin Municipal People's Government, officials from Vietnam's Ministry of Culture, Sports and Tourism, the Party Secretary of China's Weifang prefecture as well as the Chief Justice of India. We also built relationships with our regional arts counterparts, and conducted study tours and briefings for arts professionals such as the Korean Arts Council chairman, the chief of Japan's Agency of Cultural Affairs, representatives from the Shanghai World Expo and key staff members from Malaysia's Dewan Filharmonik.

In the year ahead, we look forward to building stronger bridges with our community, sharing the centre's *raison d'être* with more of our stakeholders and raising our local and international profile as a centre of artistic inspiration. As our community searches for food for the soul and respite in their urban concrete jungle, we hope that they will find it here at Esplanade – always.

In six years the Esplanade has become a financially viable venue-for-hire. It self-programmes a plethora of cultural events (many of them free), and the rent from its shops and restaurants is ploughed back into operational costs. It has also provided Singapore with a cultural heart. Apart from the museum and the old Victoria Theatre, there were few places for Singaporeans to gather for major arts events. The Esplanade has filled the void. And the place is jumping.
 Corrie Perkin,
 reported in *The Australian*,
 2 June 2008

ESPLANADE PRESENTS

When I Dream

A Children's Day Celebration
1 - 5 Oct. Wed - Sun

Happy
Children's
Day!

1 Oct. Wed

2 Oct. Thu

3 Oct. Fri

4 Oct. Sat

Theatre

Concert
Hall

(Singapore Point)

Theatre
Studio

Recital
Studio

Course
Free Information
to All

Outdoor
Theatre

Library
Esplanade
(Singapore Point 2)

STRENGTHENING
EXISTING
PARTNERSHIPS

REDEFINING
CORPORATE
SPONSORSHIP

**PARTNERSHIP
DEVELOPMENT**

ENGAGING SPONSORS
IN MEANINGFUL ARTS
SPONSORSHIP

DEVELOPING
NEW
PARTNERSHIPS

Log on to www.esplanade.com/octoburst to find out more!

Partnership Development

The development of local artists, an appreciation for the arts and the sharing of its diverse benefits with our community could never be achieved without support from our sponsors. Throughout the years, Esplanade has leveraged on its wide range of programmes, advantage of being a high traffic centre and urban landmark, and used a holistic approach to engage corporate sponsors. Where possible, programmes are customised to match the corporate goals of the company and to tap on their individual strengths. As a result, supporting brands are not only assured of maximum visibility to their target audience, but also a brand association that highlights their support for quality arts programmes that benefit the community through meaningful and fulfilling engagement.

This past year, the financial crisis has resulted in many companies taking a beating. With the tightening of corporate budgets and the general sombre mood affecting market and consumer sentiment, our overall cash sponsorship for the centre has fallen by 22 percent, translating to a loss in revenue of over one million. Most heavily impacted was our non-programme related sponsorship as corporate demand for the VIP boxes in the Theatre and Concert Hall as a hosting tool fell. The boxes have proven very popular over the years as a valuable and unique hosting platform for corporate guests in a private and exclusive setting. Given the current mood of restraint, it would be unseemly for many to be entertaining prolifically. The boxes, which had always been well supported by financial institutions, took a hit of about 50 percent with several patrons from the financial services pulling out. Nevertheless, we continue to cultivate our relationships with these partners, seeking new ways of engaging them in meaningful arts sponsorship.

Despite the trying times, our number of repeat sponsors rose from 31 to 33 this year – an encouraging indication that the years of building relationships with these partners have established their confidence in the value of Esplanade’s programmes, even in these lean times.



Since our opening, we have steadily increased the suite of products and partnership models offered to our sponsors to better meet their needs. This last year has made apparent that despite moving in the right direction, we will need to work even harder to grow our offerings rapidly to stay relevant in the current market.

During the year, Esplanade took on a new role of a facilitator for corporate philanthropy, linking sponsors not just to presentations but also to hands-on activities which directly engaged the community. Staff from sponsoring companies took time off their busy schedules to make a difference in the lives of various disadvantaged groups who participated in our programmes such as *Moonfest* and *da:ns festival*. Such is the far-ranging definition of our partnership development programme, which has enabled us to retain 33 repeat sponsors and attract 14 new ones.

REDEFINING CORPORATE SPONSORSHIP

With the present economic downturn and the unpredictable economic climate that will follow, many companies have begun to be more selective in their corporate sponsorship. They are also taking the chance to redefine their concept of Corporate Social Responsibility (CSR), given limited resources. More companies are now looking for community investment opportunities that will generate positive returns not just in terms of goodwill, but also meaningful social change. Through working more closely with our existing sponsors and touching base with potential sponsors, we gained a better understanding of their CSR objectives and needs. In reaching such companies who want to go beyond just a monetary contribution, we work closely with our colleagues from the Corporate Communications & Public Affairs team to link these companies with community programmes at the centre that meet their CSR needs.



PARTNERSHIP DEVELOPMENT

No. of Sponsors	47
No. of New Sponsors	14
No. of Repeat Sponsors	33
Cash Sponsorship and Donations	\$3,807,696
Non-programme Related	\$611,248
Programme Related	\$3,196,448
In-kind Sponsorship	\$75,152



We would like to take this opportunity to thank you and the team for being such great partners - I truly enjoy working with you. Our staff had a great time at the community initiative with Child@Street11 and so did the kids! We look forward to more excellent initiatives.

Ms Tye Wai Mun,
Barclays Wealth - International
Private Banking (Marketing Management)
Asia Pacific
10 October 2008

One such sponsor is Barclays Wealth which came on board for three years as our principal sponsor for *da:ns festival*, a first for the company in terms of sponsoring the arts in Asia. More importantly the sponsorship involvement went beyond the provision of funds. As part of Barclays Wealth's own active engagement with the community, the company requested to have their staff involved in *da:ns* so that they could play a part in ensuring that the arts directly impacted the community. We thus arranged for staff from Barclays Wealth to participate in a dance workshop for children from Child@Street11 – a development centre for underprivileged children – together with professional instructors from our *da:ns festival*. The joy on the children's faces and Barclays Wealth's staff alike was heartening to behold.

Barclays Wealth's contribution to our community programmes exemplifies the widening definition of arts sponsorship, which goes beyond just monetary support to include the giving of one's time to activities that bring about social good.

Besides Barclays Wealth, City Gas is another example of a returning sponsor that sees staff participation in community programmes as an integral part of their CSR philosophy. After participating in our *Kalaa Utsavam – Indian Festival of Arts* and *Pesta Raya – Malay Festival of Arts* last year, they returned to join us this year as Principal Sponsor for our *Moonfest* activities – Esplanade's festival focusing on traditional Chinese art forms to celebrate the Chinese harvest festival. City Gas staff volunteered at the Lion's Befrienders seniors' activities centre during lantern-making workshops conducted by Esplanade. These lanterns were subsequently displayed at Esplanade as part of the centre's decorations for *Moonfest*. Their staff also came to host our community guests, which included the seniors they had worked with, during the annual lantern walkabout around the centre.

Be it disadvantaged children, needy elderly, youths-at-risk or the disabled, we want to give everyone an opportunity to participate in meaningful arts experiences that can help touch the soul and lift the spirits. From keeping elderly minds active and fingers nimble through craft workshops, to building a youth's self esteem through engaging and excelling in art forms such as dance, each programme we bring to our community reaps rewards in many

intangible ways. Helping us to continue and grow these programmes are companies, like our sponsors, that desire a more active role in corporate philanthropy to bring about social change.

STRENGTHENING EXISTING RELATIONSHIPS

Our Esplanade Partners, Nokia and Visa Worldwide, once again renewed their support for the arts by continuing their partnership with us. In doing so even in the midst of challenging economic times, they have differentiated themselves from their competitors by demonstrating their commitment to connect with the community and their firm belief in the arts as a valuable channel to do so.

Nokia, in line with their "Connecting People" mantra and their belief that music is a means to do so, remained one of the biggest corporate supporters of our alternative music festival *Baybeats* as well as the popular and wacky *Flipside* festival. The Nokia Music Station at the Outdoor Theatre was a popular venue during the 10-day *Mosaic Music Festival*, which crowds thronged to take in free blues, jazz, punk-rock and funk concerts under the stars. Its "Comes With Music" theme and promotional posters of its latest mobile phone, the Nokia 5800 XpressMusic, were also given prominent display at the high-traffic waterfront area.

When it comes to memorable music and dining moments at *Mosaic Music Festival*, Visa is the card to hold. This was the credit card's positioning throughout the festival as patrons who paid for top-tier tickets with their Visa credit card were rewarded with discounted dining vouchers at the Barossa dining outlet, as well as autographed CDs of artists to take home. The ubiquitous lifestyle brand also reinforced its position as a leading credit card by working with Esplanade Mall tenants on several successful promotions during the Christmas season. Besides 1-for-1 promotions at selected shops, one lucky shopper had his and her purchases reimbursed by Visa up to a maximum of \$300 every day from 26 November to 31 December 2008. These centre-wide promotions will continue in the coming year as we look to tying in more benefits for Visa-card holders with our programmes and activities.

Besides our Esplanade Partners, we are also grateful to the many corporations that continue to believe in our programming and support us in serving our community. Häagen-Dazs, in recognising

the immense positive publicity generated by *Mosaic Music Festival*, returned as a programme sponsor by naming the Concourse space as the Häagen-Dazs Living Room where an eclectic mix of jazz, blues and indie music were freely enjoyed by many. Many press conferences were also held at their Esplanade Mall outlet.

Companies like APRIL Fine Paper Trading Pte Ltd, L.C.H.(S) Pte Ltd and United Overseas Bank Limited also saw the value in our Corporate Patrons programme. Their continued sponsorship of our Theatre and Concert Hall's VIP Boxes is testament to their recognition of Esplanade as a unique venue for hosting business associates in a private and exclusive setting.

We are also grateful to these repeat sponsors: APRIL Fine Paper Trading Pte Ltd, Asia Pacific Breweries (Heineken), City Gas Pte Ltd (as Trustee), Din Tai Fung, Embassy of Spain, Field Catering & Supplies Pte Ltd, Geneva Master Time Pte Ltd (Patek Philippe), GIBSON Guitar Singapore Pte Ltd, Harry's International Pte Ltd, Häagen-Dazs, Hong Leong Foundation, Keppel Land International Limited, KPMG, Lianbee-Jeco Pte Ltd (Braun Büffel), Morgan Stanley, Ngee Ann Development Pte Ltd, People's Association Youth Movement, Singapore Press Holdings, The French Embassy in Singapore and Western Union Global Network Pte Ltd. All of their support has been invaluable in helping us bring the arts to everyone.



Morgan Stanley is proud to be a continuing Principal Sponsor of OctoBurst!. This noteworthy project of the Esplanade is an opportunity to introduce children at an early age to the magic of live theatre. Art and theatre are more than entertainment. They are both nourishment for the spirit and a way to discover new adventures and perspectives.

Patricia Luchangco,
Vice President
Morgan Stanley, Private Wealth Management
4 October 2008



This year, we were thrilled to offer world-class entertainment free to music lovers at the Häagen Dazs Living Room. The plush and intimate space complimented the soft, acoustic tunes of the Mosaic line-up at the Concourse. Sweet music and delicious, premium-quality ice cream are both a treat for the senses and went well together. We are absolutely delighted by the enthusiastic reception of the Häagen-Dazs Living Room and hope that the experience has been unique and memorable.

Nir Raj Kumar
Managing Director
General Mills (Häagen Dazs)
23 March 2009.

DEVELOPING NEW PARTNERSHIPS

Besides deepening our relationships with existing sponsors, our partnership development strategy also involves expanding the existing market of arts sponsors to look for new sponsors to share in our mission. This year, we were excited to have with us the Australian High Commission, Barclays Wealth, British Council, EFG Bank, Health Promotion Board, Italian Cultural Institute Singapore, Keppel Offshore & Marine Ltd, National Youth Council, Sourcelink Holdings and The Shaw Foundation as our new programme sponsors. We were also pleased to welcome Otis Elevator Company (Singapore) Pte Ltd as our new Corporate Patron in April 2008.

In the coming year, we look forward to strengthening the relationships we have while continuing to explore new sources of corporate contribution for our programmes. To our valued sponsors, our sincere appreciation for your support that has allowed the arts to continue being accessible to all. You have given that we might give back many-fold to our community.



MARKETING SERVICES
MAKING AN
IMPRESSION AT ALL
TOUCHPOINTS

**POSITIVE ONLINE
EXPERIENCE**

**A COMPLETE
LIFESTYLE
EXPERIENCE**

**ENHANCING FESTIVAL
FEEL WITH
ON-SITE DECORATIONS**

Marketing Services

The Esplanade logo with our building's famous panels pointing skyward is representative of our organisation's mission: to encourage our community to grow in their appreciation of the arts through entertainment, engagement, education and inspiration.

Be it a visually attractive centre decoration or a captivating festival micro site, value-for-money mall promotions or unique merchandise found at the Esplanade Shop, our team is instrumental in ensuring that the Esplanade brand name is synonymous with an enjoyable and unforgettable experience, laced with local and Asian influences.

CREATIVE IDEAS

Creating a buzz online and offline keeps us on our toes. We work closely with the Programming team to bring out the essence of each festival. Eye-catching brochures and posters, unique creatives that decorate the nook and crannies of the centre and interactive festival micro sites are among the marketing channels used to reach our audience. At the same time, the sites provide a wealth of information to our visitors with in-depth programme summaries and behind-the-scenes information on artists and productions alike, all of which contribute to greater audience knowledge and maturity as they grow with us through the years.

Knowing that our target audience is easily bored, the sites are kept lively with visual treats and our collaterals grow more creative each time. Last year, three dimensional paper Christmas trees decked with baubles featured offers from our mall tenants during the festive season and light bulb stress balls helped spread the knowledge about our *Mosaic Music Festival* promotion. The light bulbs were packaged with the festival's promotional flyer and distributed around Esplanade and Raffles Place during the morning peak hour. We had such a good response that people were still enquiring about them long after we finished our distribution!



CAPTURING AUDIENCE ONLINE

To reach our target audience more effectively, the Esplanade website underwent a complete revamp last year. We embarked on a survey to seek feedback from our patrons on how we could best improve so that it would meet our users' needs. The results were unveiled in September 2008 with a spanking new site complete with six images for users to refresh their screen with! As ease of navigation was a key user need, the pages were designed for intuitive use, with simple pagination and clearly defined tool bar functions. To allow visitors to easily locate preferred programmes amongst the 2,500 performances we present annually, we now employ the Google Site search technology. The new website also houses more rich media content. By including more video files and sound clips of our centre's performances, we aim to provide more information on our programmes that can help in the ticket purchasing and attendance decisions of our patrons. These enhancements have been worth it. Besides higher traffic count and positive feedback from patrons on its user-friendliness, the new site also proved to be a hit with industry practitioners. We were pleased to have been awarded the prestigious accolade of *Official Honoree at the 13th Annual Webby Awards*, a leading international award that recognises excellence on the Internet. The title was given to less than 15 percent of the 10,000 international entries submitted. With the intense competition and high calibre of work that our website was up against, it was indeed a gratifying moment to be ranked among the best.

To ensure that we continue meeting user needs, we have also employed the Google Analytics tool to better understand the on-going behaviour of our website users as well as the effectiveness of the corporate website and festival micro sites. With the data received we look forward to improving our marketing channels further to provide the best Esplanade experience possible.

A COMPLETE LIFESTYLE EXPERIENCE

More than just a place for visitors to catch an arts event, Esplanade is also a lifestyle destination with quality products and service offerings that patrons can enjoy pre- or post-performance. A visit to the Esplanade mall will have visitors strolling through quirky stores. Several additions to the family last year include fashion forward boutique Actually ARC with its focus on Asian designers, chill-out tapas bar 7atenine as well as Barossa restaurant and bar with its tasty Australian fare. Refreshing the visitor experience were existing tenants Harry's Bar and Mrs Fields with their newly renovated spaces.

To encourage patronage at the Mall, our team constantly comes up with promotions tied to the arts activities at the centre or events around the Marina Bay area. Last year, during the centre's *Octoburst!* celebrations for Children's Day, our F&B tenants took pains to open early so they could provide breakfast for the children and their families who came as early as 6am on October 1st to take part in the centre's drawing competition. Goody bags were given to all kids who signed up and each bag contained vouchers and promotions that could be redeemed at our various mall outlets.

A walk through the courtyard led us to the chic comfort of 7atenine, a contemporary restaurant where we selected a Lunch Unlimited menu... sharing starters, mains and desserts; we savoured a delightful variety of flavours...

Peggy Loh
New Straits Times
30 March 2009





COLOURING MARINA BAY

As a key player within the bustling Marina Bay district, Esplanade also took an active part in the events occurring at the bay. During Singapore's first *Formula 1™* night race, a limited edition *Formula 1™ Singapore GP* stamp set – featuring eight orchid motif stamps – was available for sale at the Esplanade Shop. In conjunction with the night race, we also ran a promotion where every minimum purchase of \$50 from any Esplanade mall tenant gave the customer a chance to win one of 25 pairs of general *Formula 1™* circuit walkabout tickets. Recognising that Esplanade is also one of the popular stops on tourist itineraries, we increased the range of Singapore Collectibles available at the store such as Singapore landscape T-shirts and stamp booklets featuring local landmarks like The Parliament House, Changi Airport, and Esplanade.

To celebrate the Nation's birthday, we worked on a National Day promotion with other stakeholders of the Baywatch Association, which include Citilink, Marina Square, Millenia Walk, Raffles City and Suntec City. The top prize was an exclusive wine-and-dine experience at Esplanade's roof terrace on National Day. On the actual day, the venue was transformed into a hospitality space for 160 winners and their guests. While tucking into a delectable dinner buffet, professional photographers went around taking photos for the guests to bring home as mementos of their special evening, which ended with fireworks from the National Day Parade splashing across the inky black sky.



CULTIVATING LOCAL TALENT

Over the years, the Esplanade Shop has become not only a retail outlet for the purchase of event and performance keepsakes, but also a platform for the promotion of young and upcoming artists. This year, to contribute to the development of independent local artists we stocked more of their CDs for sale. There are currently 13 local artists whose CDs can be purchased at the shop and we intend to grow this even further.

Different festivals also had their commemorative merchandise sold there. For *Baybeats 2008*, we worked with a silkscreen artist to offer special *Baybeats* design motifs. Festival fans had fun customising the design and colour of their T-shirts. *Mosaic* fans also had their fair share of proclaiming their loyalty through our "I heart *Mosaic*" badges which were designed in house and debuted for the first time at the festival.

The Esplanade Shop was awarded a *Singapore Service Star*, which is an accreditation scheme by the Singapore Tourism Board (STB) to recognise and promote businesses that deliver good service and exhibit sound business practices.





SERVICE STANDARDS

TRAINING PROGRAMMES

RE-DEVELOPED
OUTDOOR THEATRE

OPERATIONS
THE BEST ESPLANADE
EXPERIENCE

GO GREEN!

Operations

A successful engagement with the arts does not only begin when someone enters a performance hall, nor end when the house lights come on. The Esplanade experience can begin as simply as a casual stroll into the centre, walking among our visual arts displays, and last long after a patron leaves our venues.

The job of the Operations team is more than simply ensuring that our building and its programmes run in an efficient and professional manner. Our motivation is to ensure that those who come to enjoy an arts event, or patronise the mall, are served with standards that match or exceed those found in the best arts venues around the world. Be it the convenient purchase of a ticket at the box office, assistance rendered to a wheelchair-bound patron, the assurance of safety or an excellently-staged production, a group of dedicated professionals from the Operations team are always working behind the scenes to make sure all these are in tip-top form.

As Esplanade entered its sixth year of operations, it was an especially busy year. We carried out preventive maintenance and reviewed operating policies, processes and strategies to ensure maximum efficiency and the best Esplanade experience possible for our patrons.

SERVICE THAT LEAVES AN IMPRESSION

First impressions last and our front-of-house colleagues make sure a positive impression is always made. Usually the first people that come into contact with the public, these cheery and dedicated personnel from the Customer Service, Box Office and Security departments are always delighting patrons with their warmth and genuine service.

With arts audiences today more educated and exposed to international arts facilities and events, there is a higher expectation of customer service at arts venues, including Esplanade. More than just service with passion and a good attitude, patrons also expect frontline personnel to have up-to-date information on arts events and artists.

