



# Touching Hearts

The Esplanade Co. Ltd Annual Report 10/11



esplanade  
theatres on the bay  
singapore





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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 opportunities 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 and bad times
- keep communication channels open at all levels and at all times
- celebrate all wins
- put passion and fun in everything we do

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



# Organisation Chart

April 2010 to March 2011





# Corporate Information

April 2010 to March 2011

## Board of Directors

Mrs Theresa Foo-Yo Mie Yoen  
*(Chairman)*

Mr Benson Puah Tuan Soon  
*(Chief Executive Officer)*

Mr Patrick Ang Peng Koon

Mr Peter Chay Fook Yuen

Mr Patrick Daniel

Mr Lee Tzu Yang

Mrs Clara Lim-Tan

Ms Saw Phaik Hwa

Ms Shirlene bte Noordin

RADM (NS) Sim Gim Guan

Mr Andreas Sohmen-Pao

Mrs Mildred Tan-Sim Beng Mei

(From 24 Nov 2010)

Dr Beh Swan Gin

Mrs Christine Ong

(Until 23 Nov 2010)

Mr Lee Suan Hiang

Mr Lim Neo Chian

Ms Irene Ng Phek Hoong

## Nominating Committee

Mrs Theresa Foo-Yo Mie Yoen  
*(Chairman)*

Mr Patrick Daniel

Ms Shirlene bte Noordin

RADM (NS) Sim Gim Guan

(From 24 Nov 2010)

Dr Beh Swan Gin

## Audit Committee

Mr Peter Chay Fook Yuen  
*(Chairman)*

Ms Saw Phaik Hwa

Mr Andreas Sohmen-Pao

(From 24 Nov 2010)

Mrs Christine Ong

(Until 23 Nov 2010)

Mr Patrick Ang Peng Koon

Mr Lim Neo Chian

## Remuneration Committee

Mr Lee Tzu Yang *(Chairman)*

Mrs Mildred Tan-Sim Beng Mei

(From 24 Nov 2010)

Mr Patrick Ang Peng Koon

(Until 23 Nov 2010)

Ms Saw Phaik Hwa

## 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:

199205206G

Charity Registration Date:

3 August 1995

Constitution:

Company limited by guarantee

Founded:

26 September 1992

UEN:

199205206G

## IPC Status

Effective Period:

1 April 2011 to 31 March 2014

## 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

Ms 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 67. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2010. Awarded the Public Service Star in 2008. Chairman – Viva Foundation for Children with Cancer Limited. Director – Ecquaria Ltd. Treasurer – National Parks Board's Garden City Fund. Board Member – Ministry of Finance's Income Tax Board of Review. Member of Board of Trustees – Singapore Business Federation and Singapore National Employers Federation.

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

## Dr Beh Swan Gin

Age 43. Appointed to the Board on 24 Nov 2010 (1st Appointment). Managing Director – Economic Development Board. Board Member – Agency for Science, Technology and Research (A\*STAR), Economic Development Board and International Enterprise Singapore. Member – Lee Kong Chian School of Business' (Singapore Management University) Advisory and Strategy Boards.

Qualifications: Bachelor of Medicine and Bachelor of Surgery, National University of Singapore; Master of Science in Management – Stanford Sloan Programme, Stanford University, USA.

## Mr Patrick Ang Peng Koon

Age 46. Appointed to the Board on 24 Nov 2009 (1st Appointment). Deputy Managing Partner – Rajah & Tann LLP. Director – Insolvency Practitioners Association of Singapore. Independent Director – Tiong Seng Holdings Ltd. Member – Inquiry Panel of the Law Society of Singapore and Employer Alliance (Exco Member). Council Member – Law Society of Singapore.

Qualifications & Professional Bodies: Bachelor of Laws (Honours), National University of Singapore. Member – International Insolvency Institute, International Association of Restructuring, Insolvency & Bankruptcy Professionals (INSOL) International (London), Singapore Academy of Law and Law Society of Singapore.

## Mr Peter Chay Fook Yuen

Age 51. Appointed to the Board on 1 Feb 2006. Date of last re-appointment: 24 Nov 2010. Deputy Managing Partner – KPMG LLP. Director – KPMG Corporate Finance Pte Ltd. Council Member – Institute of Certified Public Accountants of Singapore.

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



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

Age 67. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2010. Awarded the Public Service Star in 2008. Chairman – Viva Foundation for Children with Cancer Limited. Director – Ecquaria Ltd. Treasurer – National Parks Board's Garden City Fund. Board Member – Ministry of Finance's Income Tax Board of Review. Member of Board of Trustees – Singapore Business Federation and Singapore National Employers Federation.

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

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





### Mr Benson Puah Tuan Soon

Age 54. Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2010. Chief Executive Officer – The Esplanade Co. Ltd (appointed on 1 Jul 1998) and National Arts Council. Chairman – Association of Asia Pacific Performing Arts Centres. Co-Chairman – Ministry of Information, Communications and the Arts' (MICA) People Working Committee of Arts and Culture Strategic Review Steering Committee. Deputy Chairman – Association of Concert and Event Managers Singapore. Vice-Chairman – Anglo-Chinese School Board of Governors and Anglo-Chinese School (Independent) Board of Management. President – Anglo-Chinese School OBA Management Committee. Director – Parkway Trust Management Ltd, Singapore Arts School Ltd, Singapore Tourism Board, SISTIC.com Pte Ltd, The Anglo-Chinese Schools Foundation Limited, The National Art Gallery Singapore Company Ltd (TNAGS). Council Member – National Arts Council. Member – Singapore Arts School Ltd, Singapore Chinese Orchestra Company Ltd, Singapore Tyler Print Institute, The Anglo-Chinese Schools Foundation Limited and The Old Parliament House Limited. Committee Member – Economic Development Board's Lifestyle Subcommittee, MICA's Arts and Culture Strategic Review Steering Committee and National Marketing Action Committee, Urban Redevelopment Authority's Architecture and Urban Design Excellence Panel, Design Advisory Committee, Downtown Review Committee, Marina Bay Stakeholders Steering Committee, Orchard Road Development Commission (ORDEC) and Place Management Coordinating Forum.

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

### Ms Saw Phaik Hwa

Age 56. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. President & CEO – SMRT Corporation Ltd. President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice-President – 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 and Shenzhen Zona Transportation Group Co Ltd. Board Member – Health Promotion Board. Member – National Environment Agency Board of Directors, Singapore-Guangdong Collaboration Council (SGCC), Singapore Management University (Board of Trustees), Tan Tock Seng Hospital Community Charity Fund (Board of Trustees) and Youth Business Singapore (Board of Trustees).

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

### Ms Shirlene bte Noordin

Age 41. Appointed to the Board on 24 Nov 2009 (1st Appointment). Director – Phish Communications Pte Ltd. Non-Executive Director – MediaCorp Pte Ltd.

Qualifications: Bachelor of Social Science (Honours), National University of Singapore; Master of Arts in Communications, Culture and Society, Goldsmiths College, University of London, UK.

### RADM (NS) Sim Gim Guan

Age 45. Appointed to the Board on 1 Mar 2010. Date of last re-appointment: 24 Nov 2010. Deputy Secretary (Information and Corporate Management) – Ministry of Information, Communications and the Arts. Member – Charity Council, Nanyang Polytechnic Board of Governors, National Art Gallery Executive Committee, Arts and Culture Development Fund and Deyi Secondary School Advisory Committee.

Qualifications: Bachelor of Arts in Physics (Honours), University of Oxford, UK; Master of Science in Business Administration, Massachusetts Institute of Technology, USA.

### Mr Andreas Sohmen-Pao

Age 39. Appointed to the Board on 1 Mar 2010 (1st Appointment). Chief Executive Officer – BW Group. Non-Executive Director – The Hong Kong & Shanghai Banking Corporation Ltd (Hong Kong). Director – BW Offshore Ltd. Board Member – Maritime and Port Authority of Singapore. Member – Singapore Sports Council.

Qualifications: Bachelor of Arts in Oriental Studies, University of Oxford, UK; Master of Business Administration, Harvard University Graduate School of Business, USA.

### Mrs Mildred Tan-Sim Beng Mei

Age 52. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. Managing Director – Ernst & Young Advisory Pte Ltd. Justice of the Peace. Nominated Member of Parliament. Chairperson – Ministry of Community Development, Youth and Sports' (MCYS) Businesses for Families Council. Board Member – Media Development Authority. Member – MCYS' National Council on Problem Gambling, ACS Board of Governors and SPRING Singapore's Talent Management Policy Advisory Committee. Council Member – Singapore Cancer Society. Representative – Trinity Theological College Board of Governors.

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.



# Governance Report

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 a charity and Institution of a Public Character (IPC), 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 deviations from the Code. Esplanade strives not just to comply with the Code but the principle and spirit of the Code. Esplanade will continue to refine and improve its corporate governance practices according to the changing needs and circumstances of the Company, and to comply with the refined Code of Governance issued on 19 January 2011, which will be effective on 1 April 2011.

This report describes Esplanade's governance practices and structures that were in place during FY10/11, 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 15 March 2011. The submission is available for viewing on the Charity Portal at [www.charities.gov.sg](http://www.charities.gov.sg).

## 1. BOARD GOVERNANCE

### 1.1 Board Roles and Composition

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 14 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. 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 CEO and the Management team, as well as the Company's internal and external auditors. 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.

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 5 to 8 of this Annual Report.

## 1.2 Board Committees

The Board has delegated specific responsibilities to three 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. The Board accepts that while these Committees have the authority to examine particular issues and will report back to the Board with their decisions and/or recommendations, the ultimate responsibility on all matters lie with the entire Board.