This year's focus was on building a stronger service culture within the team. All our existing and newly recruited ushers underwent a thorough training course on the importance of service quality. From understanding why good service matters, to being taught practical skills like empathetic listening and reacting to situations, the service-oriented workshop aimed to equip our staff with the necessary skills to not just do their job, but to do it well. To ensure that all patrons here remain in good hands throughout their visit to the centre, ushers also attended our in-house safety revision programme to practice fire evacuation drills and garner basic first-aid skills.

We continued to emphasise our basic values of service delivery, which is to serve everyone who comes to Esplanade with respect and consideration and render them the best assistance and attention we can provide.



PREVENTIVE
MAINTENANCE &
HARDWARE UPGRADES





I was impressed by the excellent service rendered by the ushers. My elderly mother needed to use the restrooms and they immediately directed her to the 'Handicap' toilet so that she did not have to queue.

Patricia Lim, patron at Beautiful Sunday - Let's Boogie! by smu 12 October 2008

Besides providing the best service we also want to offer the best products. New features were added to the centre's interactive *iTour* which allows visitors to explore the centre at their leisure with the help of a Personal Digital Assistant narrating anecdotes and streaming insightful footage of the centre's workings. The tour used to allow patrons access to the public areas of the centre only. However, we soon realised that entry into our venues was a treat that many wanted to experience. Users of the *iTour* can now take a sneak peek into the Concert Hall and Theatre, whenever they are not in use, with a Customer Service Officer on hand to answer their queries.

TICKETING WITH A DIFFERENCE

Since Esplanade began operating in 2002, the Box Office team has been constantly reviewing operational procedures, improving workflows and service standards to ensure a smooth, seamless and efficient ticketing process. We worked closely with our ticketing agent, SISTIC, to enhance the features of the ticketing system and our ticketing processes at the Box Office.

Last year, there was an increase of about 30 percent in the total number of tickets sold at our Box Office – a positive sign that more patrons prefer to purchase their performance tickets with us instead of through other outlets. During a ticket purchase or collection, our staff are trained to inform patrons of other relevant programmes they may wish to attend. To enable them to do so in a professional manner, we constantly ensure that our staff have accurate knowledge and timely information about these events as well as the skills to promote them to our patrons in a pleasant and informative manner. In doing so, we hope to add value to our frontline service even through seemingly simple and routine procedures such as ticket sales and collection.

Ticketing can be a paper-intensive process, as a green-conscious organisation, we aim to make it as environmentally-friendly as possible by constantly reviewing our daily operating procedures. We used to have to provide SISTIC with written requests to upload *Esplanade Presents* programmes into their system. In order to reduce waste we initiated a paperless system and are now the only presenter that issues show request communications online. By doing so, we are setting the benchmark to encourage other promoters to do the same with SISTIC. This not only saves countless reams of paper but also tightens the communication flow between both organisations, thus minimising the transfer of confusing data.

Our IT team has also helped to improve the in-house customised ticketing report system, which can now provide quicker updates and real-time information for the Finance and Programming teams.

ENSURING THE SHOW GOES ON SEAMLESSLY

This past year has been a challenging and exciting year for the Production Services team, which provides the lighting, sound, staging and essential technical support backstage to ensure that every evening in our venues is a magical one for our audience.

It has been a year of change, transition and planning. Starting with hardware upgrades, significant infrastructure projects such as the replacement and upgrading of the dimmers in the Concert Hall,

SERVICES – OPERATIONS

Guided Tours

No. of Tours	330
Participants	10,101
Visitorship	7,174,846

Box Office

% of Seats Sold	Esplanade	Hirer
Concert Hall	63%	60%
Theatre	82%	61%
Recital Studio	77%	70%
Theatre Studio	69%	56%

Number of Ticketed Performances

Esplanade*	503
Hirers	418
Total	921

Attendance (Ticketed Shows)

Esplanade*	152,885
Hirers	349,937
Total	502,822

* Includes Collaborations



the completion of the NEXUS digital infrastructure to connect and relay sound data and signals throughout the venues, and the installation of a Vertec line array speaker system in the Theatre to enhance sound quality for pop/rock type productions. The selection of the line array system involved a four-day "shoot-out" – the first to be done anywhere in the world – between seven of the world's best sound system manufacturers with a pre-established performance criteria. This live comparison of all seven sound systems had them competing directly with each other as they were placed side by side in Esplanade's Theatre. Esplanade's sound team evaluated each system with criteria made available to all the manufacturers who participated. The exercise provided the sound team with a valuable learning opportunity in sound reinforcement while giving them an insight into performance ratings for the various systems. It also provided the manufacturers with valuable feedback as this was the most extensive "shoot-out" they had ever participated in.

While the infrastructure and equipment advancements have been rewarding, the most important challenge for Production Services has been the implementation of structural changes in the department and the move towards establishing Esplanade as a technical training provider for the industry. The crew structure at Esplanade was established before the centre opened.

It reflected the needs of the centre then which were to quickly develop and establish a technical crew that could competently load-in, set-up and operate shows in the various venues. As the industry was very young at the time, the most efficient and expedient method was to hire established technicians with knowledge and expertise in the defined areas. This structure serviced Esplanade well, but limited the further advancement and development of skills and training for our technicians.

The new crew structure implemented during the year allowed for both general technical training as well as cross-departmental skills training. We now provide cross-training at the basic level for all staging, sound, and lighting technicians to ensure grounding in all three competencies. This competency-based system provides advancement opportunities based on assessed skills in the workplace. For example, we have provided advanced training for two systems specialists who are responsible for maintaining our automated fly system and our lighting systems, allowing those with the aptitude, who want to specialise, a chance to develop such skills. It also encourages the development of leadership within the technical theatre process of mounting shows and creates a sense of ownership towards the work, projects, and spaces assigned to one's care. At the same time, there is a clear development system in place – in keeping with Esplanade's mission – to train and mentor younger, less experienced technicians.

With the growth of the performing arts in Singapore since the opening of Esplanade and the planned construction of the two Integrated Resorts, it became apparent that there were not enough trained theatre technicians to operate all of these venues. About a year-and-a-half ago, we proposed the idea of an apprenticeship programme for on-the-job training of technicians. This has resulted in the Technical Theatre Training Programme (TTTP) which provides entry level training in Technical Theatre operations. This was launched in May 2009. At the same time, we also began working with the Workforce Development Agency and Creative Industries Development Agency Asia to map and develop other competencies for technical theatre. With the appointment of Esplanade as a Continuing Education Training Provider by WDA and the launch of the TTTP we look forward to contributing even more to the industry as we move ahead.

Thanks for a great job and great crew support... there were many happy faces that left the Recital studio last night. You and your team really made it happen.

*Dr Low Hye Mun, Bassist
A Time to Give Thanks - A Concert
by the Singapore Urology &
Fertility Centre
April 2008*

KEEPING OUR PATRONS SAFE

Since Esplanade opened its doors to the public six years ago, its top priority has been the safety of our patrons. Our Security team aims to provide a secure and comfortable environment within the guidelines set out by the Singapore Police Force (SPF) and the Singapore Civil Defence Force (SCDF). Over the years, the team has established a strong rapport with Esplanade's surrounding neighbours as well as security agencies at the national level.

Internally, we have conducted quarterly mandatory training sessions for all contracted security personnel, including a module on Service Quality Training which taught our officers how to deal with irate or difficult patrons in a tactful manner. With the Marina Bay area evolving to become the premier cultural and business district, we are even more involved in ensuring our vicinity remains secure. We work together with the SPF to manage and minimise crime along Esplanade's waterfront, as well as the SCDF to conduct advanced fire-fighting training for our staff.

Joining forces with the Marina Bay security watch group and the community outreach teams from the Police Force, we have completed a comprehensive review of all security policies and processes at our centre. We are pleased to note that there were no major security incidents within our premises during the year.

INSIDE THE DURIAN

Making Esplanade a pleasant place for arts-goers and mall visitors is the dedicated and hardworking team from the Engineering and Building Management services. Besides maintaining the general cleanliness of the place, our colleagues are constantly finding ways to conserve resources through energy-efficient and environmentally-friendly practices.

As the complex enters its seventh year of operations, the focus is on preventive maintenance and green practices in our daily operations. Various equipment and fittings around the centre that have reached the end of their life spans have been replaced. These include the replacement of carpets in the Concert Hall and Theatre, a fresh coat of paint over the entire centre and the delicate task of stripping and re-applying sealant for more than 10,000 glass panels on the centre's domes.



The pursuit to maximise energy efficiency has been relentless. This has resulted in decreased electricity consumption for the centre despite a corresponding rise in activities year-on-year. From our first full year of operations till now we have reduced our electricity consumption by 30 percent despite an increase in activity levels of over 60 percent since opening. This was achieved through the implementation of a variety of eco-friendly energy saving initiatives by the Engineering team. From employing different air-conditioning settings at the centre to adjust to peak and off-peak usage, making use of sensors and timers to regulate the centre's lights and water pumps, to lighting up Esplanade's landscape with energy-saving lamps that reduce electricity consumption by up to 77 percent. To reduce consumption even further, the efficiency of the air-conditioning system is in the midst of being improved through modifications to the cooling tower system. In an effort to further conserve water all toilet faucets now have water-saving thimbles that reduce consumption by up to 55 percent. Overall, we have saved 800,000 kilowatt hours of energy through the adoption of energy-efficient practices and reduced operating costs by a further 24 percent in the past year alone.

Waste recycling has been progressively introduced across the entire centre with the introduction of bins for the disposal of paper, plastics and aluminium respectively. Over the last six months, an estimated 10 tonnes of waste was sent for recycling and we envision the quantity increasing as the public and mall tenants embrace more environmentally-friendly practices. We have also cut maintenance costs by 12 percent by using paper towels made of recycled paper pulp in our restrooms and are introducing chemical-free cleaning agents to our daily maintenance programmes around the centre.





The Outdoor Theatre was one of the larger platforms that showcased local arts from very early on. I've played on the old stage a few times and will be performing at Baybeats 2008. I'm definitely looking forward to the three days celebrating the best in local musicians. I can't wait.

Dennant Mak,
drummer of local rock band
Midnight Marvel
Straits Times Life!
7 August 2008.

Last August the operations team also oversaw the re-development of our Outdoor Theatre which re-opened just in time to celebrate Singapore's 43rd birthday. Torn down in 2007 to make room for a bigger audience, the Outdoor Theatre now boasts better technical facilities and a new stage two-and-a-half times the size of the original one. Genres like dance and theatre can now be staged for the enjoyment of over 1,000 people, double the previous capacity. True to its original function of being a platform for local talents, free weekend concerts featuring local musicians were held every weekend in August, leading up to the alternative music festival *Baybeats*.

CREATIVE USE OF SPACE

While being within the *Formula 1™* race park was exciting for the centre, it also led to a drop in visitors during the period as many perceived the area to be inaccessible. As the Marina Bay area grows increasingly lively with more events taking place such as marathons and runs, frequent road closures and diversions have led some to stay away, leading to a fall in visitor traffic and a drop in the centre's car park revenue. New revenue streams have helped to make up for this as we devise more creative use of our spaces. Our Basement Two car park welcomed a new tenant in September last year, car grooming company – Groomwerkz. The company provides car grooming services from 8am to 5pm daily, closing in time for patrons to use the car park during the peak performance hours at the centre. Their services so far have been well received.

THE MALL EXPERIENCE

The Esplanade Mall went through a period of transformation in the last 12 months. New tenants were brought in while long-time tenants like Mrs Fields and Harry's Bar went through renovations.

One of the new arrivals was Actually ARC, a concept boutique that pays homage to Asian design and offers new and exciting labels from Asia such as Korea's Suh Sangyoung and Eloq, Japanese fashion label Gene Par Yukio Mishiba, and Shanghai fashion label INSH. New food and beverage (F&B) concepts include casual diner Barossa, a gastro-bar inspired by all things Australian, and the chic and trendy 7atenine, a Latin Asian tapas restaurant and bar.

All these reflect an increasing demand for unique retail and dining experiences which Esplanade will serve to meet by constantly keeping the visitor experience fresh for our patrons.

The new F&B outlets and the redeveloped Outdoor Theatre have definitely given the forecourt a fresh vibe. My friends and I spent the evening at 7atenine recently and we were impressed by the liveliness of the surroundings... It felt wonderful to just soak in the atmosphere and take in the sounds.

Ms Clairin Loh, patron
30 March 2009



ESPLANADE PRESENTS

A GREAT PLACE
TO WORK

HUMAN
RESOURCES
PEOPLE-FOCUSED

DEVELOPING OUR
TALENT

INSPIRING
THE NEXT
GENERATION


esplanade
Theatres on the Bay

Another Esplanade Presents Programme

ESPLANADE PRESENTS

at the
Concourse
Now 7 days a week

With free performances now happening all round at the Esplanade Concourse, come us at our intimate space for an evening of enjoyable music – every day!

at the concourse was established in 2001 to present up-and-coming local artists and a variety of music forms, ranging from ethnic melodies to acoustic pop-rock tunes.

SHOWTIMES

Mon – Fri: 7.15 & 8.15pm

Sat & Sun: 5.15, 6.15 & 7.15pm

LOOK OUT for these themes in the upcoming shows:

April: STRINGS IN HARMONY, featuring stringed instruments used in Western and Indian classical, Malay, Japanese and Chinese music.

May: LOCAL MOTION, featuring Singaporean singer-songwriters and their unique compositions

June: REEL TUNES, featuring soundtracks and scores from movie blockbusters, foreign films and animation

For performance opportunities and enquiries, please contact: info@esplanade.com
Visit www.esplanade.com for updates on our programmes.


esplanade
Theatres on the Bay
Singapore

Another Esplanade Presents Programme

Human Resources

What an organisation achieves is only possible through the commitment of each individual whose efforts help it succeed. At Esplanade, everyone plays an instrumental role in making the centre run smoothly, efficiently and with a personal touch. We have always recognised that people are our prized asset and remain gratified that up to 30 percent of our staff have remained with us since Esplanade first opened its doors in 2002. As we move on to become an industry developer, to nurture more talent for the sector, we know we cannot do without these same highly motivated and committed individuals.

The last financial year proved to be a very challenging one, as human resource departments in organisations across industries faced the unenviable task of reducing headcount in the wake of the financial crisis. That was however, not an option for us. Despite the economic slump, our arts programme numbers have not fallen and will likely increase in the new financial year. As people look for sources of comfort in difficult times, the arts remains a means of touching lives and lifting spirits, it is especially in these times that we must do more. Stiff competition in the arts industry for skilled technical expertise and experienced arts programmers and managers means that talented people in these fields are highly sought after both locally and overseas. With the advent of the two Integrated Resorts, which are scheduled for completion shortly, the number of options available to this group of professionals is set to widen. Retaining talent who possess strategic foresight, who can create and run quality programmes and remain committed to our vision of making Esplanade a place for everyone, remains high on our agenda.

INVESTING IN OUR TALENTS

Having operated on a lean and efficient team all these years, we focused on managing our non-wage costs when the financial crisis hit home. We remained a value-added employer by continuously strengthening our staff capabilities through training and keeping staff morale up by providing a conducive work environment for our team.



A CONDUCTIVE WORK ENVIRONMENT

Much effort was devoted to developing good safety and health practices at our place of work to ensure staff stay safe at the workplace. The health and safety committee members attended a three-day Workplace Safety and Health (WSH) Committee Training course conducted by officers from the Singapore Institute of Safety. Several attended a risk management course to acquire knowledge and skills to conduct risk assessment and develop appropriate control initiatives for better workplace safety and health. In compliance with the Workplace Safety and Health Act, 25 staff from the Staging, Engineering Services and Building Management Services teams, whose daily work involve construction or maintenance at great heights, completed a metal scaffolding erection course. A thorough review of relevant work practices and health safety policies and procedures is also being carried out so that more effective policies that protect staff can be established. This review is expected to be fully completed by next year.

As a family friendly employer, last year was a bumper one for the centre! Eight of our staff were on maternity leave, that is four percent of our headcount. The mothers were given a choice of whether to take their 16 weeks of maternity leave en bloc or break it up into smaller blocks of time. All supervisors are encouraged to work out a flexible work schedule to provide their staff with a supportive work environment that is pro-family in nature. A room has also been informally set aside for breastfeeding mothers. We continue to give all parents seven days of child care leave for children below 12 years old. This has been in place since 2002 and surpasses the current legislated six days required.



HUMAN RESOURCES

Full-Time Permanent Staff	189
Contract Staff	25
Trainees (42 Locals and 2 Foreigners)	44
Avg. no. of Training Hours per Full-Time Staff	41

Overall, the entire experience has been most enriching and eye-opening. It was wonderful to have been directly involved in the Moonfest workshops and activities, with everyone on the programming team giving me insightful glimpses of what they do. I especially love and am very touched by the fact that the staff refer to me as a "friend" or "colleague" and not just an intern! I am extremely grateful for this opportunity to see and experience such a friendly and energising environment, and I have been deeply moved by the efforts to "entertain, engage, educate and inspire". Thank you so much for having me on board.

Jasmine Chin, Intern (Oxford University - Music)
with Programming Department
from August 2008 - September 2008

TALENT DEVELOPMENT

We have been fortunate to have received a consistent flow of unsolicited applications for available positions in Esplanade, whether for full-time or casual positions such as front-of-house ushers or freelance technical positions, since we first began operations. The desire to learn about working in the arts through arts internships has also remained strong with many requests for internship placements coming in throughout the year. Many of these requests come about by word-of-mouth as previous interns share with others about their time here and candidates desiring a professional career in the arts are drawn to our organisation's clear commitment to our vision and mission. The candidates for many of our specialised positions in Programming and Production Services come from this unsolicited pool of applicants. In fact, the centre rarely advertises to fill its positions. All resumes we receive are carefully scrutinised to ensure that the best candidate with the right skill sets and fit for the job is found. Resumes that are deemed to have potential are filed for future reference should a hiring opportunity arise later.

In order to provide our patrons with the best Esplanade experience possible, customer service has always been of high priority. Last year, 300 ushers attended two new modules in their annual refresher programme. The first was a course on service values at work that reinforced the need to continuously provide good service in challenging situations. The second was a basic first-aid awareness course to equip our ushers with the confidence and techniques to administer first-aid during emergencies involving patrons.



In the area of management, we continued to bring on board management trainees for the Programming and Production Services departments. Our aim is for these staff members to pick up their specialised skills on the job so that they may be proficient programmers and production co-ordinators within the two-year management training programme.

The highly unique aspect of the arts industry, with its niche skill sets, means that talent cannot be hired overnight. We have to grow and develop our own talent pool, especially in the area of trained technical expertise, as they are not always readily available when required. As we do that, we move beyond being just a value-added employer to nurturing the next generation of production, technical and programming talent not just for Esplanade, but the industry.

TECHNICAL TRAINING FOR THE INDUSTRY

Last year, we focused on further developing our technical theatre training curriculum. We engaged consultants from the United Kingdom and Australia who worked closely with our production services team to assist them in setting up the framework, creating the curriculum and laying the ground work for a range of training programmes in areas such as working at height, elevated work platform construction, and manual handling. They also conducted training sessions for our full-time staff so that they, in turn, can train future students. This framework culminated in the Technical Theatre Training Programme (TTTP), a 12-month sponsored training programme that provides entry-level training in Technical Theatre which rolled out in May 2009.



This programme allows new entrants to the arts industry to acquire the relevant competencies for technical theatre. Trainees will learn and go through assessment on the various technical aspects of theatrical production, including scenery constructing and rigging, lighting hanging and focusing, sound recording and mixing, and production organising or coordinating. Trainees are given a monthly allowance and are awarded a Level 2 Certificate in Technical Theatre upon successful completion of the training and assessment. They are also required to serve a bond with Esplanade upon completion of the training.

In addition to creating new curriculum, we were also appointed by Singapore's Workforce Development Agency (WDA) as a Continuing Education Training (CET) Provider for technical theatre training under the Creative Industries Workforce Skills Qualifications (WSQ) framework. The TTTP has been approved by WDA under this framework.

We continued our Technical Theatre Foundation Courses for our staff and industry members which are aimed at equipping individuals with a comprehensive understanding and practical knowledge of what goes on backstage in theatre productions. This programme covers different aspects of technical theatre through the following modules: introduction to technical theatre, fundamentals of stage management, fundamentals of performance sound and fundamentals of stage lighting. A total of 72 participants went through these modules last year, which were made more affordable with funding obtained under WDA's Skills Programme for Upgrading and Resilience (SPUR).

The Esplanade Board also approved the expansion of our technical theatre management team to include three assistant technical managers, each specialising in staging, lighting and sound, respectively. These managers assist our existing team in overseeing the 2,500 performances staged at Esplanade each year. This allows the current team to focus on building the technical training curriculum, which focuses heavily on developing competencies and practical experience through training. A resource unit, headed by a senior human resource manager, was also set up within the Human Resources department to assist the Production Services team in managing training in this area. With a continuous training system in place, not only are we confident of having the necessary skilled technical expertise to run quality performances, we can also hire out our technical services to external arts groups using our venues for their performances.

To strengthen the technical theatre team, we implemented a multi-tiered structure to differentiate the levels of responsibilities and types of skills among the team members. This structure ensured that the remuneration is commensurate with the competencies and responsibilities of our full-time technical crew, who are also held more accountable to their area of speciality

The most heartwarming experience during my stay here would be seeing how everyone is working towards the goal of being the arts centre for the people together. Through this, I was able to see that the Esplanade staff share a common vision and that drives and motivates the programming team and everyone else. The openness and enthusiasm of the programming team to teach and share their insights with me has enabled me to learn a lot during this two-and-a-half month internship.

*Jonathan Wong, Student intern
(Cecille - BA (Hons), Arts Management)
with the Programming Department
from November 2008 - February 2009*

and scope of responsibility. The team will go through various Train-The-Trainer programmes, after which they will start training subsequent batches of trainees.

INSPIRING STUDENTS

Working with schools also helped us spot talent early. Last year, we embarked on a programme with Ngee Ann Polytechnic's Diploma in Audio Visual Technology course students, hosting two batches of freshmen on a one-month familiarisation programme at Esplanade. In the later half of 2009, we will have the first batch of their third-year students doing a six-month industrial attachment with us. This will be an annual programme whose objective is to interest the students in the technical theatre profession while making them aware of the availability of such jobs in the industry.

We also continued accepting student interns who are passionate about wanting to learn more about the arts. We hosted over 40 interns last year, a 26 percent increase from the year before. Besides students, we also hosted two working professionals on internships. One was a senior academic staff from the School of Technology for the Arts at Republic Polytechnic who was attached to the Operations team for about a month. The attachment allowed him to share real life industry situations with his students in the various operational areas. The other was a teacher who is head of the music, arts and craft department at Chongzhen Primary School. She spent about two months in Programming which enabled her to witness the arts in practice and allowed her to take these experiences back to share with her students, making the arts real in their lives.

With these plans in place to develop talent not just for the centre but the industry, we look forward to being better able to play our role as an enabler for technical skills and competency building even as we continue to ensure that we bring the arts to everyone and allow for the best Esplanade experience possible.





The Next Phase

REASSESSING TO MOVE AHEAD

When Esplanade first started operating in 2002, our mission was to have Esplanade grow to become a world-class arts centre for everyone, presenting high quality arts programmes that would entertain, engage, educate and inspire.

We have worked with this goal in mind, laid a firm foundation of a regular annual programming calendar for audiences, engaged with and grown our base of community members, improved on areas in production and operations, helped contribute to the development of the local arts scene and matured in both strategic thought and practice, as has been outlined in the individual departments' reviews and the strategic thrusts articulated.



Yet, there is more to our vision than the above; there is more that we have to do. We have been a provider of the arts thus far. But as the nation's only large-scale performing arts centre, we are probably the best equipped in the local arts industry to serve the community even further through the arts in a more comprehensive and cohesive way.

So, now, it is time for us to press ahead even harder moving into the next stage of our development.

WHAT COMES NEXT

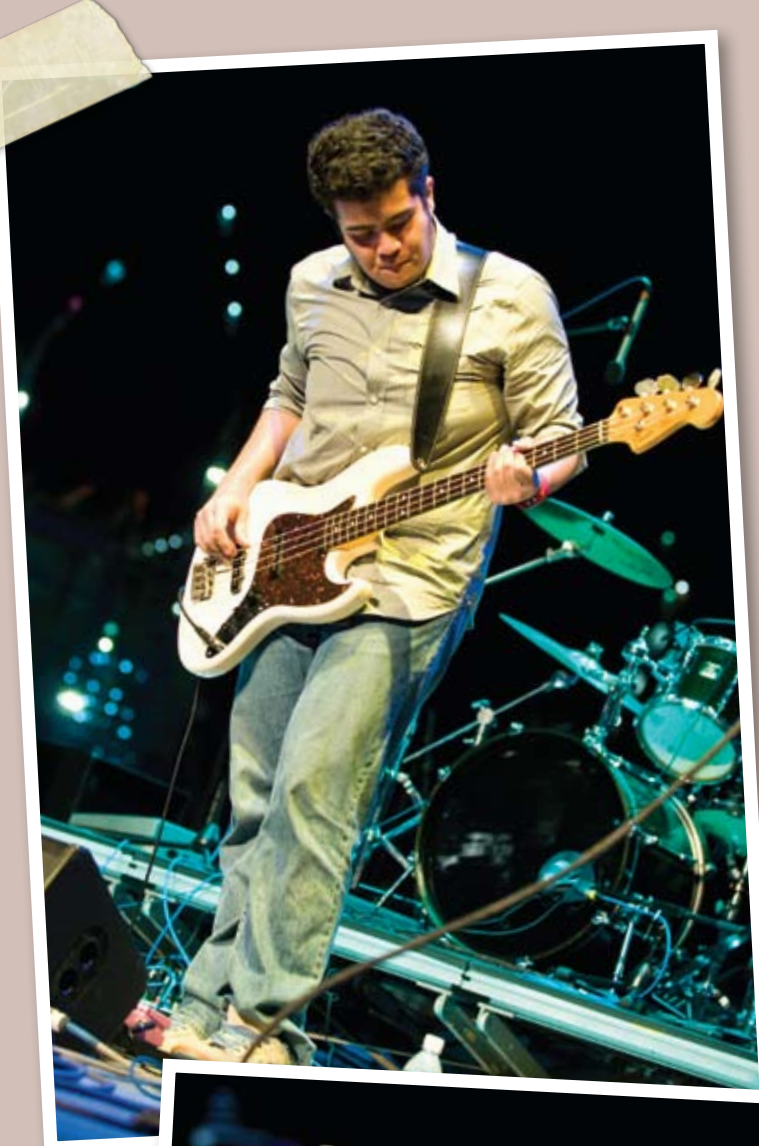
Having laid solid strategic and operational foundations, we are resolved to serving the community and industry in an even broader way – expanding our role and embracing greater responsibility as an enabler of the arts and contributor to social growth. We will work towards doing even better for our audiences, our artists and the industry by delving deeper into issues of relevance, context and authenticity in our programming direction, and work at contributing much more to the growth and sustainability of the arts ecosystem in Singapore.



In the years ahead we will increase our activities and building capabilities to ensure that we carry on contributing to inspiring audiences, providing opportunities for artists to grow, building capabilities in our staff, and contributing to the development of the local arts industry. We will focus on bringing about positive growth while more effectively getting to the heart of the matter in everything we do, that is, enabling more meaningful and fulfilling engagement with audiences, artists, staff and arts professionals.

Currently, we are putting in place new initiatives that will help us achieve the above in a more thoughtful and enduring way.





For audiences and artists, our Programming team has begun expanding its focus. Besides developing breadth – creating as wide-ranging a calendar of arts programmes as possible annually – for our audiences, the Programming team is also exploring the creation of further depth in both programming direction and programme content. Going beyond the mere provision of programmes, we are increasing our involvement in the creation of content for programmes as well as increasing the sophistication of what we present.

In particular, we are intensifying our focus on artists from Singapore and the region, creating more platforms for them to both profile their works and develop new ones. By doing so, we hope to enable more Singaporeans to experience the diverse voices, colours, sounds and perspectives of our home and the many rich, vibrant cultures and communities around us. While not quite culturally bereft, Singapore – as a very young, urban and largely western-oriented nation in the midst of ancient, cultural giants – is still taking infant steps in its development





of identity, culture and the arts. We would like to contribute to our development by showcasing more Asian stories, voices and perspectives through the arts, exploring issues of cultural identity and aesthetic vocabulary relevant to Singaporeans today.

We will look into creating more opportunities for artists from different fields, countries and levels of experience to interact. Over the next few years, we hope to organise more master classes for arts practitioners and enable more collaborative work between artists to take place at the centre. Hopefully, this will engender more learning and creative possibilities for artists.

We will also increase our involvement with youth. Currently, children, adolescents, teenagers and young adults are involved in the centre's arts programmes through various age-focused arts programmes and workshops, internship programmes and youth-oriented arts education programmes. We would like to increase young people's involvement with the arts by stepping up existing programmes and creating new ones to encourage increased and sustained participation by more and, hopefully, to inspire young minds and hearts and enrich their journey of self-discovery and social growth through art.

With the aim of enabling more people from all walks of life to enjoy the arts, we have also begun significantly increasing our community engagement activities (which grew by 80 percent this past year as compared to the previous year), and will continue to organise more specially-developed and sustained activities and programmes for community group members and beneficiaries of voluntary welfare organisations from elderly nursing homes to the Singapore Boys' and Girls' Homes. By doing this, we hope to contribute positively to their emotional and psychological well-being, for art may have the ability to soften, strengthen and heal what words, medicine and directives alone cannot.



We will continue to contribute to industry development by investing in our staff and creating new programmes to help raise the professional standards within the technical theatre industry. Besides the recently launched Technical Theatre Training Programme, we look forward to developing even more courses to meet the industry's needs. We hope these initiatives will contribute to the development of production professionals in the local arts scene and help them discover even more opportunities for growth and work both here and abroad.

In the years ahead, we hope to stir a broader range of audiences, work with more artists with diverse perspectives, present more works of honesty and depth, explore and showcase many more voices, forms and perspectives from Asia, and contribute further to both the arts industry and society.

For the arts can engender positive growth in individuals, communities and nations in gentle yet potent ways many other disciplines cannot. It is the fuel that kindles imagination, sparks possibilities and illuminates life. The arts are beyond important, they are essential. We invite you to join us on our journey.

Benson Puah Tuan Soon
Chief Executive Officer

Esplanade at a Glance

The Balanced Scorecard was designed to measure whether TECL was achieving our artistic and social objectives beyond the pure financial numbers. There are four perspectives that taken together would provide a holistic view of our performance.

The National Perspective

The first aspect is perhaps the most important and overarching reason for Esplanade's existence – its contribution to the social and national good. The objectives here are twofold. The first is Esplanade's contribution to enhancing the sense of community and belonging in Singapore and the second is its contribution to the vibrancy of Singapore as an international arts city.

Since the opening of Esplanade in October 2002, it has gradually but firmly established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a calendar of festivals and activities throughout the year. Esplanade's programmes encourage audiences to go beyond popular works to a deeper appreciation of the arts. The community is engaged through the festivals that are timed with major ethnic celebrations.

	FY08/09
a) No. of Activities	
– Ticketed	876
– Non-Ticketed	1,609
Total No. of Activities – Ticketed & Non-Ticketed	2,485
b) Attendance	
– Ticketed	482,722
– Non-Ticketed	1,273,749
Total Attendance – Ticketed & Non-Ticketed	1,756,471
c) Outreach	
– No. of Activities	506
– No. of Participants	16,269
d) Visitorship	7,174,846

The number of activities and attendance is a total of all events at the centre, consisting of both *Esplanade Presents* and hirer shows. The non-ticketed activities and attendance are largely *Esplanade Presents* programmes. Through our free performances, we have made the arts accessible to all and lived up to our mission of being a centre for everyone.

Leveraging on the diverse range of programmes that Esplanade presents, the Corporate Communications & Public Affairs Department organises activities and initiatives that engage youths, students, educators, community organisations as well as disadvantaged groups. The core objective of our efforts is to build an affinity for Esplanade and the arts among the different community segments through activities organised around our arts programmes. Through regular engagement with these community groups, we hope to increase their appreciation of the arts, strengthen racial harmony and community ties.

While visitorship has reached a steady state of over 7 million, the numbers in FY08/09 have also been adversely impacted by the increasing number of events around Marina Bay, the resulting road closures and the disruption from their setup and teardown activities.

The Industry Perspective

The second aspect relates to Esplanade's contribution to the development of the arts industry as a whole. As one of the leading arts institutions in Singapore, Esplanade has an important role to play in this area. In its work with artists and sharing of experience and expertise, Esplanade is contributing to the growth and revitalisation of the nation's arts industry.

Esplanade at a Glance

	FY08/09
a) No. of New Hirers	63
b) No. of New Sponsors	14
c) Job Opportunities for	
– Artists/Crew	32,035
– Casual Staff ¹	43,854
d) No. of Courses Conducted	5
– No. of Participants	72
e) No. of Collaboration Performances	220
f) No. of New Works Presented	26

Corporate sponsorship is an area which Esplanade has cultivated over the years by working with like-minded sponsors who share our vision of bringing the arts closer to the community. In cultivating sponsors, we do not approach existing arts sponsors but instead, we reach out to organisations who are new to arts sponsorship. Despite the financial crisis, we still managed to cultivate 14 new sponsors during the year.

Esplanade has grown the industry by providing an increasing number of job opportunities for artists, crew and our casual staff. Esplanade has trained a pool of casuals, mainly for front-of-house operations and production. This pool of staff go through a rigorous training process before they are certified, after which they are still required to attend refresher courses each year to retain their certification. Not only do these casuals work for Esplanade but also for other venues, raising the level of proficiency and professionalism in the sector. A total of 43,854 job opportunities were created for our certified casual pool of 689 staff during the year. In addition, technical training courses are organised for those who are interested in working within the arts industry.

Artists are also developed through collaboration works with Esplanade and international groups. Besides sharing the financial risk, Esplanade also shares its expertise especially in the areas of programming, marketing and production. We will continue to work with our local artists to improve the quality of productions and grow collaborations that help spur the industry. Across our programmes, from non-ticketed to ticketed, we will find ways to nurture existing talents to raise their performance standards and build audiences for them.

As the international environment changes rapidly, Asia will play an increasingly important role in many areas, including the arts. We will invest in works that are of Asian significance to reflect the contributions of the region. We will put in more resources to shape new works and invite Asian artists for residences at Esplanade. We will grow the body of Asian work by commissioning work or co-productions with local/regional companies, increasing current levels while maintaining quality. Positioning ourselves as a centre that nurtures and promotes new works, we will also be able to capitalize on our existing networks with international arts centres to create co-productions, thereby positioning Singapore as a contributor to world culture.

The Customer Perspective

Delivering the Esplanade Experience remains at the heart of the centre's service ethos and we constantly strive to improve our services and processes in order to meet and even go beyond their expectations. The customer perspective aims to quantify the satisfaction of our customers who are divided into three main groups – patrons/audience, artists who perform here and hirers who rent our venues. However, our patrons have indicated their fatigue due to our frequent surveys and we have decided to take a break from the survey for FY08/09.

¹ A total of 43,854 job opportunities were created for our certified casual pool of 689 staff during the year

Esplanade at a Glance

	FY08/09
a) Interruptions to Performance	2
b) Customer Satisfaction Ratings	
i) Patrons	
– Ushers & Box Office Officers (Overall Average) ²	–
ii) Artists (Overall Average) ³	–
iii) Hirers (Overall Average) ⁴	–

There were two interruptions to a performance in FY08/09 due to software failure. Appropriate action has been taken to avoid similar incidents. In both these cases, the performance continued after the interruption.

The Organisational Perspective

These indicators track the performance of Esplanade as a company and measure general aspects of the company's operations, including financial outcomes, cost recovery and other ratios that relate to more specific aspects of its operation and provide an overview of the operational efficiency of the organisation.

	FY08/09
a) Key Financial Indicators	
– Income	\$24,995,163
– Expenditure	\$63,953,426
– Cost Recovery Rate	51.2%
b) Corporate Support	
– Sponsorship	\$3,807,696
– Number of Sponsors	47
c) Productivity	
– Event to staff ratio	13
– Income to staff ratio	\$132,250
d) Staff Development	
– Training (% of Annual Basic Salaries)	3.0%
– Staff Turnover (Monthly Average)	1.3%
(National Average)	2.0%

Despite the financial crisis, income closed at \$25.0m, which is the second highest income ever achieved. Expenditure reached \$64.0m, an increase of \$2.2m over last year, of which \$1.1m was due to the increase in rental expense. While we continue to control expenditure, it is inevitable for cost to increase with inflation, an aging centre and a tight labour market with competition from the Integrated Resorts and regional job opportunities.

As we transit from the foundational phase into the next phase of growth, we seek to deepen engagement with audiences and artists while building on the growth momentum. Audiences can expect to see a wider range of programmes and festivals, in particular Asian works, which will bring greater vibrancy to the local arts scene. Programmes to develop the young will be intensified while local industry support will be strengthened through more collaboration efforts and the development of new works. These development initiatives will involve a different level of investment and therefore affect Cost Recovery Rates.

Even in the midst of the difficult operating environment in FY08/09, we managed to have 47 sponsors, close to the peak of 48 last year, not withstanding that many of our corporate box sponsors were financial institutions who were badly affected by the financial crisis and did not renew their contracts. In fact, we managed to retain 70% of our sponsors from last year, the highest retention rate since our opening.

In terms of productivity, event to staff ratio is the highest ever but income to staff ratio was affected by the lower income as the headcount in FY08/09 was largely maintained over last year. Our staff turnover has also consistently been below the national average regardless of the buoyancy of the job market.

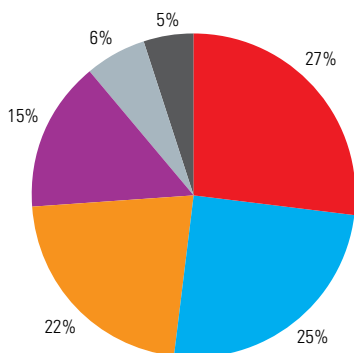
² Rated on friendliness, helpfulness, grooming, competence and ease of ticket purchase

³ Rated on production management and technical support, in areas such as professionalism and understanding of event requirements; as well as artist management, in areas such as management of logistics for the artist, helpfulness and competency of the artist liaison officer and the comfort level of accommodation etc; lastly, the likelihood of recommendation

⁴ Rated Venue & Events officers in areas such as promptness in response, friendliness, helpfulness, communication skills etc; as well as production management and technical support on professionalism, responsiveness, technical competence etc; lastly, the likelihood of recommendation

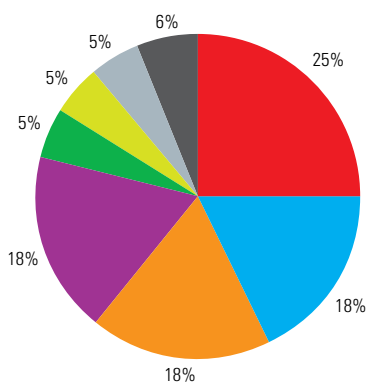
Financial Highlights

	FY08/09 \$'000	FY07/08 \$'000
TOTAL INCOME	24,995	27,248
TOTAL OPERATING EXPENDITURE	(63,953)	(61,706)
DEFICIT BEFORE GRANTS	(38,958)	(34,458)
SHARE OF PROFIT OF ASSOCIATED COMPANY	580	421
RESULTS AFTER SHARE OF PROFIT OF ASSOCIATED COMPANY	(38,378)	(34,037)
GRANTS FOR THE YEAR	28,587	27,066
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	11,813	10,735
RESULTS FOR THE YEAR	2,022	3,764
COST RECOVERY RATE	51%	57%
CAPITAL EXPENDITURE	2,266	4,023
TOTAL ASSETS	55,582	55,749



INCOME for the financial year ended 31 March 2009

	FY08/09 \$'000	%	FY07/08 \$'000	%
Venue hire and event services	6,837	27	7,734	28
Mall and other rentals	6,228	25	5,956	22
Ticketing	5,481	22	5,650	21
Sponsorships, donations and specific funds	3,808	15	4,912	18
Car parking	1,410	6	1,648	6
Other Income	1,231	5	1,348	5
Total	24,995	100	27,248	100



EXPENDITURE for the financial year ended 31 March 2009

	FY08/09 \$'000	%	FY07/08 \$'000	%
Employee compensation	16,114	25	14,763	24
Property maintenance and utilities	11,277	18	11,201	18
Rental of property	11,813	18	10,735	17
Programming	11,759	18	12,001	19
Marketing and Communications	3,306	5	4,165	7
Depreciation and amortisation	3,291	5	2,879	5
Presentation services and relations	2,843	5	2,776	5
Others	3,550	6	3,186	5
Total	63,953	100	61,706	100

Operating & Financial Review

Operating Review

In FY08/09, Esplanade faced many external factors beyond our control. We maintained the delicate balance between fulfilling our national and social objectives of developing the arts and the community and achieving a credible financial performance concurrently, despite the rapid deterioration of the economic environment in the second half of our financial year.