## Nominating Committee (NC)

The NC was established in November 2002 and currently comprises five non-executive and independent directors. The NC makes recommendations to the Board on all Board appointments and re-appointments and determines 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 Nov 2005
Dr Beh Swan Gin	Member	From 24 Nov 2010
Mr Patrick Daniel	Member	From 24 Nov 2007
Ms Shirlene Noordin	Member	From 24 Nov 2009
RADM (NS) Sim Gim Guan	Member	From 01 Mar 2010

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 an annual process for assessing its effectiveness as a whole and for assessing the contribution by each director to the Board since FY07/08. A qualitative assessment of the Board's performance is carried out through the completion of an assessment form by each director covering areas such as the size and composition of the Board, Board processes, effectiveness of the Board, strategic planning and the management of risks and internal controls. The assessment of individual directors is done through a self-assessment system and assessment criteria include attendance record, preparedness, and participation in board discussions as well as contributions in specialised areas. The results and conclusion of both evaluations will be reviewed by the NC and the findings shared with the Board, together with any action plans to address areas that need improvement.



The NC is satisfied that sufficient time and attention are being given by the directors to the affairs of the Company, notwithstanding that some of the directors have multiple board representations.

## Audit Committee (AC)

The AC was established in March 1998 and comprises four non-executive and independent directors:

NAME	DESIGNATION	DATE
Mr Peter Chay	Chairman	From 1 Feb 2006
Mrs Christine Ong	Member	From 24 Nov 2010
Ms Saw Phaik Hwa	Member	From 24 Nov 2007
Mr Andreas Sohmen-Pao	Member	From 1 Mar 2010
Mr Patrick Ang	Member	Till 23 Nov 2010
Mr Lim Neo Chian	Member	Till 23 Nov 2010

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 has 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 2011, the AC discussed with Management and the external auditors the accounting principles that were applied and their judgment 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.

The Board and management of Esplanade are fully committed to a robust system of internal controls, procedures and risk management. The AC assists the Board in fulfilling its oversight responsibility for risk management of the Company. It reviews the adequacy and effectiveness of the Company's risk management plans, systems, processes and procedures which are then reported to the Board.

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 times where the business and operating environment is constantly evolving.

Fraud risk is heightened during turbulent 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 rolled out to all major business areas and the final area of Human Resources will be covered in FY11/12. Based on the validation of the annual RCSA by the professional services firm thus far, no material deviation from the department's self-assessment were found.

### 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 Nov 2005
Mr Patrick Ang	Member	From 24 Nov 2010
Mrs Mildred Tan	Member	From 24 Nov 2007
Ms Saw Phaik Hwa	Member	Till 23 Nov 2010

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 disposal of assets. Three Board members – Mr Lee Tzu Yang, RADM (NS) Sim Gim Guan and Mrs Mildred Tan, 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 decision 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 bye-laws that affect Esplanade. Directors are briefed on changes to regulations and accounting standards from time to time during the AC and Board meetings.

As a general rule, papers for Board meetings are circulated to members of the Board a week prior to meeting dates, allowing sufficient time for the directors to obtain further explanation and to prepare for the meeting. 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 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:

	DATE OF FIRST APPOINTMENT	DATE OF LAST RE-APPOINTMENT	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	24 Nov 1997	24 Nov 2010	4	4	1	1	-	-	-	-
Mr Patrick Ang Peng Koon	24 Nov 2009	24 Nov 2009	4	2	-	-	3	2	-	-
Dr Beh Swan Gin	24 Nov 2010	24 Nov 2010	2	2	-	-	-	-	-	-
Mr Peter Chay Fook Yuen	01 Feb 2006	24 Nov 2010	4	3	-	-	4	4	-	-
Mr Patrick Daniel	24 Nov 2007	24 Nov 2009	4	3	1	1	-	-	-	-
Mr Lee Suan Hiang <sup>(1)</sup>	24 Nov 2003	24 Nov 2007	2	2	-	-	-	-	-	-
Mr Lee Tzu Yang	24 Nov 2003	24 Nov 2010	4	4	-	-	-	-	1	1
Mrs Clara Lim-Tan	24 Nov 2009	24 Nov 2009	4	3	-	-	-	-	-	-
Mr Lim Neo Chian <sup>(1)</sup>	24 Nov 2003	24 Nov 2007	2	1	-	-	3	2	-	-
Ms Irene Ng Phek Hoong <sup>(1)</sup>	24 Nov 2005	24 Nov 2007	2	2	-	-	-	-	-	-
Mrs Christine Ong	24 Nov 2010	24 Nov 2010	2	1	-	-	1	1	-	-
Mr Benson Puah Tuan Soon	27 Aug 2002	24 Nov 2010	4	4	-	-	-	-	-	-
Ms Saw Phaik Hwa	24 Nov 2007	24 Nov 2009	4	4	-	-	4	4	1	1
Ms Shirlene Noordin	24 Nov 2009	24 Nov 2009	4	3	1	1	-	-	-	-
RADM(NS) Sim Gim Guan	01 Mar 2010	24 Nov 2010	4	4	1	0	-	-	-	-
Mr Andreas Sohmen-Pao	01 Mar 2010	01 Mar 2010	4	3	-	-	4	2	-	-
Mrs Mildred Tan-Sim Beng Mei	24 Nov 2007	24 Nov 2009	4	3	-	-	-	-	1	1

<sup>(1)</sup> Resigned on 23 Nov 2010

## 2. CONFLICT 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 interests 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 HR Department that they have understood the policy and whether there are any present or potential conflicts.

The Board has adopted a Related Party Transaction policy in March 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the AC while transactions above a threshold will require immediate AC approval and disclosure to the Board. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in Note 24(a) of the Financial Statements. In reviewing the related party transactions, the AC and Board ensure that the interest of Esplanade is not prejudiced.

According to FRS24, the National Arts Council (NAC) does not fall within the definition of Related Party though CEO of Esplanade is also CEO of NAC. Nonetheless, the Board has taken a prudent approach towards transparency and good

governance and deemed NAC as a related party. The approval process for transactions involving NAC is more robust than that involving other Related Parties as there is no threshold for approval of transactions with NAC. Every single transaction between Esplanade and NAC, regardless of amount, must be approved by at least one AC member or Chairman while larger transactions above a certain threshold must be approved by the Nominated Board Members. All transactions with NAC are at arms length based on normal commercial terms and following standard rates. CEO abstains from participating in the decisions involving NAC.

With effect from 18 October 2010, Esplanade took over the management of Drama Centre (DC) from NAC. The strategic partnership was discussed by Esplanade's Board and the partnership model, operating framework, resources and budget were approved by the Nominated Board Members accordingly. Esplanade's Board has oversight of DC and are regularly updated on the activities and performance of DC.

## 3. STRATEGIC PLANNING

### 3.1 Vision and Mission

The vision and mission of Esplanade are clearly articulated, and approved by the Board. During the year, the Board reviewed the relevance of the vision and mission in conjunction with Esplanade's long-term plan. The vision and mission are shared with the public through our Annual Report, website as well as printed collaterals. Key performance indicators for each budget year as well as the intermediate and long-term direction of the Company are approved by the Board to ensure relevance to the changing environment and needs.

### 3.2 Operations Plan

The Board regularly discusses and reviews the intermediate and long-term business plans, the assessment of key risks by management and assesses the adequacy of internal controls and monitors the performance of the Company. The Board has overall responsibility for putting in place a framework of good corporate governance, including the processes for financial reporting and compliance with relevant regulations. The Board

also ensures that there is a plan for capability development within the Company and monitors the progress of this plan. All Board members bring their independent judgment, diversified knowledge and experience to bear on issues of strategy, performance, resources and standards of conduct.

#### 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 242 full time staff for FY10/11, Esplanade has a pool of 726 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. The aim of this policy is to encourage the reporting of such matters in good faith, with the confidence that employees making such reports will be protected from reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution. During the year, no cases were reported.

#### 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 commitments, 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 above.

#### 7. FUNDRAISING 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](http://www.esplanade.com). Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of \$100,000 and in incremental bands of \$50,000 thereafter. Please refer to Note 24(b) of the Financial Statements. Although CEO of Esplanade is also CEO of NAC,



the remuneration disclosed in Note 24(b) includes only the portion of CEO's remuneration for his Esplanade portfolio.

## 9. PUBLIC IMAGE

The mission, programmes and activities of Esplanade are published on our website, through our quarterly Esplanade Diary, marketing brochures, on-site posters, press advertisements and a host of other collaterals. The scope of our Corporate Communications & 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 community, educator and student relations, event management, tours and visits, corporate feedback and filming and photography requests. Esplanade actively tracks press coverage as well as the tone of the reports and these are reported to the Board quarterly. In addition, our Corporate Communications & Public Affairs Department is also actively involved in hosting community groups and bringing the arts to the community.

## Chairman's Review

The last financial year saw Singapore's economy regain its footing after the downturn in 2009. Even as the economy swung into recovery mode and we saw the return of discretionary spending, the centre did not let up on its efforts to deliver affordable performances of quality. We kept ticket prices within our community's reach and grew the number of non-ticketed presentations for the year. And the audience responded.

For the first time, the total attendance for non-ticketed and ticketed activities exceeded the 2 million mark to hit 2.2 million. Esplanade presented more than 1,900 non-ticketed activities, up from 1,800 free activities in FY 09/10. The centre's ticketed activities did well too, with more than 900 ticketed activities drawing over 500,000 people to the arts.

Along with the signs of economic recovery, we started to see more corporate sponsors coming forward to support Esplanade's mission. There was also renewed enthusiasm from loyal sponsors who had stayed with us through leaner times. While these encouraging figures may be reflective of the changing sentiment and the return of discretionary spending, they also speak well of the quality and range of Esplanade's programming.

### Growing our Programmes

During the year, Esplanade launched a host of new programmes and activities. These included free programmes with a strong educational and inspirational bent. At *Mosaic Music Festival 2011* two new programmes were launched: the *Mosaic Music Makers* workshops, which were designed to inspire those without any musical background to pick up an instrument, and New Kids 'En Bloc', which gave aspiring local singer-songwriters the opportunity to present their original music at the festival.

The inaugural *Youth Olympic Games (YOG)* was also a key highlight of Singapore's 2010 calendar and Esplanade showed its support with the 10-day *Yfest*. Held in conjunction with the inaugural *YOG*, *Yfest* presented 10 days of free programmes for youths with a focus on youth popular culture.

During the year, Esplanade pressed on with its efforts to enhance the anchor festivals of our wide-ranging ethnic programmes. More than just performances, these serve as cultural experiences that give Singaporeans, especially the younger generation, greater exposure and insights into Singapore's multi-cultural heritage. Last year, these festivals grew in range and in their ability to draw people to the centre. *Pesta Raya – Malay Festival of Arts*, *Kalaa Utsavam – Indian Festival of Arts* and *Huayi – Chinese Festival of Arts* all saw increases in attendances. *Pesta Raya* recorded a 94 percent attendance for ticketed shows, one of its highest ever, while *Kalaa Utsavam* enjoyed a 97 percent attendance for its ticketed performances. *Huayi* also recorded its highest ever attendance of over 180,000 people for its ticketed and free shows.







As a purpose built facility for the arts, we recognise that the centre provides a conducive environment for the training and development of technical staff for industry. Esplanade was appointed a Continuing Education and Training provider by the Workforce Development Authority (WDA) in 2009. Since then we have launched two technical theatre training programmes that provide its graduates with WDA's Workforce Skills Qualification (WSQ) credentials. The first, the Technical Theatre Training Programme, an apprenticeship programme for technical crew has been running since 2009. Our second programme, the Stage Management Training Programme, an apprenticeship programme for stage managers, was just launched in 2010.

Esplanade also entered into a strategic partnership with the National Arts Council (NAC) to manage the Drama Centre. The aim was for NAC and Esplanade to benefit from each other's areas of expertise and support the development of a continued pipeline of venue management and theatre professionals to meet growing industry needs. By sharing best practices and the experience of Esplanade staff from our technical and venue management team, we aim to help further professionalise the standards at the Drama Centre. At the same time, our staff have been able to gain hands-on experience in managing a mid-sized venue; this helps them gain greater exposure to productions and venue management issues of a different scale.

## Arts For Good

In line with our belief that the arts can be an agent of positive social change, we deepened our long-term commitment to the less privileged within our society through various outreach programmes. Working together with Voluntary Welfare Organisations (VWOs), we embarked on customised art workshops to benefit the elderly and youths-at-risk. We also reached out to the wider community by working closely with grassroots organisations. Over 1,000 members of the grassroots attended free programmes at the centre during the year.

On top of working directly with VWOs, we also worked with corporate partners to facilitate their Corporate Social Responsibility (CSR) initiatives and at the same time bring the joy of the arts experience to our wider community. In particular, we worked with City Gas Pte Ltd to customise a Broadway Jazz dance workshop for youths from the Jamiyah Children's Home and also worked with SMRT Corporation Ltd to organise a Bollywood dance workshop for the elderly from Geylang East Home for the Aged. We are grateful to our corporate partners for working with us on their CSR projects and to our 46 repeat sponsors who strengthened their ties with us. We were also glad to welcome 18 new sponsors to the centre's different programmes.

All these successful activities and programmes were made possible by a team that has been unwavering in their dedication to promote awareness amongst Singaporeans of the power of the arts. I applaud the Esplanade team for touching our lives with yet another great year, filled with entertainment, passion and inspiration.

I must also express my heartfelt appreciation for the contributions of my fellow Directors. In particular, I would like to thank Lee Suan Hiang, Lim Neo Chian and Irene Ng Phek Hoong for their counsel and dedicated support during their term of service on our Board. I welcome onboard Christine Ong and Beh Swan Gin as we press on to inspire more, through the arts, in the year ahead.

As we move into our next year, we look forward to serving our community – from our artists to our audience – even better.

**Theresa Foo-Yo Mie Yoen**  
Chairman





## From the CEO

Last year there were a total of 33,884 arts activities taking place across Singapore. It was a busy year. And it will get busier as more options become available from the many new arts and lifestyle developments coming on stream. What a dramatic change from when Esplanade first opened and our priority was to build a year round calendar of festivals, series and performances to get Singaporeans accustomed to the habit of attending an arts event. So we offered a wide choice to get people 'hooked' on arts. Today, everywhere you turn there is something taking place. We are almost spoilt for choice. Esplanade is also reaching the limits of its capacity and our venues and event calendar are close to saturation.

That however, has encouraged us to explore other ways to expand our programming, to touch more hearts and lives. We went out to the community with structured programmes to work with those less fortunate and got companies and their staff to participate with us. We created new stories for children that reflected our cultural heritage by working closely with schools. We also offered more platforms for our artists to develop their craft and challenge their imagination. There is much more we can and must do as we move to a new chapter of our responsibilities as the national arts centre for Singapore.

### Doing More for More Audiences

To ensure that the arts remained accessible to all we increased our non-ticketed activities for the year. Over 1,900 free performances reached out to more than 1.6 million people, a rise of over 20 percent from the year before. Our ticketed activities also grew by 15 percent to reach over half a million people. In total, we registered a record 2.2 million hearts touched.

As an arts centre for everyone, even those who have just turned two have a special place within our venues. Our *PLAYtime!* series, tailored specifically for the enjoyment of two to four-year-olds, held the attention of more than 10,000 energetic toddlers last year. Not only does the series introduce the magic of the arts to the youngest of our audiences, it is also designed to reinforce our cultural heritage presenting indigenous sights and sounds to the young. We are encouraged by the attendance levels and are hopeful that this early initiation can help shape their aural and visual aesthetic as they grow up in our multi-cultural Singapore. We also engaged their parents through new initiatives like *ParentTALK*. The series of talks saw early childhood experts sharing tips with parents, on how to incorporate creative pursuits into a child's daily routine.

Where we could we created opportunities for students to attend our programmes to learn and be motivated by inspirational artists. We were pleased to present the internationally-acclaimed Berliner Philharmoniker in November 2010 under our *Classics* series. 2,000 music students were invited to sit in for the rehearsals, to watch and learn, for free. Four Berliner Philharmoniker representatives also conducted a masterclass for students from the Yong Siew Toh Conservatory of Music.





Esplanade showed its support for the inaugural Youth Olympic Games (YOG) with the 10-day *Yfest*. The arts festival for youths, held in conjunction with the Games, presented 10 days of free programmes that focused on youth popular culture. The festival offered much more than a wide range of great entertainment. It was an opportunity for us to engage our youths on many different levels. We heard their voices when they participated on our consultative panel. We witnessed their talent when they presented their new works and we saw the festival through their eyes when they served as roving event photographers. Our young participants numbering 48,000 showed us that a festival that champions their creative energies deserves a permanent spot on the Esplanade calendar.

Throughout the year we also collaborated with strategic partners who helped us reach out to a wider audience. These partnerships increased the number of platforms for arts groups to further hone their artistic and presentation skills. We worked with the Singapore Chinese Orchestra, T'ang Quartet and the Yong Siew Toh Conservatory of Music to bring Chinese chamber music, Western chamber music and contemporary Western classical music to our audiences. Our collaboration with The Necessary Stage on the *M1 Singapore Fringe*, which is into now its seventh year, helped to bring socially relevant productions to our audiences. We also worked with the Singapore Dance Theatre on our *Dance Appreciation* series to reach out to children and the young.

As we broadened and deepened our programming, we made sure that accessibility was not compromised. In line with our guiding principle of making the arts accessible to all, our programming calendar included a free performance every single day of the year. The free daily *At the Concourse* performances have remained a permanent feature. The robust attendance of *At the Concourse*, which drew more than 300,000 people last year, tells us that it was the right thing to do.

## Creating Learning Opportunities for Artists

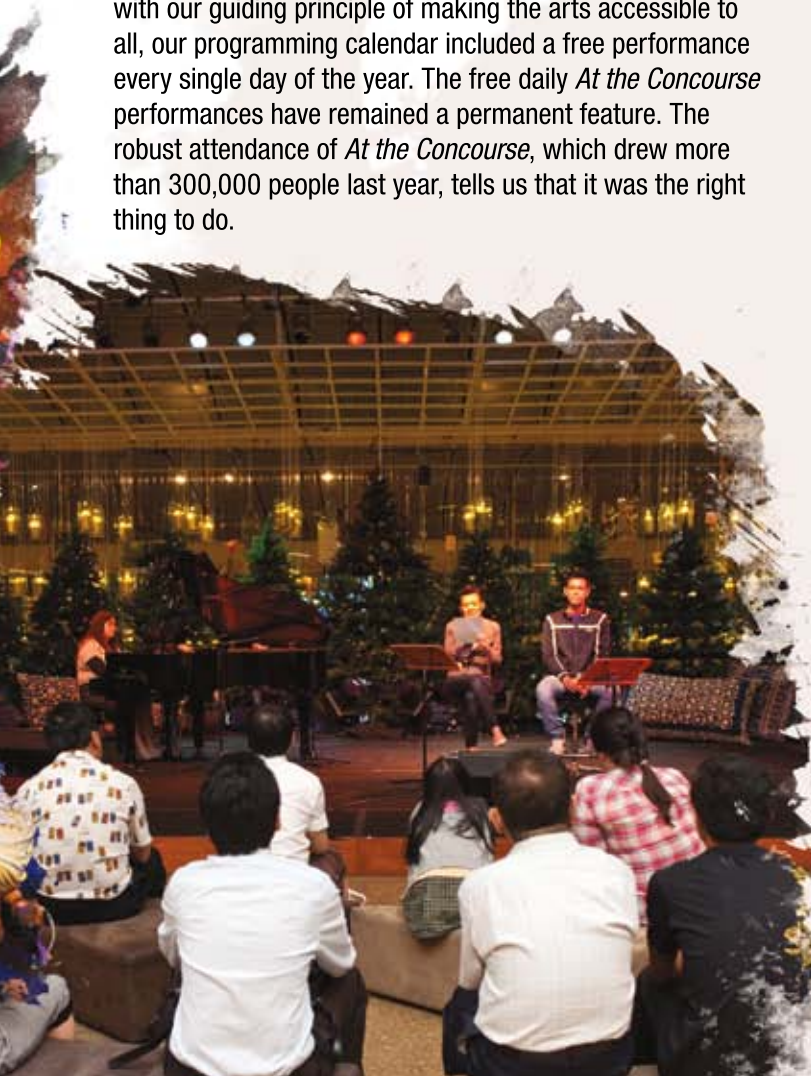
Beyond ensuring accessibility and diversity in our programming, we also actively find ways to develop local talent. One way is to encourage artistic exchange between local artists and industry practitioners with their international counterparts. Over the year, we created several opportunities at different occasions and across different genres.