We were able to weather the storm, having built strong business fundamentals over the years. Like any profit driven enterprise, Esplanade is keenly aware that there is no room for complacency in any part of our business. While we strive to achieve our objectives, revenue maximisation, cost control, operational efficiency and effectiveness remain foremost. Our efforts in establishing a calendar of events and laying the groundwork for the development of the arts in Singapore over the last six years have put us in good stead as audiences are familiar with our programmes and have come to identify Esplanade as a venue for quality performances.

As we transited from a peak in FY07/08 to a challenging FY08/09, Esplanade responded promptly and creatively to the changing climate. New revenue streams were developed, for example, by carving out unconventional spaces for lease. We now have a car grooming workshop in our basement car park and a mobile bar operating on our roof terrace. We also moderated ticket prices for our *Mosaic Music Festival* to keep the performances accessible. At the same time, we uplifted spirits as we increased the level of non-ticketed activity without increasing cost during *Mosaic* to reach out to more audiences who responded positively with a 46% increase in attendance. After careful consideration, bearing in mind public sentiments, we decided to cancel a large scale high cost and high profile event even though it was budgeted. This was in view of the financial crisis, where the usual sponsorship from financial institutions would not be forthcoming. It would also not have been appropriate to price tickets at the prices necessary for such a high profile event.

Despite the adverse economic outlook, Esplanade's income decreased by only 8% or \$2.3m over last year while expenditure (excluding rental of property) increased by 2% or \$1.2m. Although our Cost Recovery Rate (CRR) dropped to 51.2%, it was still within the 50% envisaged for the long term.

Sponsorship income accounted for the largest decline in income of 22% or \$1.1m from the previous year. This was mainly due to the decrease in sponsorship from our corporate patrons, many of whom are financial institutions and were affected by the downturn. Venue hire income decreased by 12% or \$0.9m mainly due to a bumper year in FY07/08 where there were a large number of musicals and major productions which increased our variable income. We also lost a major musical in FY08/09 due to *Formula 1™* dates that clashed with the tour of the musical.

With Esplanade being in the *Formula 1™* race park, visitors avoided coming to the area due to the road closures and perceived inconveniences during the set up and tear down days, before and after race days. The increasing number of activities in the popular Marina Bay area has also resulted in more frequent road closures and diversions. Aside from affecting our visitorship numbers, our car park income also declined 14% or \$0.2m compared to the previous year.

As we intensified our efforts to develop the arts and build audiences, we stepped up programming activities by 10% from 459 ticketed events to 503 this year while our free activities also grew 3% to 1,561 events. These were achieved with a 2% reduction in programming cost.

Excluding rental of property, expenditure increased \$1.2m or 2% over FY07/08. This was mainly due to HR cost as we continued to invest in training to increase the capability of the technical team since we do not have a ready pool of recruits and the Integrated Resorts are also recruiting from the same pool of staff. Besides this investment, part of the increase also goes towards annual service increments and promotions.

Property maintenance and utilities costs were well controlled despite the ageing centre. The consumption of electricity in kwh declined from last year due to energy saving measures implemented. The 2% or \$0.2m increase in cost was due to increased electricity tariff rates. This has since been controlled as we renewed our energy contract with a new vendor. Over the past six years, we have continually implemented energy saving measures so that our current consumption has reduced by 30% from our first full year of operations in FY03/04 despite the increase in activity levels by 67% from FY03/04 to 2,485 in FY08/09.

FY08/09 closed with a deficit before grant of \$39.0m compared to \$34.5m last year. Out of the increase of \$4.5m, \$1.1m was due to the increase in rental of property. Our associate company SISTIC continued to be profitable, contributing \$0.6m to our results, bringing our deficit to \$38.4m which was funded via a grant of \$28.6m and government subvention of \$11.8m, resulting in a balance of \$2.0m. Government grants continue to be awarded under stricter conditions and increasing emphasis on Esplanade's earned income.

Operating & Financial Review

Financial Review

Esplanade's reserve policy is to maintain an amount equivalent to half its annual operating expenditure. Our accumulated funds to date stand at \$30.0m, still less than half of our annual operating expenditure of \$64.0m for FY08/09. As Esplanade's programming activities require commitments to be made in advance and the business operates largely on a cash basis, it is prudent to maintain a certain level of reserves to respond to any contingencies or business interruptions. This reserve will also enable special projects to be undertaken as these would be over and above the normal funding levels. These projects will be approved by Esplanade's Board of Directors.

Esplanade's investment policy allows surplus cash to be placed in fixed deposits with established financial institutions only, although interest rates have dropped, the risks are low. Esplanade has not invested in any financial instruments.

As part of our belt tightening, we also reduced additions to capital expenditure from \$4.0m in FY07/08 to \$2.3m in FY08/09. We extended the useful life of our assets through regular maintenance and by looking for cost effective alternatives without compromising the efficiency of our operations.

With MICA's financial support, the re-developed Outdoor Theatre opened in August 2008, in time for the National Day celebrations. The venue can now accommodate the large crowds that regularly attend our free performances and its larger canopy is also able to provide better rain cover.

RAP 6 is a Recommended Accounting Practice approved by the ICPAS for charities whose financial year begins on or after 1 January 2006. RAP 6 sets out recommendations on the way in which a charity should account for and report on the resources entrusted to it and the activities that it undertakes. As Esplanade is a company limited by guarantee, it operates very much like a company with the objective of being a performing arts centre for everyone. Esplanade also does not engage in any fund raising activities from the general public. Esplanade has reviewed RAP 6 and the financial statements have complied with RAP 6 where applicable.

Going Forward

Since Esplanade opened its doors in 2002, it has established itself as a major arts venue. Annually, more than a quarter of all arts performances in Singapore are held at Esplanade, accounting for over a third of total ticketed performing arts attendances.

The second stage of Esplanade's development will focus on deepening relationships and strengthening Singapore's profile through a long-term view of investing in artist and audience development.

However, in the midst of our development, we are also faced with unprecedented challenges. As the financial crisis evolves, Esplanade has braced itself for a long, tough road ahead. The momentum of growth built over the last six years must continue and we will continue to nurture the arts industry. Our programming expenditure will be carefully considered to ensure that all performances are in keeping with our objectives. On the expenditure side, we have left no stone unturned in our efforts to trim costs but there is a limit to further cuts that we can make without affecting the operations of the centre. On the manpower front, we will be prudent with labour cost even as the upcoming Integrated Resorts compete with us for specialised talent.

Despite the tough times, but also because of the tough times, people still need their spirits raised and some temporary escape. We will continue to provide that outlet for release, stay the course, work towards our long term objectives, and ensure that the show goes on.

Directors' Report For the financial year ended 31 March 2009

The Directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2009.

Directors

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

Theresa Foo-Yo Mie Yoen (Chairman)
Benson Puah Tuan Soon (Chief Executive Officer)
Peter Chay Fook Yuen
Steven Chong Horng Siong
Patrick Daniel
Haslinda bte Zamani
Rupert Graham Keeley
Lee Suan Hiang
Lee Tzu Yang
Lim Neo Chian
Lock Wai Han
Irene Ng Phek Hoong
Saw Phaik Hwa
Mildred Tan-Sim Beng Mei

Arrangements to enable directors to acquire debentures

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

Directors' interests in debentures

According to the register of directors' shareholdings, 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 the financial year.

Dividends

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

Directors' contractual 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.

Independent auditor

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

On behalf of the Directors



THERESA FOO-YO MIE YOEN
Chairman



BENSON PUAH TUAN SOON
Director

21 July 2009

Statement by Directors For the financial year ended 31 March 2009

In the opinion of the Directors,

- (a) the financial statements as set out on pages 75 to 94 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2009 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



THERESA FOO-YO MIE YOEN
Chairman



BENSON PUAH TUAN SOON
Director

21 July 2009

Independent Auditor's Report To the members of The Esplanade Co Ltd

We have audited the financial statements of The Esplanade Co Ltd set out on pages 75 to 94, which comprise the balance sheet as at 31 March 2009, the income and expenditure statement, statement of changes in accumulated funds and cash flow statement for the year then ended, and a summary of significant accounting policies and other explanatory notes.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the provisions of the Singapore Companies Act (Cap. 50) (the "Act") and Singapore Financial Reporting Standards. This responsibility includes:

- (a) devising and maintaining a system of internal accounting control sufficient to provide a reasonable assurance that assets are safeguarded against loss from unauthorised use or disposition; and transactions are properly authorised and that they are recorded as necessary to permit the preparation of true and fair profit and loss accounts and balance sheets and to maintain accountability of assets;
- (b) selecting and applying appropriate accounting policies; and
- (c) making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Singapore Standards on Auditing. Those Standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance as to whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion,

- (a) the financial statements of the Company are properly drawn up in accordance with the provisions of the Act and Singapore Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Company as at 31 March 2009, and the results, changes in accumulated funds and cash flows of the Company 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.



PricewaterhouseCoopers LLP
Public Accountants and Certified Public Accountants

Singapore, 21 July 2009

Income and Expenditure Statement

For the financial year ended 31 March 2009

	Note	2009 \$	2008 \$
Income	3	24,995,163	27,248,491
Expenditure	5	(63,953,426)	(61,706,363)
Deficit before grants		(38,958,263)	(34,457,872)
Share of profits of associated company	17	579,945	421,050
Results after share of profits of associated company		(38,378,318)	(34,036,822)
Release of grants			
– Operating grant	14	25,317,845	24,087,434
– Deferred capital grant	22	3,269,720	2,977,932
		28,587,565	27,065,366
Government subvention – rental of property	8	11,812,800	10,735,200
Results for the year transferred to Accumulated Funds		2,022,047	3,763,744
Retained in:			
The Company		1,442,102	3,342,694
The Associated Company		579,945	421,050
		2,022,047	3,763,744

Balance Sheet As at 31 March 2009

	Note	2009 \$	2008 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	18,564,200	25,580,920
Trade receivables	13	1,840,494	1,206,754
Grants receivable	14	16,488,283	7,897,133
Merchandise	15	24,109	39,113
Other current assets	16	2,466,653	4,381,759
		39,383,739	39,105,679
Non-current assets			
Investment in associated company	17	4,296,835	3,716,890
Property, plant and equipment	18	11,901,265	12,926,543
		16,198,100	16,643,433
Total assets		55,581,839	55,749,112
LIABILITIES			
Current liabilities			
Payables	19	10,914,841	12,100,319
Specific funds – programmes	20	325,018	325,580
		11,239,859	12,425,899
Net assets		44,341,980	43,323,213
Accumulated funds		30,021,866	27,999,819
Deferred grants			
Investment grant	21	2,505,007	2,505,007
Deferred capital grants	22	11,815,107	12,818,387
		14,320,114	15,323,394
		44,341,980	43,323,213

The accompanying notes form an integral part of these financial statements.

Statement of Changes in Accumulated Funds

For the financial year ended 31 March 2009

	\$
2009	
Beginning of financial year	27,999,819
Results for the year	2,022,047
End of financial year	30,021,866
2008	
Beginning of financial year	24,236,075
Results for the year	3,763,744
End of financial year	27,999,819

Cash Flow Statement For the financial year ended 31 March 2009

	Note	2009 \$	2008 \$
Cash flows from operating activities			
Cash receipts from customers		24,155,283	27,330,368
Cash paid to suppliers and employees		(47,374,839)	(50,508,983)
Net cash used for operating activities		(23,219,556)	(23,178,615)
Cash flows from investing activities			
Purchase of property, plant and equipment		(3,009,937)	(3,443,982)
Proceeds from sale of property, plant and equipment		20,418	7,974
Interest received		199,220	282,923
Net cash used for investing activities		(2,790,299)	(3,153,085)
Cash flows from financing activities			
Grants received from Government	14	18,993,135	37,997,960
Cash held in trust		(29,404)	6,037
Net cash from financing activities		18,963,731	38,003,997
Net (decrease)/increase in cash and cash equivalents held			
Cash and cash equivalents at beginning of financial year		24,836,408	13,164,111
Cash and cash equivalents at end of financial year	12	17,790,284	24,836,408

The accompanying notes form an integral part of these financial statements.

Notes to the Financial Statements For the financial year ended 31 March 2009

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

1. General information

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 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, except as disclosed in the accounting policies below.

The preparation of financial statements in conformity with FRS requires management to exercise its judgement in the process of applying the Company's accounting policies. It also requires the use of certain critical accounting estimates and assumptions. Management has not identified any areas involving a higher degree of judgement or complexity, or areas where estimates and assumptions are significant and critical.

Interpretations and amendments to published standards effective in 2009

On 1 April 2008, the Company adopted the new or amended FRS that are mandatory for application from that date. Changes to the Company's accounting policies have been made as required, in accordance with the relevant transitional provisions in the respective FRS.

The following are the new or amended FRS that are relevant to the Company:

FRS 107	Financial Instruments: Disclosures
Amendments to FRS 1	Presentation of Financial Statements – Capital Disclosures

In addition, amendments to FRS 39-Financial Instruments: Recognition and Measurement and FRS 107-Financial Instruments: Disclosures – Reclassifications of Financial Assets, were adopted by the Company with effect from 1 July 2008.

The adoption of the above new or amended FRS did not result in any substantial changes to the Company's accounting policies.

(b) Income recognition

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

(1) Venue hire and event services

Income from venue hire and event services is recognised on an accrual basis over the period of hire.

Notes to the Financial Statements For the financial year ended 31 March 2009

2. Significant accounting policies (continued)

(b) Income recognition (continued)

(2) *Mall and other rentals*

Rental income is recognised on a straight-line basis over the lease term.

(3) *Ticketing*

Income from ticket sales are recognised as earned when the show/event has been completed.

(4) *Sponsorships and donations*

Donations are recognised on a receipt basis. Sponsorships are recognised on an accrual basis over the term of sponsorship agreement, except for those made for specified purposes, which are recognised as the specified expenditure is incurred.

(5) *Car Parking*

Car parking income is recognised on a receipt basis.

(6) *Merchandise sales*

Revenue from the sale of merchandise is recognised when the goods are delivered to the customer, the customer has accepted the products and collectibility of the related receivable is reasonably assured.

(7) *Interest Income on fixed deposits*

Interest income is recognised using the effective interest method.

(c) Grants

Grants received from the Government of Singapore (administered through the Ministry of Information, Communications and the Arts (MICA)) and its related agencies are for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

Grants for depreciable assets recorded in the company's financial statements 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 received for cyclical improvement works and replacement of assets owned by MICA are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.

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) *Measurement*

(i) 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(f)).

Notes to the Financial Statements For the financial year ended 31 March 2009

2. Significant accounting policies (continued)

(d) Property, plant and equipment (continued)

(1) Measurement (continued)

(i) Property, plant and equipment (continued)

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(f)).

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

(ii) Components of costs

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

(2) Depreciation/Amortisation

Depreciation and amortisation are calculated on the straight line method to allocate the depreciable/amortisable amounts of property, plant and equipment over their estimated useful lives. Useful lives are estimated as follows:

	<i>Useful lives</i>
Leasehold improvements	5 to 15 years
Plant and machinery	5 to 25 years
Production equipment	5 to 10 years
Artwork	5 years
Furniture, fittings and equipment	3 to 10 years
Computer Software	3 years

The residual values and useful lives of property, plant and equipment are reviewed, and adjusted as appropriate, at each balance sheet date.

(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.

(e) Investment in associated company

Associated companies are entities which the Company has significant influence, but not control, generally accompanying a shareholding of between and including 20% to 50% of the voting rights. Investment in associated company is accounted for in the financial statements using the equity method of accounting. The investments in associated company in the balance sheet include goodwill.

Notes to the Financial Statements For the financial year ended 31 March 2009

2. Significant accounting policies (continued)

(e) Investment in associated company (continued)

Equity accounting involves recording investments in associated companies initially at cost, and recognising the Company's share of its associated company's post-acquisition results and its share of post-acquisition movements in reserves against the carrying amount of the investments. When the Company's share of losses in an associated company equals or exceeds its interests in the associated company, including any other unsecured receivables, the Company does not recognise further losses, unless it has incurred obligations or made payments on behalf of the associated company.

(f) Impairment of non-financial assets

Property, plant and equipment and investments in associated companies are reviewed for impairment whenever there is any objective evidence or indication that these assets may be impaired. If any such indication exists, the recoverable amount (i.e. higher of the fair value less costs to sell and value in use) of the asset is estimated to determine the amount of impairment loss.

An impairment loss for an asset other than goodwill is reversed if, and only if, there has been a change in the estimates used to determine the assets recoverable amount since the last impairment loss was recognised. The carrying amount of an asset other than goodwill is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of amortisation or depreciation) had no impairment loss been recognised for the asset in prior years. A reversal of impairment loss for an asset other than goodwill is recognised in the income and expenditure statement, unless the asset is carried at its revalued amount, in which case, such reversal is treated as a revaluation increase. However, to the extent that an impairment loss on the same revalued asset was previously recognised in the income and expenditure statement, a reversal of that impairment is also recognised in the income and expenditure statement.

(g) Trade receivables

Trade receivables are recognised initially at fair value and subsequently measured at amortised costs using the effective interest method, less allowance for impairment. An allowance for impairment of trade receivable is established when there is objective evidence that the Company will not be able to collect all amounts due according to the original terms of receivables. The amount of allowance is the difference between the asset's carrying amount and the present value of estimated future cashflows, discounted at the original effective interest rate. The amount of the allowance is recognised in the income and expenditure statement.

(h) 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 and rebates 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 2009

2. Significant accounting policies (continued)

(i) Merchandise

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

(j) 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.

(k) Trade payables

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

(l) Employee compensation

(1) *Defined contribution plans*

The Company's contributions to defined contribution plans are recognised as employee compensation expense when the contributions are due, unless they can be capitalised as an asset.

(2) *Employee leave entitlement*

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

(m) Foreign currency translation

The financial statements are presented in Singapore Dollars, which is also the functional currency of the Company.

Transactions in a currency other than Singapore Dollars ("foreign currency") are translated into Singapore Dollars using the exchange rates at the dates of the transactions. Currency translation differences from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies at the closing rates at the balance sheet date are recognised in the income and expenditure statement.

(n) Government grant

Grants from the government are recognised at their fair value when there is reasonable assurance that the grant will be received and the Company will comply with all the attached conditions. Government grants relating to expenses are shown separately as other income.

Government grants are recognised as income over the periods necessary to match them with the related costs which they are intended to compensate, on a systematic basis. Government grants relating to assets are deducted against the carrying amount of the assets.

(o) Fair value estimation of financial assets and liabilities

The fair values of current financial assets and liabilities carried at amortised cost approximate their carrying amounts.

(p) Cash and cash equivalents

For the purpose of presentation in the cash flow statement, cash and cash equivalents include cash on hand and deposits with financial institutions.

Notes to the Financial Statements For the financial year ended 31 March 2009

3. Income

	Note	2009 \$	2008 \$
Venue hire and event services		6,837,221	7,734,140
Mall and other rentals		6,228,283	5,956,462
Ticketing		5,481,216	5,650,314
Sponsorships and donations	4	3,807,696	4,879,650
Car parking		1,409,784	1,647,645
Specific funds – programmes	20	562	32,322
Other Income :			
Merchandise sales		404,646	558,635
Interest income on fixed deposits		184,543	310,833
Gain on disposal of assets		23,710	-
Income from guided tours		9,052	24,572
Tenant services		85,654	109,265
Government grant – job credits		233,437	-
Miscellaneous		289,359	344,653
		1,230,401	1,347,958
		24,995,163	27,248,491

4. Sponsorships and donations

The total tax-deductible sponsorships and donations, including any donations classified under grants received for the year ended 31 March 2009, amounted to \$1,910,333 (2008: \$2,463,653). These donations are unrestricted, and are given to support the presentation and development of artistic productions and activities. The use of donations is in accordance with the objectives of the Company.

The value of ex-gratia services and donations in kind received in the same year amounted to **\$75,152** (2008: \$72,588).