After Canadian indie rock band Broken Social Scene's sell-out performance at the *Mosaic* series, they participated in a jam session cum workshop with local indie musicians. For our fifth edition of *da:ns* festival, our festival artist-in-residence collaborated with other local artists and renowned Japanese lighting designer Fujimoto Takayuki on a new work. We also embarked on our first-ever collaboration with MediaCorp's *Vasantham*, which enabled promising local students of classical South Indian music and dance to train under renowned masters from India. The top trainees then gave a performance at Esplanade that was aired on *Vasantham*. And in the second instalment of *The Bridge Project*, in collaboration with the Singapore Repertory Theatre, we presented Shakespeare's *The Tempest*, directed by the award-winning Sam Mendes. The cast visited schools to give talks, while the crew conducted workshops for technical theatre students in our local polytechnics.

Last year, we also held our first-ever *ConversAsians*. This is a new platform designed to encourage creative exchanges between Asian artists from around the world to stimulate relationships that can inspire new creative ideas. This was a pioneering effort that focused on interactions and relationships rather than showcasing works as products. It inspired many. New cross-cultural friendships were formed through the talks and masterclasses and several artists are in discussions on possible future collaborations.

Development programmes were also high on the agenda. For budding actors, we organised the *Sourcing Within* series of workshops, run by local director and actress Ang Gey Pin. The aim of the workshop was to help participants develop a formal approach to the creative process through the integration of their physical and vocal talents.

We also had *The Studios*, which featured 13 productions, including four new local works and *Late Nite*, which gave many emerging artists their first chance to present a ticketed show. *Limelight* continued to present award-winning school choirs and bands; and *Community Concerts* gave community arts groups a chance to demonstrate their talent in Esplanade's Concert Hall.





## Enhancing Technical Capabilities

To help develop technical capabilities for the industry, the centre has, since its opening, run industry development courses for technical theatre practitioners. Since 2001, over 600 people have attended our Foundation Course in Technical Theatre, which provides an introduction to Technical Theatre.

Last year saw us expand our technical training programmes. We launched our first Stage Management Training Programme (SMTP) with five trainees. This 12-month programme leads to a Certificate in Stage Management and equips the trainee for hands-on work in the arts industry. We also selected our second batch of 12 trainees for our 12-month, full-time Technical Theatre Training Programme (TTTP), which culminates in a WSQ Higher Certificate in Technical Theatre. Both programmes are supported by Singapore's Workforce Development Agency as accredited training programmes for industry.

To broaden our ability to train more people in the areas of technical theatre, production management and venue management we undertook our first venue management initiative outside of Esplanade last year. We entered into a strategic partnership with the National Arts Council (NAC) to manage the Drama Centre and worked closely with them to share best practices and implement training programmes both in front and back of house areas. One of our senior venue management staff and several experienced technical theatre technicians and co-ordinators have also been transferred to the Drama Centre to provide more support. This helps increase staff exposure to the challenges of managing different sized venues.

## Doing More for Our Communities

To touch more lives within the community, Esplanade also worked with different partners to reach out to different segments of our community. We continued to work with grassroots organisations and Voluntary Welfare Organisations (VWOs) on our outreach programmes, targeting in particular, youths-at-risk and seniors.

For the less privileged amongst us, special workshops were customised to ensure that the arts could touch their lives in the most beneficial way possible. Through a three-month drama project held in conjunction with our festival for seniors – *A Date with Friends*, we witnessed a gradual change in the elderly residents from the Kheng Chiu Loke Tin Kee Home when they began to feel more comfortable interacting amongst themselves. The process of putting up a play brought them together and encouraged them to work with each other. From the initially shy residents who were hesitant in rehearsals they transformed to gregarious “actors” confident in their own abilities. This helped affirm in many their ability to try something new that they can enjoy.

We also ran a three-month drumming project for the boys of Singapore Boys' Home. After working with youth-at-risk over the last three years we were well aware that they have an abundance of energy. To help them discover constructive ways to channel their energy we customised a three-month long Chinese percussive drum project in tandem with Esplanade's *Huayi – Chinese Festival of Arts*. After the three months of practice, with many wanting to give up in the initial month, their perseverance paid off in the form of a joint performance with the Nanyang Polytechnic Chinese Orchestra Percussion Ensemble at Esplanade. And it did not end there; the boys took their show on the road and brought festive cheer to the elderly folks at two Homes during the Lunar New Year period. The sense of pride and achievement was very palpable and it was a valuable lesson for them on what perseverance and teamwork can achieve.

In recognition of our continued engagement with the various organisations under the Ministry of Community Development, Youth and Sports (MCYS) and our efforts to help youths-at-risk, we were awarded the *Friends of MCYS Award*. We are honoured and are even more motivated to use the arts to affect positive change.

Esplanade is also a member of the Baywatch Association, which brings together various stakeholders in the Marina Bay area. As a group, we promote the bay as a destination of choice, collaborating on various fronts including publicity, security and bay-wide events, such as the annual Christmas light-up of the bay which is into its second year and the *Marina Bay SINGAPORE Countdown*, which saw 300,000 people converging on the Marina Bay on New Year's Eve. Esplanade was given the added honour last year of being elected President of the association, with a two-year term commencing in FY2010/11 and we look forward to engaging more within the bay, through the arts.







## Achieving More and Using Less

We rely on public funds and are committed to using this responsibly. To ensure we are prudent and efficient with our resources, we constantly try to improve our processes and manage our costs while growing our income levels.

In spite of increased activity levels, larger attendances and a 39 percent hike in electricity tariffs, we maintained our energy costs and registered a level of energy efficiency that placed our usage in the same category as properties half our size. Moving ahead, we will phase out high-consumption incandescent lights in favour of more efficient LED technology. We are also installing water-efficient sanitary appliances in our restrooms to decrease our water usage. To play a larger part in saving the earth, we will introduce environment-friendly soaps and paperless hand-drying systems in the year ahead.

While sponsorship income is largely dependent on the economic outlook, the sponsorship team worked hard to keep income levels high. Last year, we grew our base of new sponsors by 12 percent, while retaining 46 sponsors from the year before. We closed the year with a total of 64 sponsors, and grew sponsorship income by 23 percent. This provided the centre with over \$4 million in cash sponsorship, helping us to bring the magic of the arts to many more.

## Delivering the Esplanade Experience

The last year saw several “firsts” for us. From undertaking a larger role within the industry by managing spaces outside our venue, to the launch of new programmes for audiences, artists and industry, we remain fully committed to bringing the arts to as many as possible. Helping to make this a reality is the unwavering commitment of the Esplanade team. My deep appreciation goes out to each and every member of the Esplanade family for a job well done. I would also like to thank our sponsors, Chairman, Board of Directors and all our partners for their unwavering support.

As we further embrace our role as the arts centre for the nation, we are well aware that there is much more to do. Going beyond improving our processes and the provision of diverse programmes, we will work to engender growth through the arts. Growing the maturity of our artists, growing the capability of the industry and most importantly, touching the hearts and minds of each audience member as they embark on their personal journeys of self-discovery and growth through the arts.

**Benson Puah Tuan Soon**  
Chief Executive Officer



# Programming

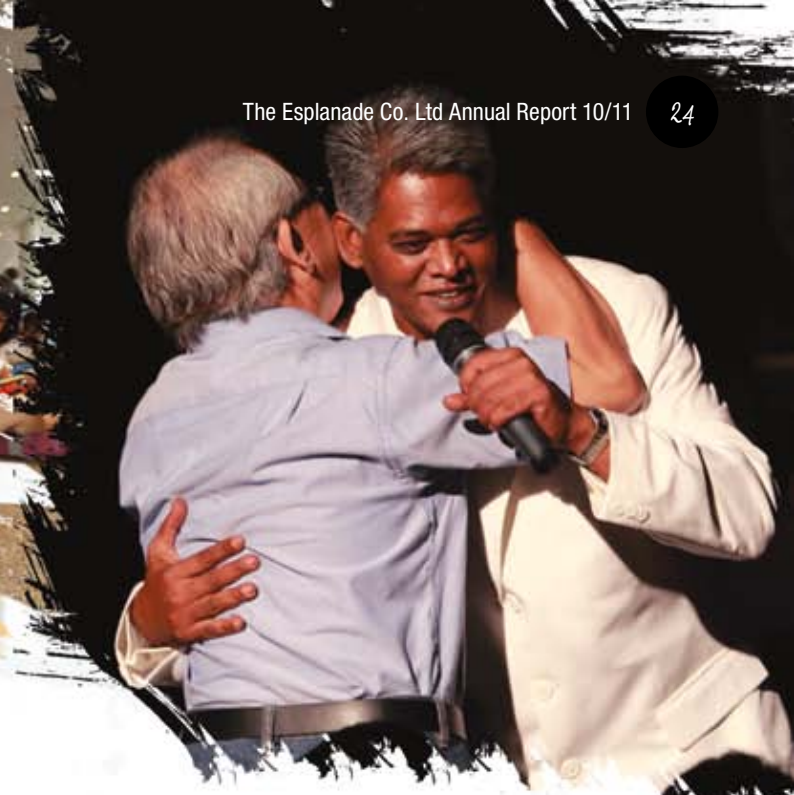
Impactful arts experiences have the power to nourish the soul and Esplanade's programming department filled the Singapore calendar with a diverse range of quality presentations for all to enjoy.

As Singapore's economy recovered from the global financial crisis last year, we stepped up our programming. Our festivals grew in intensity, depth and sophistication. We increased the number of talks and workshops for audiences and artists. We also created new activities to ensure that we had something for everyone, paying special attention to the less fortunate amongst us.

We commissioned more new works by local and regional artists. Collaborations also featured strongly as we grew existing partnerships and formed new ones. We continued to welcome some of the world's finest artists. In tandem with our increased level of activity, our attendances grew. Over the course of the year, we welcomed over 1.7 million people to our programmes and worked with more than 11,000 artists. And through it all, we made sure that we gave everyone a good reason to come and make the arts an essential part of their lives.







## Programmes for the Young

Young people are our future. To further develop their sense of aesthetics, Esplanade engaged them, their parents and their teachers with a host of programmes.

In *PLAYtime!*, our theatre programme for two to four-year-olds, we created the “Magic” series, immersing them in the sights and sounds of things Asian to let them learn context-specific language in a fun and interactive way. Over 10,000 toddlers attended 43 performances – a 19 percent increase in attendance from the previous year.

Our annual Children’s Day celebration *Octoburst!* drew 31,000, more than double last year’s attendance, as it grew in scale with 69 ticketed and non-ticketed activities. Themed “My Favourite Stories”, the festival focused on the delights of an engaging story. The ever-popular Drawing Competition attracted 1,045 entries and we also ran a colouring activity for two to four-year-olds. Young dance lovers were captivated by Singapore Dance Theatre’s *Dance Appreciation Series: Sleeping Beauty*, while budding theatre lovers enjoyed *The Kingdom Under My Bed* by Teater Ekamatra and Players Theatre’s *Xi Gua – Watermelon Girl and the Legend of the Lion*.

A new addition to *Octoburst!* was *ParentALK*, comprising 30-minute talks by early childhood practitioners who shared tips on engaging children in creative activities. The festival also provided more opportunities for children to perform through programmes like the *Baby Piano Project*, *Spin An Asian Tale* and *Move and Groove!*

As a result of heavy school involvement in the inaugural *Youth Olympic Games*, we deferred two of our interactive arts productions for students in *Feed Your Imagination (FYI)* to the following year. In all, *FYI* presented eight productions, ranging from Chinese Woodwind Instruments to Balinese gamelan.

There were also three *FYI+* Workshops for teachers. The first workshop, by Alvin Tan, Artistic Director of The Necessary Stage, covered the use of theatre and theatrical games

to make learning more engaging for students. The second workshop, *Drama in Education* by Dramabox Artistic Director Kok Heng Luen, showed primary school teachers how to use theatrical games in Chinese language teaching. The third *FYI+* Workshop was *Gamelan Exposed* by Gamelan Asmaradana who invited Balinese master Pak Nyoman Kader Kariasa to share with teachers how the different gamelan orchestras in the region are used and played, which was particularly useful since one of the *FYI* productions featured the Balinese gamelan.

## A Nod to Nostalgia

Besides the very young, our programming also catered to the young at heart. *Coffee Morning & Afternoon Tea*, our monthly musical interlude for seniors, continued to please its strong following with tributes to legends like Teresa Teng, Diana Ross, Anita Mui and Stevie Wonder.

And *A Date with Friends*, a festival that honours seniors, offered a slew of programmes across different music genres. Ticketed performances grew from three to seven and a major highlight was local Amoy Queen of the silver screen, Zhuang Xue Fang, who performed with ‘60s Hokkien heartthrob, Huang Qing Yuan. We also re-created the glamour of old Shanghai with an evening of jazzy Mandarin hits in *Shanghai Nights*, which had two sold-out shows.

*Love Duets*, the festival’s English concert, featured three popular female singers with Robert Fernando performing famous duets while Yazid from the much loved ‘80s Malay rock band Lovehunters thrilled Malay audiences with a heartfelt comeback concert.





## Keeping the Arts Accessible

During the global financial crisis, *At the Concourse* performances became a daily event to give Singaporeans relief from their woes. These daily performances are now a permanent feature on our calendar. Providing local artists with a platform to present their works and exploring genres like folk, film and traditional music, the performances welcomed over 300,000 people last year.

*On the Waterfront*, our free weekend performances at the Outdoor Theatre delivered an equally eclectic selection of music while *Beautiful Sunday*, our monthly free concerts in the Concert Hall, fulfilled the dual objective of keeping the arts accessible while developing community arts groups. These three series ensured that Singaporeans could enjoy quality programmes for free every single day of the year.

We marked Singapore's 45th birthday with a four-day celebration of free programmes, with homegrown talents telling the Singapore story through music, poetry, dance and visual arts. Performance highlights included *A Journey through Local Music*, *Word.Beat.Song.*, which melded local poetry with music, and *Music of our Forefathers* which showcased music from the era of Singapore's early immigrants.

The year-end period was packed with free performances. *Celebrate December* welcomed over 80,000 people to its performances of Christmas carols, holiday favourites and big band tunes by school choirs and professional artists. But the climax of the year was undoubtedly the *Marina Bay SINGAPORE Countdown 2010/11*, where 300,000 people gathered to usher in the new year with music and fireworks.

Prior to the countdown, audiences at the Esplanade Waterfront were treated to *A New Day*, featuring award-winning composer and music director Elaine Chan and other artists.

In addition, there were video dedications from prominent Singaporeans including our nation's President. We also commissioned Sun Koh, winner of the *Chicago International Film Festival's* coveted Silver Hugo, to produce *Reflections*, a video on Singaporean stories. For the first time, there were also roving performances at the Promontory, and thanks to the wonders of wireless technology, we were able to beam performances from the Outdoor Theatre to the other side of the bay, so that more people could enjoy the music while watching the fireworks.

## A Different View of the Arts

Ensuring programme diversity is a given at Esplanade. We take pride in introducing audiences to new art forms and experiences. When *Mosaic Music Festival* was launched in 2005, it set out to build a vibrant music scene in Singapore. The festival has not only achieved that but also catalysed the presentation of indie acts alongside commercial names by independent presenters. Moving forward, we will focus even more on bringing in artists who are outstanding in their fields but perhaps not that well known yet, to widen our audience's exposure. Beyond audience numbers, our emphasis will be on artistic excellence, education and the overall audience experience.

This year's 10-day *Mosaic Music Festival* featured 150 activities and drew over 120,000 people – 16 percent more than the previous year. The festival was one that was lauded by its audiences for the diversity and quality of artists. In spite of a few challenges, such as indie rock band The National cancelling their Asian Tour due to the triple disasters in Japan, the festival was thoroughly enjoyed by all who attended it. Singapore's packed music calendar during that period also saw the festival vying for the audience's time and money.



Nevertheless, it enjoyed 11 sold-out shows which included festival opener *Vocalese* by The Manhattan Transfer and New York Voices, and performances by The Gotan Project, indie pop act Saint Etienne and guitar whiz Erik Mongrain.

New to the festival was the *New Kids 'En Bloc'* programme, featuring original music by emerging local singer-songwriters. We also launched *Mosaic Music Makers Workshops* to provide those with no musical background the opportunity to make music. The focus was on simple techniques that would hopefully spark their interests to learn more.

At the *Mosaic* series in 2011, we continued to present some of the world's finest musicians including jazz-pop pianist and singer Jamie Cullum, Scottish indie band Belle and Sebastian, and R&B legend Roberta Flack. British tenor Russell Watson captivated the crowd with a two-hour concert and shared the stage with Singaporean singer Melodie Tan in a duet, accompanied by the Singapore Lyric Opera Orchestra and Chorus. Rounding out *Mosaic's* offerings was one of the world's most enduring singer-songwriters, Don McLean. Although many of these artists enjoy a niche following, six of the eight concerts were sold out – a testament to the series' strong following and growing audience sophistication.

The *Pedals & Pipes* concert this year featured upcoming international organ star, Korean-born Ahreum Han, who performed a mix of seasonal music and familiar organ favourites. The Singapore Lyric Opera Chorus conducted by Khor Ai Ming joined Ahreum in some Christmas pieces.

In our second edition of *A Tapestry of Sacred Music*, audiences were again invited to discover the sounds of sacred music from around the world. Ticketed programmes included an a cappella performance by Corsican group Tempvs Fvgit and rhythmic presentations by Sidi Goma – The African Sufis from Gujarat and the Tuvan throat singers Huun Huur Tuu. The free programmes showcased sacred music from many cultures, including the colourful rhythms of Korean *samulnori*, tranquil Tudor music and meditative Kirtan chants.

At *Flipside*, we presented the arts in unexpected ways with quirky, accessible performances. Complementing the *Singapore Arts Festival's* opening, the Esplanade Waterfront and Outdoor Theatre were transformed into a garden of fire and light by local performance troupe Starlight Alchemy. Roving artists enlivened the space at unexpected hours to the surprise and delight of our audiences. In the Recital Studio, audiences were tickled and delighted by Australian comedy-rock trio Axis of Awesome in *Infinity Rock Explosion*, Korean acrobatic stunt theatre show *The Chaser* by Group Pocha, Joel Salom's Australian musical circus *Gadgets* and the sidesplitting *The Terrible Infants* by Les Enfants Terribles Theatre Company.

We also continued with *Bitesize*, our monthly arts workshops and talks, offering people from all walks of life insights into different art forms. Established arts practitioners shared their knowledge on wide-ranging subjects including music journalism, music from the Malay Archipelago and pop illustration in a simple "introduction 101" format.





## Nurturing Our Industry

Nurturing the next generation of artists remains a key priority. One major highlight in our efforts to grow the industry was our very first *ConversAsians*, a networking and dialogue platform which had close to 300 practitioners including artists, producers and presenters from 20 countries gathering in Singapore for an artistic conference like never before. Many local artists drew inspiration from rubbing shoulders with Asian masters like Lin Hwai-Min, Danny Yung, Nitin Sawhney and Jecko Siompo. And as the artists attended each other's talks, masterclasses and performances, friendships were formed and possible collaborations discussed. At this international platform, we also showcased collaborative works-in-progress by local and regional artists. In addition, we invited Southeast Asian visual artists for a symposium that was open to the public. There were also talks and masterclasses for the public which were fully subscribed.