5. Expenditure

	Note	2009 \$	2008 \$
Employee compensation	6	16,114,002	14,763,345
Property maintenance and utilities	7	11,277,022	11,201,447
Rental of property	8	11,812,800	10,735,200
Programming		11,758,812	12,000,573
Marketing and Communications	9	3,306,508	4,165,061
Presentation services and relations	10	2,842,867	2,775,928
Other expenditure	11	6,841,415	6,064,809
		63,953,426	61,706,363

Notes to the Financial Statements For the financial year ended 31 March 2009

6. Employee compensation

	2009	2008
	\$	\$
Wages and salaries	13,307,537	12,381,327
Employer's contribution to Central Provident Fund	1,564,894	1,357,810
Other benefits	1,241,571	1,024,208
	16,114,002	14,763,345

Average number of persons employed during the financial year:

	2009	2008
Permanent Staff	189	188
Contract Staff	25	24
Full-time employees	214	212

7. Property maintenance and utilities

	2009	2008
	\$	\$
Building and facilities maintenance	7,669,732	7,932,075
Utilities	3,510,860	3,181,933
Insurance	96,430	87,439
	11,277,022	11,201,447

8. Rental of property

The Government of Singapore has charged the Company rental of \$11,812,800 (2008: \$10,735,200) for use of Esplanade – Theatres on the Bay. The rental is funded by way of a Government's subvention.

9. Marketing and Communications

	2009	2008
	\$	\$
Advertising and promotion	2,588,219	3,050,045
Public relations	319,959	651,243
Sponsor services and development	272,226	267,998
Publications costs	126,104	195,775
	3,306,508	4,165,061

10. Presentation services and relations

	2009	2008
	\$	\$
Production services	2,152,143	2,015,370
Ticketing and event services	690,724	760,558
	2,842,867	2,775,928

Notes to the Financial Statements For the financial year ended 31 March 2009

11. Other expenditure

	2009 \$	2008 \$
Depreciation of property, plant and equipment (Note 18)	3,290,666	2,878,743
Professional and IT support charges	1,099,129	600,307
GST expense	735,919	847,297
Office supplies, postage and communication	333,192	313,632
Minor assets expensed	259,226	291,369
Merchandise		
– Cost of merchandise sold	192,820	247,434
– Allowance for diminution in value	4,790	17,567
Travelling and transport	238,194	326,748
Bank charges	137,204	145,851
Stamp duty	96,002	–
Miscellaneous expenses	265,239	167,013
Governance costs		
– Legal and secretarial fees	63,348	98,881
– External auditors' remuneration	48,462	44,352
– Internal auditors' remuneration	29,278	33,118
Allowance for impairment of trade receivables	46,711	11,284
Loss on disposal of property, plant and equipment	–	42,848
Foreign exchange loss/(gain)	1,235	(1,635)
	6,841,415	6,064,809

12. Cash and cash equivalents

	2009 \$	2008 \$
Cash at bank and on hand	1,918,200	134,920
Fixed deposits	16,646,000	25,446,000
	18,564,200	25,580,920
Deposits pledged	(646,000)	(646,000)
Cash held in trust	(127,916)	(98,512)
Cash and cash equivalents in the cash flow statement	17,790,284	24,836,408

The fixed deposits with financial institutions mature on varying dates within 3 months (2008: varying dates within 4 months) from the financial year end. Interest rates on these deposits are variable and the weighted average effective interest rate as at 31 March 2009 was 0.65% (2008: 1.08%) per annum.

Deposits of \$646,000 (2008: \$646,000) have been pledged to a bank for a Bankers' Guarantee issued to a supplier.

Cash and cash equivalents are denominated in the following currencies:

	2009 \$	2008 \$
Singapore Dollars	18,436,284	25,482,408
United States Dollars	127,916	98,512
	18,564,200	25,580,920

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounted to US\$84,017 (2008: US\$71,334) is held in trust by the Company for that association.

Notes to the Financial Statements For the financial year ended 31 March 2009

13. Trade receivables

	2009 \$	2008 \$
(a) Associated company – trade	10,028	16,257
Non-related parties – trade	1,830,466	1,190,497
	1,840,494	1,206,754
(b) Non-related party trade receivables are stated after deducting allowance for impairment	57,995	11,284

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

14. Grants receivable/(in advance)

	2009 \$	2008 \$
Balance at beginning of year	7,897,133	17,895,093
Grants received	(18,993,135)	(37,997,960)
Transferred to deferred capital grants (Note 22)	2,266,440	3,912,566
Released to income and expenditure statement	25,317,845	24,087,434
Balance at end of year	16,488,283	7,897,133

Grants receivable/(in advance) are denominated in Singapore Dollars. These funds are non-restricted in nature and are given for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events. Grants received in the current year included \$96,002 being reimbursement of stamp duty paid by the Company for the renewal of the tenancy agreement with the Government of Singapore.

Grants for cyclical improvement works and replacement of assets owned by MICA received and receivable in the year ended 31 March 2009 amounted to \$7,354,730 (2008: \$310,800) and \$590,000 (2008: \$3,309,674) respectively.

15. Merchandise

	2009 \$	2008 \$
At cost	39,138	75,013
Less: Allowance for impairment	(15,029)	(35,900)
At net realisable value	24,109	39,113

16. Other current assets

	2009 \$	2008 \$
Recoverable expenditure and receivables	1,140,955	3,497,791
Recoverable from the associated company	789,933	152,328
Prepayments	516,765	616,230
Deposits	19,000	115,410
	2,466,653	4,381,759

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

Notes to the Financial Statements For the financial year ended 31 March 2009

17. Investment in associated company

	2009	2008
	\$	\$
Beginning of financial year	3,716,890	3,295,840
Share of profits for the financial year	579,945	421,050
End of financial year	4,296,835	3,716,890

The summarised financial information of the associated company is as follows:

	2009	2008
	\$	\$
Assets	11,102,000	16,960,000
Liabilities	2,421,000	9,623,000
Revenues	10,210,000	9,920,000
Net profits	1,657,000	1,203,000

Investment in the associated company includes goodwill of \$1,358,735 (2008: \$1,358,735).

Details of the investment in associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2009	2008	2009	2008
			%	%	\$	\$
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	35	35	2,505,007	2,505,007

Under the terms of the shareholders' agreement, Singapore Sports Council has an option to acquire all of the Company's shares in SISTIC at any time within a period of six months after the termination or expiration of the Application Service & Ticketing agreement between the Company and SISTIC. The purchase price of the shares to be acquired under the call option shall be the fair market value of the shares to be determined in accordance with the terms set out in the agreement.

Notes to the Financial Statements For the financial year ended 31 March 2009

18. Property, plant and equipment

	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Computer software \$	Capital projects in progress \$	Total \$
Cost								
At 1 April 2008	2,907,383	3,817,560	8,787,115	357,616	6,666,290	1,824,648	905,293	25,265,905
Additions	64,420	51,380	374,960	–	492,999	–	1,282,681	2,266,440
Disposals	–	–	(3,239)	–	(817,438)	–	–	(820,677)
Transfers from Capital Projects in Progress	–	495,047	1,116,799	–	372,196	80,800	(2,064,842)	–
At 31 March 2009	2,971,803	4,363,987	10,275,635	357,616	6,714,047	1,905,448	123,132	26,711,668
Accumulated Depreciation								
At 1 April 2008	1,283,495	1,148,035	3,786,160	357,118	4,381,474	1,383,080	–	12,339,362
Depreciation	320,424	460,995	1,423,424	498	891,043	194,282	–	3,290,666
Disposals	–	–	(3,239)	–	(816,386)	–	–	(819,625)
At 31 March 2009	1,603,919	1,609,030	5,206,345	357,616	4,456,131	1,577,362	–	14,810,403
Net book value								
At 31 March 2009	1,367,884	2,754,957	5,069,290	–	2,257,916	328,086	123,132	11,901,265
Cost								
At 1 April 2007	2,881,333	3,053,262	7,791,749	357,616	5,814,331	1,513,496	275,292	21,687,079
Additions	6,950	647,598	592,384	–	165,961	389,607	2,220,054	4,022,554
Disposals	–	(58,850)	(84,089)	–	(222,334)	(78,455)	–	(443,728)
Transfers from Capital Projects in Progress	19,100	175,550	487,071	–	908,332	–	(1,590,053)	–
At 31 March 2008	2,907,383	3,817,560	8,787,115	357,616	6,666,290	1,824,648	905,293	25,265,905
Accumulated Depreciation								
At 1 April 2007	954,900	845,254	2,536,609	350,419	3,765,232	1,350,911	–	9,803,325
Depreciation	328,595	319,394	1,278,982	6,699	834,449	110,624	–	2,878,743
Disposals	–	(16,613)	(29,431)	–	(218,207)	(78,455)	–	(342,706)
At 31 March 2008	1,283,495	1,148,035	3,786,160	357,118	4,381,474	1,383,080	–	12,339,362
Net book value								
At 31 March 2008	1,623,888	2,669,525	5,000,955	498	2,284,816	441,568	905,293	12,926,543

Notes to the Financial Statements For the financial year ended 31 March 2009

19. Payables

	2009	2008
	\$	\$
Trade payables	2,541,633	4,391,389
Accrued operating expenses	5,648,707	5,010,256
Deposits received	2,070,636	1,854,922
Deferred income	400,876	635,913
Sundry payables	252,989	207,839
	10,914,841	12,100,319

Payables are denominated in the following currencies:

	2009	2008
	\$	\$
Singapore Dollars	10,737,322	12,095,838
Others	177,519	4,481
	10,914,841	12,100,319

20. Specific funds – programmes

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

	2009	2008
	\$	\$
Balance at beginning of year	325,580	357,902
Funds received	–	–
Released to income and expenditure statement	(562)	(32,322)
Balance at end of year	325,018	325,580

21. Investment grant

	2009	2008
	\$	\$
Balance at beginning and end of year	2,505,007	2,505,007

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

22. Deferred capital grants

	2009	2008
	\$	\$
Balance at beginning of year	12,818,387	11,883,753
Transferred from operating grant (Note 14)	2,266,440	3,912,566
Released to income and expenditure statement	(3,269,720)	(2,977,932)
Balance at end of year	11,815,107	12,818,387

Notes to the Financial Statements For the financial year ended 31 March 2009

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

	2009	2008
	\$	\$
Commission income	27,664	39,044
Handling fees received	17,490	18,339
Sales commission expense	80,959	78,663
Ticketing agency fees paid	182,480	165,646
Software maintenance fees paid	150,000	150,000
Other services paid	43,508	45,564

In addition, the associated company collects the proceeds from the sale of tickets for all events held at Esplanade – Theatres on the Bay, on behalf of the Company.

(b) Services provided by other related parties

	2009	2008
	\$	\$
Legal fees paid	47,568	75,226
Consultancy fees paid	11,049	11,770

Other related parties comprise mainly companies which are controlled or significantly influenced by the Company's Directors.

(c) Key management personnel compensation

Key management personnel (including a director of the Company) compensation is as follows:

	2009	2008
	\$	\$
Salaries and other short term benefits	2,222,350	1,853,952
Employer's contribution to Central Provident Fund	77,936	74,208
	2,300,286	1,928,160

Number of key management in remuneration bands is as follows:

	2009	2008
\$600,000 to below \$650,000	1	–
\$550,000 to below \$600,000	–	1
\$500,000 to below \$550,000	–	–
\$450,000 to below \$500,000	–	–
\$400,000 to below \$450,000	–	–
\$350,000 to below \$400,000	1	–
\$300,000 to below \$350,000	–	1
\$250,000 to below \$300,000	2	–
\$200,000 to below \$250,000	1	2
\$150,000 to below \$200,000	3	2
\$100,000 to below \$150,000	–	2
Below \$100,000	–	–
	8	8

Notes to the Financial Statements For the financial year ended 31 March 2009

24. Tax

The Company has been registered as a charity under the Charities Act (Cap 37). Starting from Year of Assessment 2009, all registered charities enjoy automatic tax exemption without having to meet the 80% spending rule. Hence, the Company is not required to make provision for Singapore income tax in the financial year ended 31 March 2009.

25. Commitments

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

	2009 \$	2008 \$
Leasehold improvements and equipment	12,480	31,320
Production equipment	–	21,652
Works and services	254,104	202,058
	266,584	255,030

(b) 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:

	2009 \$	2008 \$
Not later than 1 year	49,056	45,276
Later than 1 year but not later than 5 years	106,620	145,911
	155,676	191,187

(c) Operating lease commitments – where the Company is the lessor

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

	2009 \$	2008 \$
Not later than 1 year	5,870,240	3,886,541
Later than 1 year but not later than 5 years	6,862,786	2,063,294
	12,733,026	5,949,835

Notes to the Financial Statements For the financial year ended 31 March 2009

26. Financial risk management

Financial risk factors

The Company's activities expose it to market risk (interest rate risk), credit risk and liquidity risk. The Company's business operations are not exposed to significant foreign currency risks as it has no significant transactions denominated in foreign currencies.

The Board of Directors is responsible for setting the objectives and underlying principles of financial risk management for the Company. The management team then establishes detailed policies such as risk identification and measurement.

(a) Market risk

Interest rate risk

The Company has significant interest-bearing assets. Interest rates on these assets are variable (Note 12). The Company periodically monitors interest rate fluctuations to ensure that the exposure to interest rate risk is within acceptable levels.

(b) Credit risk

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

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

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

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

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

Bank deposits that are neither past due nor impaired are mainly deposits with banks which have high credit-ratings as determined by international credit-rating agencies. Trade and other receivables that are neither past due nor impaired are substantially companies with good collection track records with the Company.

(2) Financial assets that are past due and/or impaired

There is no other class of financial assets that is past due and/or impaired except for trade receivables.

The age analysis of trade receivables past due but not impaired is as follows:

	2009	2008
	\$	\$
Past due < 3 months	432,336	604,622
Past due 3 to 6 months	498,947	3,269
Past due over 6 months	13,235	59,751
	944,518	667,642

Notes to the Financial Statements For the financial year ended 31 March 2009

26. Financial risk management (continued)

(b) Credit risk (continued)

(2) Financial assets that are past due and/or impaired (continued)

The carrying amount of trade receivables individually determined to be impaired and the movement in the related allowance for impairment are as follows:

	2009	2008
	\$	\$
Gross amount	57,995	11,284
Less: Allowance for impairment	(57,995)	(11,284)
	–	–
Beginning of financial year	(11,284)	(25,734)
Allowance made	(50,000)	(11,284)
Allowance written back	3,289	–
Allowance written off	–	25,734
End of financial year (Note 13)	(57,995)	(11,284)

(c) Liquidity risk

The Company manages liquidity risk by maintaining sufficient cash and available funding through grants from the government. The Company aims to obtain annual funding in advance as well as working capital from the Government and its related agencies.

The Company's financial liabilities are matured within the next one year.

(d) Capital risk

The Company is limited by guarantee and does not have any share capital.

27. New accounting standards and FRS interpretations

Certain new standards, amendments and interpretations to existing standards have been published that are mandatory for the Company's accounting periods beginning on or after 1 January 2009 or later periods and which the Company has not early adopted. The Company's assessment of the impact of adopting those standards, amendments and interpretations that are relevant to the Company is set out below:

FRS 1(R) Presentation of Financial Statements (effective for annual periods beginning on or after 1 January 2009)

The Company will apply the revised standard from 1 January 2009 and provide comparative information that conforms to the requirements of the revised standard. The key impact of the application of the revised standard is the presentation of an additional primary statement, the statement of comprehensive income.

28. Authorisation of financial statements

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of The Esplanade Co Ltd on 21 July 2009.

Partners, Sponsors and Donors

Esplanade Partners

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Nokia

Programme Sponsors

APRIL Fine Paper Trading Pte Ltd
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(*Barclays Wealth is the wealth management division of Barclays and operates through Barclays Bank PLC and its subsidiaries.)

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Hotel Royal @ Queens
Pioneer Electronics Asiacentre Pte Ltd
Sharp-Roxy Sales (Singapore) Pte Ltd
Singapore Press Holdings Limited



Esplanade Presents* performances April 2008 to March 2009

2008

APRIL 2008

Coffee Morning & Afternoon Tea:

Best of Johnny Mathis
by Robert Fernando

Feed Your Imagination:

Ethno Fusion: An Introduction to Local
Ethnic Percussions
by Heartbeat Percussions

Beautiful Sunday:

CAMP! Cartoons, Anime, Movies &
Pop by The Philharmonic Winds and
The Philharmonic Youth Winds

The Studios:

National Language Class
by Spell#7
Break-ing Ka Si Pe Cah
by Pentas Theatre Collaboration
Project (Malaysia)
The Enchantment of Sangkuriang
by Simply Works
Five Days in March
by Chelfitsch (Japan)

Lunchbox:

Lunch with Wong Kar Wai by re:mix

Late Nite @ Esplanade:

A Class 'A' Love Affair
by The Great Spy Experiment

PLAYtime!:

Ant & Butterfly plus other stories
with Tick, Tack & Tock
by ACT 3 Theatrics

Pedals & Pipes:

East Meets West
by Chelsea Chen (USA)

VISUAL ARTS

Scent of Whiteness

by Naomi Ota (Australia/Japan)

Within four rooms

by Quek Kiat Sing

Drawings

by Sopheap Pich (Cambodia)

Lightz Out!

by Steve Chua, Betty Susiarjo,
Soh Ee Shaun (Singapore, Indonesia,
Singapore)

Untitled

by Yeoh Wee Hwee

Legend

by Chu Lee Yeang, Theresa Lim,
Rachel Foo

The Blender

by Robert Lochrie

Mirage

by Jitra Nawasavat

Catch

by Neg Mohamed

Cyclic Life

by Jitra Nawasavat

COLLABORATIONS

Spectrum:

Modern iCONS – Ligeti & Chenyi
by Yong Siew Toh Conservatory of
Music New Music Ensemble
conducted by Chan Tze Law

Limelight

by Ang Mo Kio Secondary
School Symphonic Band

ON THE WATERFRONT

Power Rock Weekend:

Flybar
Zero Sequence
Suicide Solution

Retro Sounds:

The London Fog
The Dubious Brothers
Quasimodo

Rockin' the Region: Thailand

The Standards
Revenge of the Cybermen
Tender Preys

Rockin' the Region: Malaysia

OAG
Muck
Laila's Lounge
Azmyl Yunor & The Cigarettes

AT THE CONCOURSE

Melodies on the Flute:

Jazz Us
Vasanth Vinodhini (Joys of Spring)
by Lakshmi Narasimhan Saravanan
Flute and Yangqin by PA talents
Andy Chia
Flute and Piano Duet by Shirin Foo,
Konrad Foo and Chong Ket Fong
Yun Dizi Quartet
Sunaadam - Sweet Stirring of the soul
by G Sridhar

An Evening of Audava Raaga
(pentatonic scales) by Raaga
and Kummar

Kaze Flute Ensemble

Japanese Shakhuhachi Ensemble
Japan/Singapore)

EXPLORATIONS

Pedals & Pipes Pre-Performance Talk

by Bernard Moey & Robert Navaratnam

Pedals & Pipes Autograph Signing

by Chelsea Chen (USA)

Spectrum Post-Performance Talk

by YST Conservatory New Music
Ensemble

MAY 2008

Coffee Morning & Afternoon Tea:

Tribute to Teresa Teng by 3 a.m.

Beautiful Sunday:

Mother's Day Special – English concert
by Robert Fernando,
Wendy Chin & Lily Nuris
hosted by Petrina Kow
Mother's Day Special – Chinese concert
by Alex Su, Li Chuan & Cui Xia
hosted by Cai Pingkai

Lunchbox:

Pop Unplugged
by Hiphopacoustic Groove Trio

Feed Your Imagination:

Kaleidoscope by MI Arts
It's All That! by Triqnaqi

Mosaic Series:

Sonny Rollins (USA)
Chris Botti (USA)

Late Nite @ Esplanade:

Feelin' Good by nanu

Pentas:

P Ramlee The Musical
by Enfiniti Production (Malaysia)

VISUAL ARTS

Strands

by Sopheap Pich (Cambodia)

The Protection Paintings – Of Sensations and Superscriptions

by Jeremy Sharma

Sketchbook

by Chua Chin Chin, Chloei Hew, aiwei
Singapore/Malaysia)

COLLABORATIONS

Limelight:

Raffles Junior College Choir
Cedar Girls' Secondary School Choir

Chinese Chamber Music:

Flavours of Suona by Meng Jie

Heart of Musicals:

by Musical Theatre Society

Chinese Opera Delights:

Hokkien Opera Excerpts
by Singapore Bukit Panjang
Hokkien Konghuay

The Studios:

Death of a Hero by Puppet Square
An Oak Tree
by News From Nowhere (UK)
England
by News From Nowhere (UK)

Out of the Box – Festival of

Puppet Theatre:

Tales from the Workshop
by Your Man Puppet (Ireland)
Punch & Judy
by Keith Preston (Australia)
Kiddie Tarzan
by Pygme Teatern (Sweden)
Folk Tales from Asia – Stories of
Bukit Merah
by Mascots & Puppet Theatre
Wedding of the Mice
by Tai Yuan Puppet Theatre Group
(Taiwan)

ON THE WATERFRONT

Labour Day Celebration:

Mathilda & The Motherfunkys

The Power of Pop:

Qings & Kueens (Malaysia)
Postbox
Armchair Critic
Pervy Boy
Sidd and His Self-Esteem

Rockin' The Region: Indonesia

Dear Nancy
Ballads of Cliché
Sweaters

Alternative Rockers:

IF
Lunarin
Steel City Skies
Zero Sequence

Rockin' The Region: Philippines

Urbandub
The Ambassadors
Techisoba vs Midi OK!

Vesak Day Special:

Ruth Ling & Friends

FLIPSIDE

Beatles Go Baroque

by re:mix

Heard It On The Wireless

by The Kransky Sisters (Australia)

Human Jukebox

Jugularity

by Jugularity (Australia)

AT THE CONCOURSE

NJC Piano Ensemble

Melodies on the Flute

by Japanese Shakuhachi Ensemble

ACJC MEP

Chamber sounds

by classical music flute and piano duo

The Romantic Violin:

Miniatures & Transcriptions

by Lim Hui and Lim Yan

ACJC String Ensemble

ACJC Guitar Ensemble

ACJC Harp Ensemble

Kevin Loh & Friends

Cheng Lee Music Showcase

Horn Asylum

EXPLORATIONS

Chinese Chamber Music:

Post-Performance Talk

No Audience, No Echo Workshop

by News From Nowhere (UK)

Chinese Opera Delights:

Pre-Performance Talk

by Singapore Bukit Panjang
Hokkien Konghuay

JUNE 2008

Coffee Morning & Afternoon Tea:

Best of Cliff Richard and The Shadows
by David Ng & The Trailers

Beautiful Sunday:

SparksWinds Go Pops! by SparksWinds

Lunchbox:

On the Road by Tay Kewei

Late Nite @ Esplanade:

Seriously Hossan The PianoFunny Man
by Hossan Leong

Bitesize:

Improv Comedy by Chow Keat Yeng

AT THE CONCOURSE

Just Jazz:

Jazz Us
Metamorphosis

COLLABORATIONS

Chinese Opera Delights:

Hainanese Opera Excerpts
by Singapore Hainan Society

Short and Sweet:

Short and Sweet Singapore Gala Finals
by S+S Festival Singapore

Five Foot Broadway: Mini Musicals

by Musical Theatre Ltd

ON THE WATERFRONT

Pop Punk It! (Malaysia)

Bunkface
Oh Chentaku
The Dearly Missed
Frequency Cannon

FLIPSIDE

Between the Devil & the Deep Blue Sea

by 1927 (UK)

Auto Auto - Smashing Car Symphony

by Christian Von Richthofen (Germany)

Spin Odyssey

by Last For One (South Korea)

Feet-Off: Flamenco vs Kathak

by Eric Edralin

Misheard?!

by Mathilda D'Silva & Ryan Peters

Little Feet Theatre

by Veronica Gonzalez (Italy)

Explosion!

by BAM (Canada)

ZingO!

Ojarus (Japan)

The Radio

by Renee Chua & Sirfan

Esplanade Presents* performances April 2008 to March 2009

Lindy Hip Hop

by Eric Edralin & Sinclair Ang

Singin' A Different Tune

by Darius Tan & Julian Wong

The BIG NAZO Creature Show and BIG NAZO Puppet-Creature Characters

by Big Nazo (USA)

Mathilda & The MotherFunkys

Human Jukebox

Budak Jumps Over The Wall

by Budak Pantai

Electric Dreams

by Ngak & Clement

Dynamic Duo Jack & Rai Sing

Superhero Songs

by Jack & Rai

The Loud Weekend

Project Sonofa D

Wicked Aura Batucada

The Loud Weekend: Air Guitar Face-Off

Various

Mustang Singapore

by GRINDER-MAN & Singapore

Participants (Japan/Singapore)

EXPLORATIONS

Chinese Opera Delights:

Pre-Performance Talk

by Singapore Hainan Society

Dare to Create Workshop

by BAM Percussion (Canada)

Moonfest: Mask Painting Workshops

by Tan Seow Wei and Singapore

Boys' Home

B-Boys Workshop

by Last for One (South Korea)

JULY 2008

Coffee Morning & Afternoon Tea:

Tribute to Zhou Xuan

by Ella Chen Ying

Beautiful Sunday:

Asian Medleys

by Keat Hong Chinese Orchestra

Late Nite @ Esplanade:

Ears and Eyes by Jon Chan

ElectroLab:

Film: Yoshihiro Hanno & Dickson Dee

(Japan, Hong Kong)

: Club by AOKI Takamasa (Japan)

The Studios:

true

by Takayuki Fujimoto, Tsuyoshi

Shirai, Takao Kawaguchi, Takuya

Minami, Daito Manabe, Satoshi Horii,

Seiichi Saito, Motoi Ishibashi, Masaki

Teruoka, Noriko Kitamura (Japan)

Mechanism Organism

by Ahn Soo Young, Ryu Jang Hyun,

Choi Moon Suk, Chung Yeun Soo

(Korea)

Feed Your Imagination:

What Matters? by ARTivate

Treasury of Singapore Tales

by ACT 3 Theatrics

in::music:

Tizzy Bac in concert (Taiwan)

Malay Series:

Pentas: Romzi & Juleha by Kami

VISUAL ARTS

On Borrowed Skies

by Hong Sek Chern

27th UOB Painting of the Year

Competition

by Various Artists

Dwelling Series

by Tawatchai Puntusawasdi (Thailand)

House on Cliff

by Claes Eriksson (Sweden)

Missexpectations

by Chan Mei Hsien, Chew Yi Ni,

Koh Xueting, Ong Xiao Yun,

Michelle Tan and Tan Chui Min

Knitted

by Teo Huey Ling

Little Boy

by Chen Nan and Ahmad Zafar

I told a tale to my toy rabbit

by Jonathan Lim Tee Kiang

Key

by Kimberly Takemure

Playing along

by Davadrian Maramis

Sleeping Chicken

by Neng Mohamed

COLLABORATIONS

Northern Exposure III:

Sibelius Symphony Cycle

by The Philharmonic Orchestra

conducted by Lim Yau

Spectrum:

Messiaen & the French Connection

by Chan Yoong Han, Joost Flach, Khor

Ai Ming, Adrian Poon, Shane Thio,

Gavin Lim (Singapore, Holland)

Soul Journey

by Siong Leng Musical Association

ON THE WATERFRONT

Music & Lyrics:

Bani Hidir, Ling, Sara Wei, Alarice Thio

(Singapore, Australia)

All that Jazz II:

Common Language, Melissa Tham,

Walking On Water

Bright & Sunny:

Verite, Bittersweet, Muck

(Singapore, Malaysia)

Rawk Out III:

Fishtank, West Grand Boulevard,

Stentorian, Flybar, Quantum Revival

AT THE CONCOURSE

Jazz in July:

Sevenths in Three

Daniel and Melissa

Angelies Earlnus

Lightly Salted

J. Red

Havana Brown

Upbeat

Bevlyn Khoo

Artsylum Quartet

NUS Piano Ensemble

A Tale of Two Cities

EXPLORATIONS

The Studios: Dance Workshop

Takao Kawaguchi (Japan)

Tsuyoshi Shirai (Japan)

Post-Performance Talk: true

by Takayuki Fujimoto, Takao Kawaguchi

& Tsuyoshi Shirai (Japan)

Post-Performance Talk: Messiaen & the French Connection

by Chan Yoong Han, Joost Flach, Khor Ai Ming, Adrian Poon, Shane Thio, Gavin Lim (Singapore, Holland)

Pre-Performance Talk: Northern Exposure III Sibelius Symphony Cycle

by The Philharmonic Orchestra

Post-Performance Talk: Soul Journey

by Siong Leng Musical Association

Pentas: Romzi & Juleha**Post-Performance Talk**

by Kami

Overdrive:

Hip Hop Dance Workshops for Boys and Girls Homes by LA Dance Connection

Moonfest:

Lantern Making Workshops
by Steve Chua

AUGUST 2008**Coffee Morning & Afternoon Tea:**

Tribute to Elvis
by Romito Mendoza

Beautiful Sunday:

Songs from Home
by Mus' Art Wind Orchestra

Late Nite @ Esplanade:

A Musical Journey with RJ Rosales

The Studios:

Yellow Monkey by Post Ego Dance Company & COLLECTIVE mayhem (Korea, Singapore)

PLAYtime!:

The Boy Who Touched The Moon and other stories with Tick, Tack & Tock
by ACT 3 Theatrics

Bitesize:

Digital Music 101 by The Analog Girl

National Day:

Jack & Rai
Timmy featuring E.I.C
Chronicles
Celebration party
by Sheikh Haikel, Rahimah Rahim, Juz B, Cai Lee Lian, Nathan Hartono, Ramli Sarip, Ebi Shankara, Najip Ali, Rosalyn Lee
Scenestealers
The Trailers
Jerry & the Neu Faces

Samba Masala

by SMU Samba Masala
Roving Artistes by Ian Loy
Face painters by Amico
From All Walks of life (caricature mural)
by Kamal Dollah
MIC by SMU MIC
Taiko Drums by MINDS
The Singing Saints
by St. Andrew's Junior School
NJC Auklung
by National Junior College
Four-4 Percussion Unit
by Ministry of Bellz

VISUAL ARTS**Breathe**

by Shubigi Rao, Jeremy Lee, Tania De Rozario, Nurasyikin Bte Hamzah, Iman Ismail, Sha Najak (Singapore and India)

Baybeats Photography Exhibition

by various artists

Delusions of Candor

by Shariefah Shamsir

Rainbow Connection

by Rainbow Connection – Cluster West
6 Schools Art Outreach Community Project

Reverie: Moments of Being

by Jeannie Ho

BAYBEATS**The Lilac Saints****Leeson****Peepshow****The Otherside Orchestra (Malaysia)****Vertical Rush****Midnight Marvel****Deserters (Malaysia)****You and Whose Army?****The Oddfellows****The Lucksmiths (Australia)****Agrikulture (Indonesia)****AnnaJudgeApril****The Oslo Castaways****Elemental Gaze (Indonesia)****My Little Airport (Hong Kong)****Transition (United Kingdom)****Another Epic Story****The Shine&Shine&Shine&Shine (Taiwan)****Force Vomit****Typecast (Philippines)****Silhouette****Cardinal Avenue****Faspitch (Philippines)****Electrico****Joy Electric (USA)****Morning Utopia****Abuse The Youth (Thailand)****Sourgrapes****Jebediah (Australia)****Caracal****The Analog Girl****4 Imaginary Boys****The Karl Maka****diseased music****Amberhaze****The Oddfellows****COLLABORATIONS****Chinese Chamber Music:**

Strings of Love – Erhu & Cello
by Zhu Lin, Xu Zhong (China)

Chinese Opera Delights:

Comedic Cantonese Opera Excerpts
by Chinese Theatre Circle

Limelight:

Nanyang Girls' High Concert Band
Raffles Institution Choir

Dance Appreciation Series:

Introduction to Contemporary Dance
by Singapore Dance Theatre

National A Cappella Championships 2008 (Choral category)

by The A Cappella Society

National A Cappella Championships 2008 (Open)

by The A Cappella Society

Fire

by Echoes of the Valley Chinese Orchestra

Philwinds Goes Pop!

by The Philharmonic Winds

ON THE WATERFRONT**Prelude:**

by Cosa Nostra feat. Michaela,
The Goodfellas, The Soulfellas

Outdoor Theatre Opening Concert I

by Sheikh Haikel, Rahimah Rahim,
Juz B, Cai Lee Lian, Nathan Hartono,

Esplanade Presents* performances April 2008 to March 2009

Ramli Sarip, Ebi Shankara, Najip Ali,
Rosalyn Lee

Outdoor Theatre Opening Concert II

by John Molina, Ann Hussein,
Cat Ong, Robert Fernando, Jeremy
Monteiro, Claressa Monteiro, Budak
Pantai, Ministry Of Rock, Najip Ali,
Rosalyn Lee

Outdoor Theatre Opening Concert III

by Jack & Rai, Shirlyn Tan, Tay Kewei,
Ngak & Clement, Wu Jiahui, Vanessa
Fernandez, Kaira Gong, Jonathan
Leong, The AMPs, Jon Chan, Prozac,
Najip Ali, Rosalyn Lee, Rosli Mansor
(Singapore, Malaysia)

AT THE CONCOURSE

Around the World:

Kong Hwa Primary School,
Guzheng Ensemble
Song Ziliang and Chikako
(Japan, Singapore)
Harvard Din & Tonics (USA)
Ministry of Bellz
Sesatre and Mohamed Noor
(Malaysia, Singapore)
Vocalise Artistes Management
Indrasani Mursalim and Terry Ang
National Junior College
Harmonica Band
PA Talents
Toh Tze Chin, Dai Da and Olivier

EXPLORATIONS

da:ns festival:

Dance Workshop

by Mcebisi Bhayi (South Africa)

Overdrive:

Hip Hop Dance Workshops for Boys and
Girls Homes by LA Dance Connection

Footwork:

Rock and Roll
by Dance Lingo
Disco Rock
by Dance Lingo
Parent-Child Hip Hop
by LA Dance Connection
Parent-Child Jive
by Dance Lingo
Capoeira
by Joe Ang

Funk Basics – Popping n Locking

by LA Dance Connection

Salsa Hip Hop

by LA Dance Connection

The Studios:

Post-Performance Talk:

Yellow Monkey
by Post Ego Dance Company &
COLLECTIVE mayhem
(Korea, Singapore)
Shadow Puppet Making Workshop
by Puppet2

Moonfest:

Lantern Making Workshops
by Steve Chua
Chinese Masks Painting Workshops
by Tan Seow Wei

Chinese Chamber Music:

Post-Performance Talk:

Strings of Love on Erhu & Cello
by Zhu Lin, Xu Zhong (China)

Chinese Opera Delights:

Pre-Performance Talk

by Chinese Theatre Circle

SEPTEMBER 2008

Coffee Morning & Afternoon Tea:

Tribute to Bai Guang
by Jessica Tan

Beautiful Sunday:

Folk Melodies of the Orient
by Singapore Youth Chinese Orchestra

The Studios:

LAB by Joavien Ng
Pollen Revolution
by Akira Kasai (Japan)
Book From Hell
by Zai Kuning, Otomo Yoshihide,
Dickson Dee (Singapore, Japan,
Hong Kong)

Mosaic Series:

The Thunder Tour
by SMV (USA)

Late Nite @ Esplanade:

lullaby nomad
by Joanna Dong

MOONFEST:

The Feast of Han Xizai
by The Han Tang Yuefu Ensemble
(Taiwan)

The Immortal of Peng Lai

by The Ming Hwa Yuan Taiwanese
Opera Company (Taiwan)

Teochew Melodies Under

The Moon

by Thau Yong Amateur Musical
Association

Cantonese Opera Songs

by Chinese Theatre Circle

Mid-Autumn Rhapsody – Children's

Cross Talk

by Young People's Performing Arts
Ensemble

Nature, Flowers, Water and the Moon

by The Teng Ensemble

Fun with Chinese Riddles

by Riddle Association (Singapore)

Enchantment of Huqin

by Echoes of the Valley and the
Nanyang Polytechnic Huqin Ensemble

Melodies of the Ruan

by Silken Strings

Stilt Walkers and Big-headed Dolls

by Wenyang Sports Association

Mid-Autumn Tunes

by TCR Music Station

Children's Teochew Opera Songs

by The Teochew Drama Association

Moonlight Melodies

by NAFA Chinese Ensemble

Festive Drums

by ZingO Drum Group

Lantern Walkabout

VISUAL ARTS

Draw Print Book

by April Ng, Marisa Keller,
Lim Bee Ling and Imamura Yohei
(Singapore, Netherlands, Japan)

The Urban Dew Series

by Joey Soh

ON THE WATERFRONT

Alternative:

B-Quartet
Bluejade
Brinal & Mars
Vertical Rush

Hip Hop Hooray:

Farhan Shah
Roze
Altimet
Krazie Starr
Zul Mystroe
Freay Z

Smooth Grooves II:

Wynne Sandosham

AT THE CONCOURSE**Moonlight Serenades:**

Foochow Association Chinese Orchestra
Ko Shaman
ArtsSphere Ensemble
Temasek Polytechnic Chinese Orchestra
Francisco and Friends
Ruan Trio
North View Primary School
Guzheng Ensemble
NewHorizons Chinese Orchestra
Rhapsody de Focus

EXPLORATIONS**Moonfest:**

Ming Hwa Yuan: **Meet The Artists Dynamics of Hokkien Opera**
by Dr Chua Soo Pong
Introduction to Nanyin and Liyuan Opera
by Siong Leng Musical Association
Lantern Making Workshops
by Steve Chua
Chinese Mask Painting Workshops
by Tan Seow Wei

da:ns festival:**Overdrive:**

Hip Hop Dance Workshops for Boys and Girls Homes
by LA Dance Connection

Footwork For Schools:

Street Dance – Hip Hop meets Jazz
by Studio Wu

Footwork:

Afro Cuban Rumba by ACTFA
Merengue by ACTFA
Rock n Roll by Dance Lingo
Jive by Dance Lingo
Funk Basics B Boying
by LA Dance Connection

Salsa Hip Hop by LA Dance Connection
Parent-Child Belly Dancing
by Angelina Tay
Parent-Child Swing Dancing
by Sinclair Ang
Swing Dancing by Sinclair Ang
Belly Dancing by Angelina Tay
Raggaton by ACTFA
Lyrical Jazz by LA Dance Connection
Broadway Jazz by LA Dance Connection
Cuban Salsa by ACTFA
LA Salsa by ACTFA
Bachata by ACTFA
Footwork (Twinkle Toes) by Studio Wu

The Studios:

Post-Performance Dialogue: LAB
by Joavien Ng
Dance Workshop by Akira Kasai (Japan)
Post-Performance Dialogue:
Book From Hell
by Zai Kuning, Otomo Yoshihide,
Dickson Dee (Singapore, Japan,
Hong Kong)

OCTOBER 2008**Classics:**

Royal Philharmonic Orchestra (UK)
conducted by Leonard Slatkin (USA)

ElectroLab:

Secret Mommy (Canada)

Coffee Morning & Afternoon Tea:

Best of Sheena Easton & Whitney
Houston by Sheila De Niro

Beautiful Sunday:

Let's Boogie! by SMU Symphonia

Mosaic Series:

John Scofield and Joe Lovano Quartet
(USA)

Late Nite @ Esplanade:

Late Nite with Zheng Zhan Lun

Bitesize:

Introduction to Scoring for Film & TV
by Joe Ng

VISUAL ARTS**Cosmic Elements**

by Kengo Kito (Japan)

When I Dream....!

by Children from Gracehaven Children's Home, Cannosaville Children's Home, Evergreen Primary School, and

children of patients of participants of Singapore General Hospital in the Singhealth arts patients camp

Eye on Esplanade

by Child @ Street 11

In Pattern Nation

by Gabrielle Bates and Paul Lau
(Australia/Malaysia)

Silent Objects

by Gabrielle Bates (Australia)

Off the Pedestal

by Members of Sculpture Society Singapore: Teo Huey Ling, Steven Low
Thia Kwang, Kum Chee Kiong,
Tay Swee Siong, Sai Hua Kuan,
Chang Wei, Nelson Lim Sang Choon,
Lim Soo Ngee, Lee Ee Guan,
Oscar Ng Hwee Leng, Yeo Chee Kiong,
Chun Boon Kee, Michael Ong and
Tan Yen Peng

Dance Stages: A Photographer's encounter in Singapore

by Tan Ngiap Heng

Chicken or the Egg

by Shaun Tay

The Dream

by Zhu Chuan

Happiness

by Lin Yanyun

The Dreaming

by Shi Xiangjun

Two mintues away from launching

by Tay Khiam Cheong, Png Tan Ping
Priscilla, Lee Tze Chern Desmond,
Lin Qin Zhi, Lim Guan Ming Jaryl and
Xu Ji Wei

DA:NS FESTIVAL**Coppélia**

by Ballet du Grand Théâtre de Genève
(Switzerland)

Sabores

by Ballet Flamenco Sara Baras (Spain)

Russian Ballet Gala

by Marianna Ryzhkina, Dmitry
Belogolovtsev and Stars of Russian
Ballet (Russia)

Double Bill: Silent Screen & Toss of a Dice

by Nederlands Dans Theater I
(Netherlands)

Esplanade Presents* performances April 2008 to March 2009

Checkmate

by Albert Tiong

ReDoubled

by Singapore Dance Theatre

Seen:Silent

by Hun Pen & January Low
(Cambodia & Malaysia)

Ghostly Round

by Leni-Basso (Japan)

Tracing: Dance Dialogues in Singapore and South Africa

by Joey Chua & Mcebisi Bhayi
(Singapore & South Africa)

Solos, Duets and the Vacant House

by LASALLE College of the Arts

The Third Space Series

by Nanyang Academy of Fine Arts

Rasas – Traditional dances from Asia:

Indian Dance

by Apsaras Arts Ltd

Okinawan Dance

by Garret Kam (Indonesia)

Dances from Central Asia

by BlueAce Avant-Garde (S) Pte Ltd

Javanese Dance

by Garret Kam (Indonesia)

Cambodian Dance

by Apsara Arts Association (Cambodia)

Dances from Malay Peninsula

by Akademi Seni Budaya dan Warisan
Kebangsaan (ASWARA) (Malaysia)

Ramayana Cambodia

by Apsara Arts Association

Ramayana Bali

by Tri Pusaka Cakti – Arts Foundation
(Indonesia)

What's Your Move?