*"As for Lin [Hwai-Min], 63, who is one of Asia's top choreographers, finding camaraderie and empathy with fellow artists was 'inspiring, refreshing and stimulating'. He said: ... 'Asian artists share similar histories and situations and it's so great that The Esplanade had the idea, vision and ability to realise this gathering.'"*

Adeline Chia, *The Straits Times*, 1 June 2010

Another new addition to our calendar was *Yfest*, which provided many opportunities for young people to develop their talent. Held in conjunction with the inaugural *Youth Olympic Games*, *Yfest* was a 10-day festival, for youths by youths, covering the full spectrum of the performing arts. *4 Flo'* was a key component of the festival that brought together the four elements of hip hop: MC-ing, DJ-ing, dance and graffiti. It also included two successful development programmes. The first, *Sixteen*, gave five local dance crews selected through auditions, the opportunity to learn from five renowned choreographers from the region. The other programme was *Incub8ion* which brought together young R&B singers and musicians in a mentorship programme led by the music institution, The Music Lab.



In all, *Yfest* attracted over 48,000 to performances, masterclasses, workshops and installations by almost 500 established and emerging artists from Singapore and around the region. And from being on the consultative youth panel to create new works, managing the Artist Village and working as event photographers, our young participants made their mark on a festival that championed youthful creativity and expression. While *Yfest* was originally conceived as a one-off event to support the *Youth Olympic Games* following its success it will now become an annual event.

Hot on the heels of *Yfest* was *Baybeats*, Singapore's biggest alternative and indie music festival which returned with over 50 performances by 36 bands from 10 countries, attracting 70,000 people over three days.

In addition to *Baybeats* performances and magazine-style interviews, a festival highlight was our collaboration with *Flea-tique* at the festival village. With 30 stalls, it was possibly the biggest and liveliest in all our years of *Baybeats*. We also remained committed to promoting homegrown music talents and continued with a mentorship programme that culminated in eight new bands being profiled at *Baybeats*.

*Mosaic Music Festival* had a programme to groom up-and-coming musicians too. Under its *Bright Young Things* programme, targeting musical talents between the ages of 15 and 25, a *Jazz Weekend* workshop for 40 youths was launched. After the workshop, 11 participants were selected for further training. At the end of the 10-week training stint, the bands performed at the festival's HTC Living Room stage.

Another new developmental project we launched during the year was *Sourcing Within*. This was a series of four workshops for theatre performers conducted by local director and actress Ang Gey Pin. Each session focused on a different aspect of a performer's capability. Its aim was to develop the participants' approaches to the creative process by integrating physicality with vocals.



"Many thanks for your continued support of our work. It means a lot to us, and it has played an important role in our development as artists. We can always count on a productive experience here."

Spell#7, *The Studios: Epic Poem of Malaya*, 24 April 2010

Our other developmental platforms for local artists were *The Studios*, *Late Nite*, *Limelight* and *Community Concerts*. *The Studios* featured 13 productions, including four new local works – Teater Ekamatra's *Heart(h)*, the heartwarming *Home Boxes* by Paper Monkey, dancer Ricky Sim's *It Appears That...* and Spell#7's *Epic Poem of Malaya*.

*Late Nite* remained sought-after by emerging artists who were making their first foray into ticketed performances. Singer-songwriter Inch Chua burst onto the local music scene in 2008 at a *Baybeats* audition and has participated in our New Year's Eve celebrations and *Mosaic Music Festival*. But it was *Late Nite* that gave Inch her first-ever ticketed performance.

Other *Late Nite* debutants who chose to launch their albums at their *Late Nite* concert included pop singer Tay Kewei, DJ-cum-turntable artist Koflow, jazz vocalist Maya Nova and jazz quartet Noir.

*Limelight*, our platform for presenting school choirs and bands of quality, presented eight performances. Standards were high with some adventurous programming by the schools. Total attendance exceeded 10,000, more than double last year's.

Our *Community Concerts* continued to put the spotlight on the best of community arts groups, polishing their presentation skills and spurring them on to do more and take more risks. The series featured The Philharmonic Winds, Cheng San's Echoes of the Valley Chinese Orchestra and Bukit Batok's West Winds.

For *Classics*, we presented the internationally acclaimed Berliner Philharmoniker, with Sir Simon Rattle. They performed two different programmes over two nights and their rehearsals at Esplanade also provided the basis for the world's first 3D recording of an orchestral performance. The recording was done during rehearsals so as not to affect audience enjoyment at the actual performances. This also allowed us to invite 2,000 music students to witness the recording for free. We also succeeded in getting four musicians from the orchestra to conduct an exclusive masterclass for students from the Yong Siew Toh Conservatory of Music.

In the second instalment of *The Bridge Project*, in collaboration with the Singapore Repertory Theatre, we presented *The Tempest*. Helmed by award-winning director Sam Mendes, the visually arresting interpretation of the Shakespearean classic thrilled audiences over eight performances. The cast also gave talks at schools while the crew conducted a technical workshop for polytechnic students.



"The Berliner Philharmoniker and I were so happy to perform in your magnificent hall!"

Sir Simon Rattle, *Classics - Berliner Philharmoniker*, 23 & 24 November 2010



## Forging Relationships

One of our key growth strategies is collaborations with strategic partners. This has allowed us to do much more than we could ever achieve on our own. Collaborations also provide important avenues for our arts groups to refine their artistic and presentation skills.

Esplanade's collaboration with The Necessary Stage on the *M1 Singapore Fringe* is in its seventh year. Offering socially relevant productions from emerging companies, the festival remains an important alternative to mainstream fare. The 2011 festival, themed "Art and Education", featured productions from Belgium, Hungary and USA with a Singapore-Korea pairing in *Sonic Fringe*, the music component of the festival. The festival's visual arts installations, all festival commissions, included *Something About Education But Not Exactly...* by Hong Kong's Leung Chi Wo, *School of Hard Knocks* by Singapore's the little dröm store and *Primary 1* by Singaporean Jemima Yong.

Singapore Chinese Orchestra also continued to be a key partner. We worked with them on four Chinese Chamber Music concerts as well as a concert entitled *Sounds of Master*, which had renowned 71-year-old Chinese pianist Liu Shi Kun performing with the orchestra. It marked Liu's first-ever concert with a Chinese orchestra and his return to Singapore after 31 years.

T'ang Quartet was another partner that featured prominently, with three concerts that presented chamber music in different formats.

In collaboration with the Yong Siew Toh Conservatory of Music, our *Spectrum* series gave contemporary classical chamber music fans four concerts that featured new works

which incorporated the use of unconventional percussion instruments like broken glass and Chinese gongs, and electric live recording.

Singapore Dance Theatre collaborated with us for the *Dance Appreciation* series, presenting productions of *Romeo & Juliet* and *Sleeping Beauty* designed for young performers and young audiences.

On the theatre front, we collaborated with ACTION Theatre on the finals of the 5th *Theatre Idols*, which nurtures budding playwrights. We also worked with The Arts House on the *Short+Sweet Gala Finals*, which presented 10 original 10-minute plays that were shortlisted from a pool of 40 that had been staged in earlier rounds of competition.

This year we worked with jazz piano icon and Cultural Medallion winner Jeremy Monteiro to present, for the first time in his career, two solo recitals. This was a fresh and exciting challenge for him and he will be releasing a CD recording of this milestone at a later date.

The 5th edition of *da:ns* festival attracted over 60,000 with its stellar line-up, which included UK's rising choreographer Hofesh Shechter, flamenco superstar Eva Yerbabuena, the Lyon Opera Ballet and an International Ballet Gala. It also saw our festival artist-in-residence, Singapore-born, Berlin-based dancer daniel k opening the *Shift* series with a new work, *Hokkaido or Somewhere Like That*. Another notable collaboration between Singapore Dance Theatre and Chinese choreographers Edwaard Liang and Xing Liang resulted in *Refractions*, also a new work that was presented at the festival.



## Strengthening Our Identity

Esplanade's ethnic programmes celebrate our heritage. The programmes, with their wide array of art forms, teach younger Singaporeans about their roots and also play a role in fostering a better understanding between ethnic communities and between Singaporeans and new citizens.

Last year, *Pesta Raya – Malay Festival of Arts 2010* catered to different audience segments with a programme that had something for everyone, while presenting the best of Malay arts from the region. Achieving one of its highest attendances ever, the ninth edition of *Pesta Raya* drew a crowd of over 50,000 – a 40 percent increase over last year.

The festival opened with the world premiere of *Matah Ati*, a Javanese dance-theatre production that enjoyed two sold-out performances. With a cast of over 80 classically trained dancers and musicians, the production generated much media interest. Another festival premiere was the festival commission *Pentas Si Kechil – Kunci DuniaKu*, a children's production that brought together young talents from Sriwana and Sri Warisan and local playwright Zizi Azah. Other theatre highlights included acclaimed Malaysian thespian Fauziah Nawi in the moving monologue *Cinta Julia*, which played to a full house.

The festival also gave music lovers ample choice. Malaysian rock legend Amy's first ever solo concert in Singapore brought the capacity crowd to their feet, while three different concerts featuring evergreen singers catered to more mature audiences. And to raise the festival's street cred with younger audiences, we had for the first time in *Pesta Raya* a club setting for alternative rock band Hujan and singing sensation Fabulous

*"It's an elevating and memorable experience for any artist who visits Singapore and performs at such a beautiful auditorium as the Recital Studio at Esplanade. It's a treat to any musician to experience the acoustically built marvel... Attention to detail, perfection and respect to heritage is what we witnessed."*

Lalgudi GJR Krishnan, violin maestro,  
*Kalaa Utsavam: Lalgudi Vaibhavam, 17 November 2010*

Cats. For non-ticketed performances, local choreographer Osman Hamid's *randai* performance delighted the crowds and Bandung group Saratuspersen brought the festival to a rousing close.