Latin Fever

by ACTFA

Bollywood Boogie

by Apsara Asia

Arabian Nights

by Claribel's Rak Shari Studio

Swing Along

by Jitterbugs Swingapore and Broken
Orange Fence

Hip Hop Jam

by LA Dance Connection

Get in Line

by Low Boon Hwa

Strictly Ballroom

by Dance Lingo

EXPLORATIONS

da:ns festival:

Ballet Masterclass

by Ballet du Grand Théâtre de Genève
(Switzerland)

Flamenco Workshop

by Ballet Flamenco Sara Baras (Spain)

Contemporary Dance Masterclass

by Nederlands Dans Theater I
(Netherlands)

Footwork Twinkle Toes

by Studio Wu

Footwork Community Workshops

by Studio Wu & LA Dance Connection

Post-Performance Talks

by Ballet du Grand Théâtre de Genève
(Switzerland)

by Nederlands Dans Theater I
(Netherlands)

by Hun Pen & January Low
(Cambodia & Malaysia)

Moment of Tranquility

by Tan Chye Tiong, Ronald, Qu Jian
Qing, Ma Xiao Lan (Singapore, China)

OCTOBUST

Artsylum Quartet

Mouse and Cookie

by Players Theatre

Lion and Mouse

by Iqkidz Performing Arts Team

108th Sheep

by ArtsExpression

NAFA Young Talents

by NAFA

Ministry of Bellz

Once upon a Song

by Sabrina Zuber

Reading Rocks

by National Library Board Young
Ambassadors Reading Program

Joachim on Piano

by Joachim Lim

Shakuntala

by Bhaskar's Arts Academy

The Japanese Garden

by TPO (Italy)

The Japanese Garden Workshop

by TPO (Italy)

Dance Appreciation Series:

The Nutcracker – A Children's Day Special

by Singapore Dance Theatre

Drawing Competition "When I Dream"

The Leaf who Dreamed and other

stories with Tick, Tack & Tock

by ACT 3 Theatrics

COLLABORATIONS

Chinese Chamber Music Series:

Moment of Tranquility

by Tan Chye Tiong, Ronald, Qu Jian

Qing, Ma Xiao Lan (Singapore, China)

ON THE WATERFRONT

We Came Down from the North Again:

Silent Scenery (Malaysia)

Reza Salleh (Malaysia)

Lightcraft (Malaysia)

Citizens of Icecream (Malaysia)

Slunk (Malaysia)

furniture (Malaysia)

Jerome Kugan (Malaysia)

Alaling & The Kaya Koks (Malaysia)

AT THE CONCOURSE

String Serenades

by Lim Hui, Chen Zhengyi, Tay Hong Yap

Jez Funk n Fusion

by Quartz

Jazz Goes Gypsy

by Mac Chang, Julai Tan &

Dawn Marie Toh

Malay Folk Songs

by Kaki5 Folk Akustika

NOVEMBER 2008

Coffee Morning & Afternoon Tea:

Best of Liu Jia Chang

by TCR Music Station

Beautiful Sunday:

Big Screen Hits by West Winds

Late Nite @ Esplanade:

The Amps

Spectrum:

Magic Moments by Yong Siew Toh

Conservatory of Music New Music

Ensemble conducted by Chan Tze Law

A Date with Friends:

Herman's Hermits starring Peter Noone
(USA)

Cai Qui Feng and guest star

Wang Shixian (Taiwan)

Francisco Raquiza

Artsylum Quartet

Bao Bei Sisters

Guo Min

Xiang Ping

May Tay

Jazz Us

David Ng

Henry Pereira

Mosaic Series:

Jose Feliciano (USA)

COLLABORATIONS**Son of Yellow River – Yin Cheng Zong**

by Singapore Chinese Orchestra
(Singapore/China)

EXPLORATIONS**Son of Yellow River Autograph Signing**

by Yin Cheng Zong and
Maestro Tsung Yeh

Batik Drawing & Kite making

by TUJU Arts

**PESTA RAYA – MALAY
FESTIVAL OF ARTS****Ungu Goes to Esplanade**

by Ungu (Indonesia)

A Love Story Between Gamelan and Jaz

by Kua etnika (Indonesia)

Infinitâ

by Sen Hae Ha & Surakrta
Dancers (Indonesia)

Fatskunkamania

by Fatskunks

Sidang Burung

by Teater Ekamatra

100% Cilik

by Sriwana

**Perempuan itu rawanhiba, rawanhiba
itu cinta**

by Djamel Tukimin

Kris Dikir Barat Ensemble**Nanyang Polytechnic Malay
Dance Group****Dunearn Secondary School
Northland Secondary School
Harmoni Orkid Choir****Concourse Programmes**

by Various artistes

**Teater Tari Era, Noer Trajoe,
Sumatera Cultural Troupe**

led by Tom Ibnur, Taratak Ensemble
(Indonesia & Singapore)

**KALAA UTSAVAM – INDIAN
FESTIVAL OF ARTS****Ghulam Ali in Concert**

by Ghulam Ali (Pakistan)

**Swaras & Mudras – A celebration
of veena music and odissi dance
(collaboration with Soorya Singapore)**

by Rajhesh Vaidhya & ensemble, Meera
Das odissi group (India)

**Love Poems (Collaboration with
Apsaras Art)**

by Sikkil Gurucharan and Anil
Srinivasan (India)

Being Me

by Pravin Saivi & Tribal Tide

A Musical Voyage

by Madras String Quartet (India)

The Last Mughals

by Vidya Shah and William Dalrymple
(India)

Dasaavatharam

by Singapore Indian Fine Arts Society

Wedding Album

by Prime Time Theatre Company (India)

Fusion Beats

by PUNKH (India)

**Traditional Art Forms of Kerala –
Kutiyattam & Nangiarkoothu**

by Soorya (India)

Amutha Ghaanam

by Temple of Fine Arts

ON THE WATERFRONT**Even Ruder:**

Stellarium
I Am David Sparkle
The Sallys
The Stone Revivals
The Pinholes
Cesspit
Etc.

AT THE CONCOURSE**Asian Connexions**

by Ismahairie Trio, Wynne & Joe, Lunar

Hot Latin Nights

by Bloco Singapura, MJP, MAD

AfroJazz

by XOR, Racial Context,
The Music Lab Combo

DECEMBER 2008**ElectroLab:**

Knob It! by Dian Bang, Ika, Silent Keat,
DJ Rainf (Malaysia)

Coffee Morning & Afternoon Tea:

Favourite Hits of Musicals and Films
by Lily Anna Nuris

Beautiful Sunday:

Ruan Expressions by Ruan Ensemble

Late Nite @ Esplanade:

Reasons To Leave by A Vacant Affair

Bitesize:

A Cappella 101
by The A Cappella Society of Singapore

Mosaic Series:

Kraftwerk (Germany)

Pedals & Pipes:

The Magic of Christmas
by Marc Rochester With the choirs
of Methodist Girls' School, Paya
Lebar Methodist Girls' Secondary
School, Convent of the Holy Infant
Jesus (Toa Payoh) Secondary School
Conducted by Jennifer Tham
(UK, Singapore)

COLLABORATIONS**Five Foot Broadway:****Heart of Musicals Workshop**

by Musical Theatre Ltd

Great Eastern International Kids**Performing Festival:****School of Rock**

by School of Rock (USA)

**Jazz Kids (introducing Fluid, Vox
Box and All Stars)**

by Jazz Kids, Fluid, Vox Box and All-Stars

Julia Abueva "I Believe"

by Julia Abueva

Esplanade Presents* performances April 2008 to March 2009

Be the Next Miley Cyrus' Rock Star Performing Training Workshop

by Cheska

It's Now or Never.... Let's Dance! Workshop

by Ewan Tsuyoshi

Great Expectations Musical Theatre Workshop

by Beatrice Chia

Auditioning for Musicals

by Amanda Colliver

The Music in Me Vocal Workshop

by Irene Jansen

Jazz Kids Performance

Training Workshop

by Kuo Po

School of Rock Guitar Workshop

by Aldo Nobue (USA)

Do Not Disturb –

Late Checkout Please

by Spare Room Ltd

A Jazzy Christmas:

Noel Samba Bossa Nova

Presented by Showtime Productions, performed by Jeremy Monteiro, Toots Thielemans, Two for Brazil: Paulinho Garcia & Greg Fishman, Grazyna Auguscik, Bart De Nolf, Shawn Kelley & Mohamed Noor (Singapore, Brazil, Belgium, Poland, USA)

Chinese Opera Delights:

Dream of Han Dan

by Chinese Opera Institute

CELEBRATE DECEMBER/ NEW YEAR'S EVE

An Upbeat Christmas

by Raffles Vocal Ensemble,
Temasek JC Choir

A Christmas Special

by Just Brass Ensemble

Christmas Cheers!

by Nan Hua High School Harp

Letters Home

by Nora Samosir, Brendon Fernandez,
Koh Chieng Mun, Rosita Ng

Marina Bay Singapore Countdown

08/09

Quasimodo, You And Whose Army?,
Tiramisu,
Mathilda & The MotherFunkys

EXPLORATIONS

Chinese Opera Delights:

Pre-Performance Talk

by Chinese Opera Institute

Pedals & Pipes: Autograph Signing

by Marc Rochester & Jennifer Tham
(UK, Singapore)

Huayi Community Project

by Singapore Boy's Home & Lim Bee Ling

ON THE WATERFRONT

Beats & Breaks

Sixx, Sleaf, Da Fam, Rauzan,
Freaky Z, XS.1

Yesterday's Songs

JAR, The Music Combo Lab
Nightsound, Key Elements, United
Voices of HKBPS, Babes Conde, Robert
Sunga & Psalmideo, Korean Church
Choir, Bhaskar's Arts Academy,
Ministry of Bellz, Avalon,
AbsolutEncounter, Mathilda & The
MotherFunkys, Bloco Singapura +
NovoBloco, Comic Strip, Supernova,
Axecalibur, Harps Unlimited,
PeepShow, Korean Youth Team, Quis,
Now Playing, Weekend Vacancy,
Midnight Marvel, Allura, Bushmen,
Nuance, Moods

AT THE CONCOURSE

Songs of Love

by Saving Someone, Quinariii, Ingrida,
Coincidental, Torrid Love Affair,
Hejazi Duo

2009

JANUARY 2009

Beautiful Sunday:

Dancing Around the World
by SAF Central Band

Late Nite @ Esplanade:

Desperate by Daphne Khoo

Coffee Morning & Afternoon Tea:

Best of Wang Jie by Music Dreamer

PLAYtime!:

Father, Son & Ox Visit the Market, plus
other stories with Tick, Tack & Tock
by ACT 3 Theatrics

VISUAL ARTS

Celebrating the Lunar Year of the Ox

by Singapore Boy's Home and
Lim Bee Ling

Spring Coming

by Chua Boon Kee

Days with my Father

by Philip Toledano (England)

Ink-finite-Endless Possibilities

by Lee Yu Juan and Tay Puy Khoon Harry

Museum of broken relationships

by Olinka Vištica and Dražen Grubišić
(Croatia)

Within

by Raymond Yap (Malaysia)

Bitter Sweet

Michelle Yang

Keong Mas (The Golden Shell)

Sonia Suriaranie and Anindita Ningtyas

Sally

Siti Fatimah Amin

Dreamshop

Keith Chan

Rise above

Davadrian Maramis

HUAYI – CHINESE FESTIVAL OF ARTS

Design for Living

by Edward Lam Dance Theatre
(Hong Kong/Taiwan)

Fan Jingma Vocal Recital (China)

Whispers

by The Finger Players

in::music: Cao Fang (China)

in::music: Wonfu (Taiwan)

Huayi Opening

by Hands Percussion Team (Malaysia)

Fruition

by Hands Percussion Team (Malaysia)

Songs of Celebration:

Chen Ming Pei

Jiu Jian

Benjamin Hum

Lydia Tan Di Ya

Michelle Tay

Carrie Yeo Chia Ying

Judy Theng

Wind and Percussion Fiesta

by ArtsSphere Chamber Ensemble &
The Symphonic Percussion Ensemble

Festive Melodies

by Xingyi Trio

Voices of Spring:

Metro Philharmonic Choir

Tulip Choir

Soka Chorus

Kangfu Choir

Rhythm of Peace Choir

The Art of Hand Puppetryby Hsiao Hsi Yuan Puppet Theater
(Taiwan)**COLLABORATIONS****M1 Singapore Fringe Festival****ON THE WATERFRONT****New Year Celebration:**

Sonofa

Retro Groove

Raindogs

Munkee Business

After Hours:

For This Cycle

Kat Parsons

Ling

Amberhaze

Smooth Grooves IIII:

Reversed Gravity

The Forces

Chicken Shack Revival

Firecrackers:

Music Dreamer LIVE Café

Jason & Ruby

Juliet Pang

Tanya Tan

Laverne Ong

AT THE CONCOURSE**New Year in Esplanade**

by Rima & Friends

Me & My Guitar

Patrick Chng

Ben Harrison

Zack Yusof (Malaysia)

Kevin Mathews

Jeremy Sharma

Nigel Hogan

Richard Philip

EXPLORATIONS**Chinese Chamber Music:****Post-Performance Talk**

by Hou Yue Hua, Zhang Li and Jing Po

Huayi:

Fan Jingma Autograph Signing

by Fan Jingma (China)

in::music –

Cao Fang Autograph Signing (China)

in::music –

Wonfu Autograph Signing (Taiwan)

Whispers: Post-Performance Talk

by The Finger Players

The Art of Hand Puppetry

Post-Performance Demonstration

by Hsiao Hsi Yuan Puppet Theater

(Taiwan)

FEBRUARY 2009**Lunchbox:**

Introducing: Desperate

Coffee Morning & Afternoon Tea:

Best of Engelbert Humperdinck

by Peter Chua

ElectroLab:

Just Can't Get Enough

by Bushmen, 4Sides, Freaky Z,

The Karl Maka

Beautiful Sunday:

Classical & Light

by Hainan Hwee Kuan Harmonica

Orchestra

Late Nite @ Esplanade:

West Grand Boulevard

Bitesize:

Demystifying Opera 101

by Joseph Lee

VISUAL ARTS**Moronic Beauty of Youth**

by Joey Soh Peiling

IT IS LIKE THIS

by Chong Yan Hong, Clement Liang and

Masior Sidek

Reminiscent

by Leroy, Rebecca Lim Ying Hui,

Tan Wei Ling and Edmund Chan

COLLABORATIONS**Dance Appreciation Series**

Cinderella by Singapore Dance Theatre

Chinese Opera Delights

Third Sister Liu by TAS Theatre Co

Chinese Chamber Music SeriesResonating Thoughts – Reflections of
the Strings by Zhou Ruo Yu (China)**Limelight**

by Crescent Girl's School Symphony Band

ON THE WATERFRONT**Love Jam:**

Gilbert & Friends

Mathilda & The Motherfunkys

Impromptu

Rock Your World:

Jack & Rai

Jon Chan & Jean Low

West Grand Boulevard

King Kong Jane

Kevin Mathews & The Groovy People

Stentorian

Vertical Rush

The Fire Fight

Indie Indeed:

Everybody loves Irene (Indonesia)

Amateur Takes Control

Deepset (Malaysia)

Summer's Over

Shine

The Zozi

TKS

AT THE CONCOURSE**Roots Reinterpreted:****Bhaskar**

by Bhaskar Subramanian

ITE College East

by ITE College East Vocal Group &

Guitar Ensemble

Smokey & Greg

by Smokey & Greg

Freaky Z & Bless

by Freaky Z & Bless

SMU

by Singapore Management University

Chamber Choir

KR A Cappella

by Kent Ridge A Cappella

Esplanade Presents* performances April 2008 to March 2009

HUAYI – CHINESE FESTIVAL OF ARTS

Tears of Barren Hill

by Zuni Icosahedron
(Hong Kong/China)

The Village

by Performance Workshop
(Singapore/Taiwan)

Chinese Opera Meets Animation

by Singapore Chinese Orchestra
(China/Singapore)

Jie Chen Piano Recital (China)

Tongue's Memory of Home

by Zuhe Niao (China)

The Journey West – White Bone Fiend

by Paper Monkey

in::music:

Mrs. This (Taiwan)

Lu Guang Zhong (Taiwan)

1976 (Taiwan)

Fruition

by Hands Percussion Team (Malaysia)

The Art of Hand Puppetry

by Hsiao Hsi Yuan Puppet Theater
(Taiwan)

Ruth Ling and Friends

Bevlyn & Friends

Oriental Blues

by Princess Jessica & Friends

Songs of Celebration:

Lin Song Yi (Taiwan)

Hong Shao Xuan

Chen Jie

Li Chuan

Xie Guo Wen (Malaysia)

Xie Jin Shi

Lee Jin Cai

Voices of Spring:

Sing Sheng Philharmonic Society

Soka Junior Choir

Taman Jurong CC Choir

SPH Chinese Choir

Rhythm of Peace Choir

Festive Melodies

by Xingyi Trio

Spring Blossom

by Angelies Earlnus & Andy Chia

Festive Tunes at the Concourse

by NewHorizons Chinese Orchestra

Lunar New Year Chinese Classics

by SAF MDC Chinese Ensemble

Classic Mandarin Hits

by TCR Music Station

EXPLORATIONS

Huayi:

Post-Performance Talk:

Tears of Barren Hill by Danny Yung

The Village by Stan Lai

& Wang Zei Zong

Chinese Opera Meets Animation

Tongue's Memory of Home

by Zhang Xian

The Journey West by Paper Monkey

Piano Masterclass Jie Chen

Jie Chen Autograph Signing

in::music –

Mrs. This Autograph Signing

1976 Autograph Signing

Lu Guang Zhong Autograph Signing

Drumming Workshop

by Hands Percussion Team

Parent – Child Drumming Workshop

by Hands Percussion Team

The Art of Hand Puppetry

Post- Performance Demonstration

by Hsiao Hsi Yuan Puppet Theater

Chinese Opera Delights:

Pre-Performance Talk

by TAS Theatre Co

Post-Performance Talk – Resonating

Thoughts – Reflections of the Strings

by Zhou Ruo Yu (China)

MARCH 2009

Coffee Morning & Afternoon Tea:

Tribute to Leslie Cheung

by Music Dreamer

Late Nite @ Esplanade:

Collaborations by Ruth Ling

Beautiful Sunday:

Suite of Sentiments

by Hsinghai Art Association

Chinese Orchestra

Bitesize:

Sound Art 101: Pressing Buttons,

Carving Air by George Chua

Conquest of The Galaxy: MARS

by Condors (Japan)

VISUAL ARTS

Warm Machine

by Chiew Sien Kuan

Intrinsic

by Cheng Ci-Hui Stephanie,
Kenny Lim Thiam Soon, Sima Salehi,
Tan Seow Wei and Taiten

COLLABORATIONS

Spectrum:

Birth & Death by SYC Ensemble

Singers conducted by Jennifer Tham

Feed Your Imagination:

Treasury of Singapore Tales 09

by ACT 3 Theatrics

European Fair

by West Winds, Band of

Bukit Batok Community Club

(Singapore/The Netherlands)

Chinese Opera Delights:

Gao Wenju

by Siong Leng Musical Association

ON THE WATERFRONT

In Conjunction with Noise Singapore:

Blind Meets Mute

S.P.O.N.G.E & Kay Swisha

Duxton Plains

EN-X & Chaz Ali

Rachael Teo & Nick Tan

Roland Lim

The Lion Story & Jordan Chia

KAY & Firi

Ladies Night:

Victoria Ho

The Bec & Ross Show

Rima Rasif

Ocular ft. Gabrielle

AT THE CONCOURSE

Velvet Voices, Silken Strings

Jill-Marie Thomas

Maya Nova & Rick Smith

Cadenzas

Smokey & Friends

MOSAIC MUSIC FESTIVAL

Mosaic Studio:

GAIA featuring Gene Lake, Grégoire Maret, Federico Gonzalez Peña (USA)
 En Este Momento: Claudia Acuña (Chile)
 Old Man River (Australia)
 Seckou Keita SKQ (Senegal)
 Electro Green: Shuta Hasunuma and Team POP OOGA (Japan)
 Mélanie Pain (France)
 Wolfgang (The Philippines)

George Duke (USA)

Brazilian Darlings: A double bill by

Eliane Elias & Ivan Lins (Brazil)

Brad Mehldau Trio (USA)

The Yellowjackets with Mike Stern (USA)

Indigo Girls (USA)

Brian McKnight (USA)

Battles (USA)

The Cinematic Orchestra (UK)

Naturally 7 (USA)

11th Hour

SOIL & "PIMP" SESSIONS (Japan)

Heineken Music Club

Mike Stern Band featuring Dave Weckl (USA)
 Psapp (UK)
 of Montreal (USA)
 CLUB M.I.A.
 15th Scenery, Pedicab & New Pants (Thailand, The Philippines & China)
 Skye (UK)

Häagen-Dazs Living Room:

Contemporary Jazz

GruvAvenue (Malaysia)
 Trio Indra

Bright Young Things

Jake Barden (Australia)

An Evening of Jazz Standards

Norman Seck Trio
 Mezz Mezzrow

Free Jazz

Game of Patience
 Norman Seck
 Norman & Daniel

Fab Females

Omega (USA)
 Mocca (Indonesia)
 Mia Palencia (Malaysia)

World Music Express

Omega (USA)
 Karen Nunis Blackstone

Indie Industry

Nuance
 Couple (Malaysia)

Bring in Da Funk

Gravy
 Paul Does Funk

Rock The Blues

Andre Harihandoyo and Sonic People (Indonesia)
 Blue Pop

Top of the Pops

Mathilda D'Silva & Sean Ng
 Jay Lim & Sean Ng
 Almost Alive (Australia)

Latin Rhythms

Alo Brasil
 Niquitta Trio

Nokia Music Station:

Urban Union

WHY NOT by The Triqnaqi
 MC Hotdog & 3P (Taiwan)
 3P (Taiwan)
 Alicia Pan
 Don Richmon, Mark Bonafide,
 Vanessa Fernandez

Jazzology

Phunk Mob (Malaysia)
 GruvAvenue (Malaysia)
 All Stars Jam (various)

Indie Air

Mocca (Indonesia)
 Yuna (Malaysia)
 TypeWriter

Music & Lyrics

Mia Palencia (Malaysia)
 Julianne (Philippines)
 Jon Chan

Tribute to Pop Royalty

Funkers

Indie-Mand

Copy Machine (Korea)
 The Sallys

Rock Steady

The Goodfellas
 Almost Alive (Australia)
 Ruby Tigers (Australia)
 The Sexies
 Page

Waxing Lyrical

Aiza Segueria (Philippines)
 Ngak & Clement
 Omega (USA)
 Andre Harihandoyo (Indonesia)

Roots Revival

The Condors (Japan)
 Andre Harihandoyo and Sonic People (Indonesia)
 40 Winks (Malaysia)

EXPLORATIONS

Chinese Opera Delights:

Pre-Performance Talk

by Siong Leng Musical Association

Spectrum: Birth & Death

by Jennifer Tham & SYC
 Ensemble Singers

Dance Workshop:

You Can Fly Like A Condor Again!

by Condors (Japan)

European Fair Autograph Signing

by Jacob de Haan (The Netherlands)

MOSAIC MUSIC FESTIVAL EXPLORATIONS

In the House FM:

Hosted by Jack and Rai

with Mike Stern Band (USA)
 with The Yellowjackets (USA)
 with of Montreal (USA)
 with Claudia Acuña (Chile)
 with TypeWriter
 with Indigo Girls (USA)
 with Jon Chan
 with Mocca (Indonesia)
 with Naturally 7 (USA)
 with Aiza Segueria (The Philippines)
 with Andre Harihandoyo and Sonic People (Australia)
 with Wolfgang (The Philippines)

Hirers' Performances* April 2008 to March 2009

CONCERT HALL

APRIL 2008

The Hongkong and Shanghai Banking Corporation Limited

Janel Yeo @ Esplanade

Singapore Symphonia Company Limited

SSO: In the Shadow of Beethoven
SSO: Sweet Sorrow
SSO: Echoes of China

Copenhagen Royal Chapel Choir

Majestic - The Sound of Denmark (Denmark)

Singapore Entertainment Services Pte Ltd

ASKA Symphonic Concert Tour 2008 "SCENE" (Japan)

MAY 2008

ICO Music & Culture Consultancy Pte Ltd

Chinese Melodies in Symphony
– Lights of Dawn (China)
Chinese Melodies in Symphony
– Blossoms of Spring (China)
Chinese Melodies in Symphony
– New Beginnings (China/Singapore)

Singapore Symphonia Company Limited

SSO: Sax and the City
SSO: Masterful Mendelssohn
SSO Gala: Gennady Rozhdestvensky
– Daydreams in G Minor
SSO Gala: Leila Josefowicz
– The Beauty of Beethoven

TCR Music Station

A Tribute to Li Fei Hui

Victoria Junior College

Symphony of Voices 2008

The Philharmonic Chamber Choir

TPCC: Bach's Mass in B Minor, BWV 232

Anderson Junior College

VoyAJe '08: Notes on the Road

Tampines Junior College

Plaisir de Chanson 2008

Soorya Singapore

Soorya Global Festival of Indian Dance & Music (India)

National Arts Council

Singapore Arts Festival 2008:

– Lord Of The Rings Symphony: Six Movements for Orchestra, Chorus & Soloist (USA/Singapore/Slovenia)

JUNE 2008

National Arts Council

Singapore Arts Festival 2008:

– Festival Fantasia by Singapore Festival Orchestra
– London Sinfonietta (UK)

The Philharmonic Winds

An Evening With Timothy Reynish

Singapore Symphonia Company Limited

CIMB-SSO Gala Concert: Emanuel Ax Plays Chopin
SSO: Casual Concert

Schema International Pte Ltd

The Anoushka Shankar Project (India/USA)

JULY 2008

Singapore Symphonia Company Limited

SSO: Lunchtime Concert
SSO: President's Young Perf Concert
SSO: Prize Premieres

Singapore Street Festival Limited

Asean Serenade

Anglo-Chinese Junior College

An Evening with Friends: Celebrating 20 Years of Choral Excellence

Singapore National Youth Orchestra

SNYO Concert 2008

Wind Bands Association of Singapore

Singapore International Band Festival 2008

Young Musicians' Society

Kammerchor Stuttgart (Germany)

AUGUST 2008

Straits Records

Envy "Compiled Fragments" (Japan)

Greenhorn Productions Pte Ltd

Death Cab for Cutie (USA)

Nan Chiau Alumni Association

The Yellow River Cantata

Singapore Symphonia Company Limited

SSO: Keppel Corp 40th Anniversary Concert: Symphonic Spectacular
SSO Gala: Yefim Bronfman
– Little Piano Pieces
SSO: Inextinguishable

SYC Ensemble Singers

SYCES Annual Concert: Sequences

SEPTEMBER 2008

Singapore Symphonia Company Limited

SSO: New Beginnings
SSO: Concerts for Children
– The Listener
SSO: Birds of Paradise
SSO: A Time to Dance

Schema International Pte Ltd

50 Years of Bossa Nova
– The All Stars Concert (Brazil)

City Chinese Orchestra (Singapore) Ltd

Top Ten Chinese Classics

OCTOBER 2008

Singapore Symphonia Company Limited

SSO: Stirrings of Youth
SSO: Suddenly Last Summer
SSO Gala: Sumi Jo – Sempre Libera

IMG Artists Pte Ltd

Singapore Sun Festival 2008

Gala Opening Concert
Peter Cincotti (USA)
Sergio Mendes (Brazil)
The UBS Verbier Festival Chamber Orchestra with Gabor-Takacs Nagy & Frederica von Stade
Murray Perahia (USA)

The Los Angeles Philharmonic
with Esa-Pekka Salonen and
Sarah Chang (USA)

The Los Angeles Philharmonic
with Esa-Pekka Salonen and
Yefim Bronfman (USA)

Arts Management Associates

Vienna Boys Choir (Austria)

Jade Group International Limited

Zakir Hussain Presents
Masters of Percussion (India)

NOVEMBER 2008

The Singapore Lyric Opera

SLO Children's Choir Concert:
What a Wonderful World
– A Tribute to Nature

The Singapore Lyric Opera

Puccini Gala

Singapore Symphonia

Company Limited

SSO: Swan Song
SSO: A German Requiem
SSO: Brava Paganini!
SSO: Ode to Leningrad

Heads Up! Pte Ltd

An Evening with Anuar Zain (Malaysia)

Singapore Armed Forces Band

50 Years Military Music Services
(Finale Concert)

Hallelujah Oratorio Society

Alleluia, Sing Noel!

DECEMBER 2008

The Philharmonic Chamber Choir

TPCC: Christmas Concert

The Philharmonic Winds

The Philharmonic Winds In Concert

Lushington Entertainments Pte Ltd

Sting and Edin Lute Tour 2008
– Songs from the Labyrinth (UK/Bosnia)

Singapore Symphonia

Company Limited

SSO Christmas Concert
CIMB-SSO Christmas Concert

Singapore Entertainment

Services Pte Ltd

Emi Fujita Acoustics Live
– Camomile Classics (Japan)

Wind Bands Association of Singapore

Junior College & Polytechnic Band
Festival 2008

Singapore Street Festival Limited

Music to Welcome the New Year 2009
by A Cappella Chor Villach (Austria)

JANUARY 2009

Spice Global Pte Ltd

India Splendor – Sunidhi Chauhan &
Kunal Ganjawalla (India)

Greenhorn Productions Pte Ltd

STARS – Live! (Canada)

Singapore Symphonia

Company Limited

SSO Gala: Kent Nagano – Elektra
SSO: Beethoven Festival:
SSO 30th Anniversary Concert
SSO: Beethoven Festival:
The Unquiet Soul
SSO: Beethoven Festival: Eroica

Supreme Music & Publishing Pte Ltd

My Favourite Hits – PK of the Year
(Taiwan)

KittyWu Records

MOGWAI (Scotland)

K. V. Aiyappan

Music for Meditation by
Sri Ganapati Sachchidananda Swamiji
(India)

FEBRUARY 2009

ERA Singapore Pte Ltd

Conference for ERA Asia Pacific
Real Estate Agents

Singapore Symphonia

Company Limited

SSO: Music for Valentine's Day
SSO: Beloved Places
SSO: Fantasies & Confessions

MARCH 2009

Schema International Pte Ltd

St. Thomas Boys Choir Leipzig
– Johann Sebastian Bach's Legacy
(Germany)

**Singapore Symphonia
Company Limited**

SSO: Mad About Tchaikovsky
SSO: Symphonic Greatness

Singapore Indian Fine Arts Society

SIFAS Festival 2009:

Madhur Vani – A Carnatic Vocal Recital
(India)

Paaramparia – A Carnatic Vocal Recital
(India)

Raag Aur Taal – An Exposition on the
Sarod (India)

THEATRE

APRIL 2008

Lunchbox Theatrical Productions

Pte Ltd

We Will Rock You

MAY 2008

National Arts Council

Singapore Arts Festival 2008:

Architecture of Silence by
National Theatre of Maribor (Slovenia)

JUNE 2008

National Arts Council

Singapore Arts Festival 2008:

– Radio & Juliet by Slovene
National Theatre Maribor (Slovenia)
– Continuum by Singapore
Dance Theatre (Triple Bill)
– Amjad by La La La Human
Steps (Canada)

Global Music and Publishing Pte Ltd

Daddy's Songs (Taiwan)

Century Events Pte Ltd

B-Boyz and Ballerina (Korea)

JULY 2008

Gateway Entertainment Pte Ltd

Magic Box – The Magic of
Lawrence and Priscilla

Scorpio East Productions Pte Ltd

A Tale of Shaolin (China)

Hirers' Performances* April 2008 to March 2009

AUGUST 2008

Solariz International Pte Ltd

Relive Pancham 2008
– A Tribute to R.D. Burman (India)

AUGUST - SEPTEMBER 2008

The Singapore Lyric Opera

Puccini's Turandot

OCTOBER 2008

Lunchbox Theatrical Productions Pte Ltd

ABBA Mania (UK)

National Arts Council

Patron of the Arts Award 2008

ETC Music & Entertainment

Voices from the Gramophone

OCTOBER - NOVEMBER 2008

Singapore Repertory Theatre Ltd

Avenue Q ~ The Musical

DECEMBER 2008

Singapore Dance Theatre Ltd

The Nutcracker, Concept & Choreography by Jeffrey Tan

Nam Hwa Amateur Musical & Dramatic Association

Teochew Opera: A Mother's Woes

JANUARY 2009

Sputnik Projects Pte Ltd

Cinderella

FEBRUARY 2009

Greenhorn Productions Pte Ltd

Ani DiFranco – Live! (USA)

MediaCorp Vizpro Pte Ltd

Breakout (Korea)

MARCH 2009

Singapore Dance Theatre Ltd

Cinderella

The Singapore Lyric Opera

Offenbach's Les Contes d' Hoffmann
(Tales Of Hoffman)

The Dream Academy

PlayHouse Pte Ltd

Kumar – Stripped Bare & Standing Up

Singapore Indian Fine Arts Society

SIFAS Festival 2009: Bharathi in
Bharatham – Bharathanatyam
Performance (India)

RECITAL STUDIO

APRIL 2008

Society of Charis Singers

Due Voci II by Sabrina Zuber
& Jimmy Teng

Voice Association (Singapore)

World Voice Day Celebration Concert

MAY 2008

Engage: Consumer Interface Pte Ltd

Young Masters' Series (India)

McKee Music Pte Ltd

Quaystone and Tembusu

Chico & Ira Productions

Levi Gunardi Solo Recital (Indonesia)

JUNE 2008

Foo Say Ming

SLOW by re:mix

Singapore Armed Forces Band

Get In Line

JULY 2008

Young Musicians' Society

afterEight Series – Songs Before Sleep
(Khor Ai Ming/Shane Thio)

Ministry of Education

Singapore Youth Festival 2008:

Instrumental Ensembles
Presentation I & II

Tay Zhe Min, Benjamin

Flybar – Scream without Raising your
Voice (album launch)

Yao Xiao Yun

Yao Xiao Yun Piano Recital

Lim Yan

Lim Yan plays Rachmaninov's Preludes

Beatrice Lin

Incursion by Incursion Trio

AUGUST 2008

Jason Yeo

The National Din Parade 2008 (USA)

Darin Dimitrov Varbanov

"Dancing Keys" – Piano Recital
by Georgi Mundrov (Germany)

Foo Say Ming

Take 5 - Piano Quintet Series Concert III

SEPTEMBER 2008

Chua Lik Ling

Violin & Piano Recital
by Chua Lik Wuk and Lim Yan

OCTOBER 2008

Lim Mei

Cyril Nicolai – Live at the Esplanade
(France)

Goethe-Institute Singapore

Abegg Trio Classical Concert

Young Musicians' Society

afterEight Series
– A Woman's Love & Life

Kyung-ok Kim (Trio, HAAN)

TRIO HAAN Recital (Korea)

NOVEMBER 2008

Guyléne Harris

Love in Translation by Andayoma

Lim Yan

Songs Without Singers

Metro Philharmonic Youth Choir

Aurhythms VII

The Flute Studio

French Music by Paris Graduates

DECEMBER 2008

National Arts Council

2008 National Chinese
Music Competition

Takayuki Ueda

Ueda Takayuki Piano Recital

Neil Lim

Fields of Lavender

Foo Say Ming

Beyond Boundaries by re:mix

Emmanuel Music Society

Loke Hoe Kit: A Bittersweet Life,
A Cello Recital by Loke Hoe Kit

JANUARY 2009**The Necessary Stage****M1 Singapore Fringe Festival 2009:**

- Sonic Fringe ~ Musica Familia
by Chong Li-Chan (Singapore)/
Sekunden
- by SWOD (Germany)
- Betrayed Babies
by panggung ARTS (Singapore)

Huang Yu-Hsin

Winter Sonata – An Afternoon of
Classical Music for Bassoon and Harp
(China/Singapore)

Chiang Yick Keet, Adrian

A Night of Chamber Wind Music with
Dr John Boyd

FEBRUARY 2009**Terence Castillo**

Break Free

Cheong Sze Chen

Solo Recital: High Places

Jean Johnson

Games & Legends – Music by Mozart,
Carter and Shumann (USA/Singapore)

MARCH 2009**The Flute Studio**

English Chamber – Concert
by British Graduates

THEATRE STUDIO**MAY 2008****Teamwork Productions Pte Ltd****Out of the Box 2008:**

- Punch & Judy (Australia)
- Kiddie Tarzan (Sweden)
- Folktales from Asia (Singapore)
- Wedding of the Mice (Taiwan)
- Tales from the Workshop (Ireland)

MAY - JUNE 2008**National Arts Council****Singapore Arts Festival 2008:**

For All The Wrong Reasons

JUNE 2008**National Arts Council****Singapore Arts Festival 2008:**

- Forward Moves (Singapore)
- Rhinoceros – Full Frontal (Singapore)
- Class Enemy by East West
Theatre Company (Bosnia &
Herzegovina)

JULY 2008**The Dream Academy Productions
Pte Ltd**

Happy Robin

AUGUST 2008**Dramatic Developments**

The Cripple of Inishmaan
by the Ballyduff Drama Group (Ireland)

Wild Rice Ltd

Own Time Own Target
[OCBC Singapore Theatre Festival 2008]

NOVEMBER 2008**Toy Factory Productions Ltd**

First Light

DECEMBER 2008**The ARTS FISSION Company Ltd**

IMAGINE TREES – A Children
Environmental Dance Initiative

JANUARY 2009**The Necessary Stage****M1 Singapore Fringe Festival 2009:**

- Within.Without
by T.H.E. Dance Company (Singapore)
- Variacions Al-leluia
by Lanonima Imperial (Spain)
- 3SOME
by Knut Berger, Nir De Volff & Sahara
Abu Gosh (Germany/Israel/Palestine)
- Fallout by RAWDance (USA)
Iodine by Deganit Shemy & Company
(USA/Israel)
- Question “Mama”
by brand nu Dance (China)

FEBRUARY 2009**Bangkok University**

Dear Death (Thailand)

Apsaras Arts Ltd

Apurva ~ Neo Bharatham Showcase

The ARTS FISSION Company Ltd

Interview With Palace Ghosts

Acknowledgements



OUR HEARTFELT THANKS TO ALL
INDIVIDUALS, ORGANISATIONS
AND CORPORATIONS WHO HAVE
CONTRIBUTED THEIR VALUABLE
TIME AND EFFORT
TO ESPLANADE IN ONE WAY
OR ANOTHER.