*Pentas*, our Malay arts series, provided a steady stream of Malay programmes throughout the year. In support of Malay Language month, we presented *Zubir: Cinta Cipta dan Citarasa* featuring Malay music icon Zubir Abdullah and for the first time, we had a poetry recital, *Cinta – Puisi Berlagu* which was performed by local artist Adi Rahman and singers Hyrul Anuar, Roze and Kalysa. Malaysia's queen of music Sheila Majid also gave a one-night only concert as part of her 25th anniversary tour and local Malay rock sensation Lovehunters rewarded their loyal fans with a touching reunion concert after a 10-year hiatus.

It was also a great year for Indian arts. *Kalaa Utsavam – Indian Festival of Arts* celebrated Deepavali with a mix of contemporary and classical presentations that spanned music, dance and theatre. Over 49,000 people attended the festival – a growth of 9 percent from last year. Of the 11 ticketed performances, nine enjoyed full houses. The festival has maintained a 97 percent attendance for ticketed performances over the past two years, a great sign as we prepare to expand our offerings to include film, literary arts and lifestyle components in subsequent festivals. Festival highlights included Bollywood sensation Sunidhi Chauhan's sizzling performance and four classical music performances. The enchanting duet of the *jaltarang*, a rare 500-year old art form of water-tuned bowls, and the *bansuri* or Indian flute, was a special treat, as was Pandit Tarun Bhattacharya on the ancient Kashmiri *santoor* in *Master of 100 Strings*.



**KALAA UTSAVAM**  
**INDIAN FESTIVAL OF ARTS**  
**12 - 21 NOV 2010**  
[www.kalaa utsavam.com](http://www.kalaa utsavam.com)





*The Blue Mug* by India's The Company Theatre boasted a witty script that was especially well received by North Indian audiences. The festival's dance selections made ancient art forms contemporary by introducing multi-disciplinary presentations. Dancer Shanta Rati infused her *kathakali* performance in *Behind the Mask* with narration and film and Mythili Prakash used drawings and storytelling in her portrayal of the heroines from the epic *Ramayana* in *Stree Katha*.

*Kalaa Utsavam's* strong attendance also augurs well for our newly launched *Raga* series, which presents Indian art forms in partnership with local arts and community groups throughout the year. Our first *Raga* presentation was *Nirmanika, Beauty of Architecture*, presented in collaboration with Apsaras Arts, which explored famous Indian architectural structures through the classical dance form of *bharathanatyam*. Another collaboration with Apsaras Arts featured *Aalam*, first presented in *Kalaa Utsavam* 2009, which depicted the evolution of *bharatanatayam* through the ages.

To celebrate with the Singapore Malayalee Association their festive occasion, we presented in collaboration with them *Onam Night*, an evening of song and dance, featuring Sujatha Mohan, M G Sreekumar, Shwetha Mohan and Madhu Balakrishnan.

*Vasantham Sangeetha Vizha – Saaral*, our first collaboration with MediaCorp's *Vasantham*, focused on South Indian classical music and dance. Through a series of auditions, local artists were selected to train under renowned Indian masters including vocalist Balamuralikrishna, dancer Alarmel Valli,

violinist brothers Ganesh and Kumaresh and percussionist Vikku Vinayakaram. The training culminated in a performance at Esplanade by the maestros and students that was aired on *Vasantham* as a four-part series.

This year's *SIFAS Festival of Indian Classical Music & Dance* 2011 presented two ticketed performances featuring India's top *bharatanatyam* dancer Rama Vaidyanathan and violin virtuoso T N Krishnan.

For the Chinese-speaking community, *Huayi – Chinese Festival of Arts* was again a big draw. Over 190,000 people came for the ticketed and non-ticketed activities, workshops and talks. The festival recorded its highest attendance, thanks in part to a spillover effect from the *River Hongbao* and *Chingay* festivities taking place nearby. Ticketed performances also saw an increase in attendance, with five of the 10 productions enjoying full houses.

*Huayi* highlights included challenging theatre offerings like the festival commission *Deciphering the Peach Garden Oath*, *Titus Andronicus 2.0* and National Theatre of China's *Red Rose White Rose*, which were heavy in terms of text and content. *Deciphering the Peach Garden Oath*, co-produced with Toy Factory, teamed three opera artists, each representing one Chinese opera form, with a soundscape artist, a multimedia designer and a lighting designer for a daring production that infused traditional opera forms with new media.

Contemporary dance piece *As If To Nothing*, presented by City Contemporary Dance Company and choreographed by Tibetan



Rolex protégé Sang Jijia, did well in spite of the genre's niche appeal. Another festival highlight was Singaporean songbird Kit Chan, accompanied by the Singapore Chinese Orchestra, in her comeback concert.

Lifestyle talks were a new addition to *Huayi* that proved popular. Actress-playwright-director Sylvia Chang kicked off the festival's "Personality Talk" series with an engaging session on her experiences. Other talks focused on the life and writings of Eileen Zhang, Chinese New Year traditions and *yusheng*. Our new handicraft workshops also gave the festival an added dimension.

Another well-received addition was the *Playtime!* production of *The Magic Ocean* in Mandarin. It was adapted from the successful English version staged the year before, in response to feedback from many parents who expressed the need for Mandarin productions for children.

*Huayi*'s sing-along session at the Outdoor Theatre was another crowd pleaser with many patrons coming for all the sessions over several nights. Other non-ticketed performances included traditional puppetry, mini Chinese opera works and local singer-songwriter showcases.

Providing a counterpoint to the contemporary offerings of *Huayi* was *Moonfest – A Mid-Autumn Celebration* and its line-up of traditional art forms. The expanded offerings included four ticketed productions, up from just one in the previous

festival. *Moonfest* drew an attendance of over 40,000 – an increase of 52 percent over the previous year.

Festival highlights included two Peking opera productions by Taiwan's National Guo Guang Opera Company. Renowned Peking opera artist Wei Hai Ming starred in *Wang Xi Feng* and *The Golden Cangue*, while *Scenic Sounds of the Grassland* by City Chinese Orchestra featured the unique singing style of the Man Han Troupe from Inner Mongolia. For younger audiences, there was *The Fox and the Bear* by Puppet Beings Theatre Company.

The wide-ranging non-ticketed performances and free lantern-making workshops at the Concourse were well attended and the annual favourite, the *lantern walkabout*, attracted 500 lantern-toting enthusiasts.

Outside of *Huayi* and *Moonfest*, our Chinese indie singer-songwriter series, *in::music*, presented The Life Journey, an urban folk band from China and ciacia, better known in Singapore as a rock DJ and music producer, in her first concert outside her native country Taiwan in 10 years. The series also featured Hong Kong's Chet Lam, Taiwan's relax one and acclaimed *guzheng* musician Chang Jing.

"How can anyone perform anywhere else after Esplanade? I've been truly blessed to have had so many wonderful experiences here!"

Kit Chan, *Huayi, My Musical Journey*,  
12 & 13 February 2011







## Showcasing Visual Arts

Visual arts exhibitions were presented throughout the year, with many being commissioned works that complemented our festivals and activities.

At the Concourse, we presented works that captured the imagination with highlights that included a bamboo installation, *The Temple*, by Indonesian artist-architect Eko Prawoto, and Pakistani artist Khalil Chistee's *Dreaming of Dreaming*, featuring ethereal sculptures made from plastic bags.

*Dance, dance, dance*, celebrating human expression, was a *da:ns* festival commission by Cultural Medallion recipient Chng Seok Tin. Complementing *Huayi* was Su-Chen Hung's *Cascading Red*, with reams of red thread cascading down the Concourse steps while for *Mosaic Music Festival*, Marine Ky's *L'Epiderme de la Terre & Mekong (Peace)* explored the concept of "mosaic" through quilt-like structures.

Jendela (*Visual Arts Space*), also remained an important visual arts platform. A key exhibition was *Making History: How Southeast Asian art re-conquers the past to conjure the future*, which brought together new commissioned works by seminal Southeast Asian artists Khanh Bui (Vietnam), Mella Jaarsma (Indonesia), Nge Lay (Myanmar), Alwin Reamillo (Philippines/Australia), Vasan Sitthiket (Thailand), Tang Da Wu (Singapore) and Green Zeng (Singapore).

We also presented local artist Tan Chwee Seng's *Wasteland*, a dialogue between the human condition and the environment, and *Stories that Move*, stop motion animation works by children who participated in our community engagement workshops.





## Programming

<b>Overall activities*</b>	<b>2,428</b>
<b>Overall attendance*</b>	<b>1,758,139</b>

\*Activities consist of performances and Explorations

### Esplanade Presents

#### Overall

Productions	850
Performances	2,295
Attendance	1,710,633
Opportunities for Artists/Crew	9,405

#### Ticketed

Performances	373
Attendance	101, 775

#### Non-ticketed

Performances	1,922
Attendance	1,608,858

#### Explorations

Talks/Workshops/Others	490
Attendance	55,046

### Collaboration Events

#### Overall

Productions	67
Performances	133
Attendance	47,506
Artists	2,094

#### Ticketed

Performances	120
Attendance	46,241

#### Non-ticketed

Performances	13
Attendance	1,265

#### Explorations

Talks/Workshops/Others	11
Attendance	951

### Artists/Crew Profile (Total)

Local	8,836
Regional	1,704
International	959

### Visual Arts Presentations

Exhibitions	77
No. of days	4,298
Local artists	64
Regional artists	45
International artists	6

## Taking the Next Step

We continue to hold firmly to our belief that the arts can be an agent for positive change.

As our society undergoes a period of transition, more are beginning to realise that the arts can help us broaden our minds to new perspectives, sharpen our sensitivities to care for each other and bond us emotionally through a shared heritage and culture.





## Venues and Events

We play the role of host and enabler of quality productions that complement our calendar of *Esplanade Presents* programmes. This also helps to ensure the optimal use of our venues. We are keenly aware that each encounter with a hirer is a chance to make a lasting impression. This means our team always endeavours to provide a level of service that exceeds their expectations, to give them the assurance that their productions and events will be well taken care of.

We are pleased to welcome a wide variety of hirers to our venue; these include individuals, societies, schools, local and international arts groups, corporate companies and commercial presenters. The works they present range from recitals and musicals to dance and physical comedy. These diverse presentations reach out to different audiences and help Esplanade deliver programmes that engage every segment of our community.





Photo courtesy of MediaCorp Vizpro (A production of TML Enterprise)

Photo Credit: Singapore Sun Festival 2010

## Delivering a Full Spectrum of Performances

As the Singapore economy recovered from the downturn, we played host to a robust array of performances and activities. Popular international musical productions continued to be major draws for the audience. This was the case for *Chicago The Musical* and Richard O'Brien's *Rocky Horror Show*, which were presented at Esplanade last year and generated much excitement and buzz.

Presenters also capitalised on the growing popularity of Korean dramas and K-pop to present more b-boys dance performances and comedy productions from South Korea, including *Sachoom*, *RETURN*, *Ballerina who loves B-Boyz* and *Nanta*.

Fans of evergreen music were not left out either. Hirers presented tribute concerts like *Abbacadabra*, which celebrated the Swedish pop group ABBA, *Queen – It's a Kinda Magic* and *Beatlemania on Tour*, which transported audiences back to the 70s and 80s. There were also Xinyao concerts like *Chong Feng* and celebrity charity concert *Sing Sing Sing Wonderful 80s*, which treated audiences to a nostalgic evening of retro ditties.

Another big hit with audiences was the *Singapore Sun Festival*, which is into its fourth year. Kicking off the *Singapore Sun Festival 2010* was *HITMAN – David Foster and Friends*, with an unforgettable line-up that included Natalie Cole, Charice, Peter Cetera, Ruben Studdard and The Canadian Tenors. Playing to full houses, the festival also featured performances by José Carreras, George Benson and the Creole Choir of Cuba.

*"This is one of the best managed theatres in the world. We enjoy working at the Esplanade!"*

Lin Hwai-Min, Cloud Gate Dance Theatre of Taiwan,  
26 May 2010

## Giving Local Artists Their Place in the Sun

We also saw a greater number of locally-produced works at Esplanade this year, a strong indication that many of our local arts groups are growing their audience base and developing their capabilities. Collectively, these groups reached out to the community through new works, as well as new-and-improved re-stagings of successful past productions.

Marking their 20th and 10th anniversaries respectively were local arts groups Toy Factory Productions and W!ld Rice, which presented an exciting range of works. Toy Factory Productions kicked-off their celebrations with *Hailstones*, a three-day screening of major past productions such as *Spirits*, *Big Fool Lee*, *Titoudao*, *First Light*, *Sleepless Town* and *Crab Flower Club*. There were also pre-screening talks with key cast members, designers and directors including Goh Boon Teck, Beatrice Chia-Richmond and Nelson Chia.





A key highlight of Toy Factory's celebrations was its original Mandarin musical, *December Rains*, which ran for two weeks at the Esplanade Theatre. Written by Liang Wern Fook and directed by Goh Boon Teck, the cast included Kit Chan, George Chan, Jeffery Low and Lee Lian Chua. Toy Factory wrapped up its anniversary celebrations with *White Soliloquy*, a monologue about the life of renowned actor Bai Yan, performed by actor/director Nelson Chia.

To celebrate its '10 W!ld Years', W!ld Rice presented their groundbreaking *Cindere-LAH!* and *Emily of Emerald Hill* at the Esplanade Theatre. First staged in 2003, the revamped anniversary edition of *Cindere-LAH!*, with its impressive cast that included Emma Yong, Sebastian Tan, Najib Ali, Neo Swee Lin, Chua Enlai, Darius Tan and Gurmit Singh, kept audiences thoroughly entertained.

As a finale to W!LD RICE's 10th Anniversary season, Ivan Heng and Glen Goei, leading doyens of the local theatre scene, created a brand new production of *Emily of Emerald Hill*. With beautiful sets, gorgeous costumes and

multimedia projections, this production injected fresh insights into one of W!ld Rice's most successful plays and offered audiences a scintillating glimpse of the decadent glory days of Singapore's Peranakan community.

Esplanade also remained the preferred performance venue for the Singapore Symphony Orchestra and Singapore Lyric Opera. Catering to a loyal following of supporters, the Singapore Symphony Orchestra had 40 ticketed performances last year. Highlights included performances by world renowned artistes like Yo-Yo Ma, Lang Lang and Renaud Capucon. Esplanade also hosted *SSO Babies Proms*, a concert tailored to the youngest of audiences and featuring excerpts from the best loved classical music ever written.

Last year, the Singapore Lyric Opera presented two full-length operas, Mozart's *The Magic Flute* and Bizet's *Carmen*, which were both well-received. The company also staged their popular annual children's concert, performed by the Singapore Lyric Opera Children's Choir and Youth Choir. And to mark the company's anniversary, Singapore Lyric

Opera also presented *20 Years of Grand Opera*.

## Growing the Industry

We continued to avail our venues to local amateur performers to give them a platform to develop their talents. School performances by secondary school and tertiary students feature regularly in our calendar and we hope that the experience of performing at our venues, alongside professionals and veterans, will inspire these young enthusiasts.

Last year, we also ventured beyond our Esplanade venues and saw the deployment of some of our colleagues at the Drama Centre. As part of Esplanade's strategic partnership with the National Arts Council, we are helping to manage the Drama Centre and at the same time helping to develop industry capabilities in technical theatre, production management and venue management to meet growing industry needs. A senior staff member from the team was promoted to Venue Manager



for Drama Centre where she helps oversee all front and back of house matters. From further professionalising its venue booking processes, to streamlining its house rules, we worked closely with the existing staff at the centre to make the hirers' experience even better.

Moving forward, we will seek new opportunities for even more diverse presentations and take on a bigger role in building the arts industry. In particular, we will focus on contributing to local arts groups by providing support for possible collaborations with a view to encouraging hirers to undertake more presentations. And working closely with our Human Resources department, we will initiate capability development programmes to groom even more talents in venue management to meet the needs of industry.

*"Thank you for having me in your beautiful hall! The piano and acoustics are great, I really enjoyed the experience and hope to come back soon."*

Katya Grineva, *Katya Grineva Live in Singapore*, 24 June 2010

## Venues & Events

<b>Hirers' Events (all venues*)</b>	<b>537</b>	<b>100%</b>
Arts General	406	76%
Private	20	3%
Schools & Community Groups	111	21%

### Hirers

No. of Hirers	142
No. of Productions	260

### Catering

No. of Events	148
No. of Guests	14,011

## Venue Utilisation - Concert Hall & Theatre

### Concert Hall

Utilisation	84%
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Ticketed & Non-Ticketed performances	186
Attendance	223,502

### Theatre

Utilisation	84%
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Ticketed & Non-Ticketed performances	229
Attendance	248,017

\* includes Esplanade's collaborations

# Corporate Communications & Public Affairs

As an arts centre for all, we strive to bring the arts to our wider community. We hope that those who let us into their lives will be entertained, uplifted and inspired. To share our programmes and activities with as wide an audience as possible, the Corporate Communications & Public Affairs team continued to build on Esplanade's relationships with arts organisations, government agencies and the media. During the course of the year, we proactively engaged journalists through 600 media activities, garnering over 9,000 media mentions. These not only helped publicise Esplanade's presentations but also underscored the centre's role in cultivating a vibrant arts scene.

At the same time, the team worked with grassroots organisations and Voluntary Welfare Organisations (VWOs) to deliver arts engagement programmes to over 9,000 people. And through our youth programmes, we made a connection with 6,000 youths and educators. By working with the VWOs and grassroots to identify the best approaches for a positive impact, we hope to bring meaningful arts experiences to more.





## Embracing All Segments of Our Community

An important step in sharing the arts with someone is getting them to first experience an arts performance. Working with leaders of different grassroots organisations, we invited the members of Kolam Ayer, Hwi Yoh, Choa Chu Kang, Geylang West and Kallang community clubs to take part in our free concerts at *Beautiful Sunday* and the *At The Concourse* series during the year. They also attended free performances at our *Huayi – Chinese Festival of Arts* celebrations. Over 1,200 members from the grassroots came to the centre to enjoy a taste of the arts over the year.

Bearing in mind that different segments of our community have different needs, the department has been working closely with VWOs to customise arts activities for the less privileged. Last year, Esplanade conducted art workshops for beneficiaries who included the elderly, youths and children. This helped them learn about art forms and other cultures in a fun and engaging manner.

We had more than 300 participants in our *Pesta Raya – Malay Festival of Arts* and *Kalaa Utsavam – Indian Festival of Arts* pre-festival workshops. There they learnt the art of *anyam bunga telur* (basket weaving) and *rangoli* (a traditional decorative floor-art displayed

during festive occasions). Selected artworks were used as part of the festival displays at the centre. Many of these first-time “artists” were delighted to see their art on display when they visited us to enjoy the festivals’ free programmes.

Besides taking part in workshops, over 2,800 beneficiaries from various VWOs also came to enjoy performances and activities at our centre during the year. Many attended our Mothers’ Day concerts and monthly *Beautiful Sunday* performances, while others joined us at the *Moonfest* lantern walkabout and *Celebrate December* programmes.

### The Transforming Power of the Arts

Believing in the power of the arts to bring about change, we embarked on customised longer-term arts projects with four VWOs, whose beneficiaries had been engaging in the arts with Esplanade over the last two years or more. The projects leveraged our programme calendar to create “hands-on” arts experiences that would help them move beyond consuming the arts to engaging with it.

We worked with the elderly at the Kheng Chiu Loke Tin Kee Home as part of our celebrations for *A Date with Friends*,

our annual festival for seniors. Together with local theatre group Drama Box, we customised a three-month drama workshop for residents in the Home. The workshops were designed to increase the confidence of the elderly by teaching them a new skill and helping them express themselves through drama. Their efforts culminated in a performance for the other residents at the Home.

In August 2010, we worked with patients from the Institute of Mental Health (IMH) on a Bollywood dance project. IMH’s patients have been regular patrons of our monthly *Beautiful Sunday* performances since 2007. We wanted to work with them on an arts project that would bring their involvement with the arts beyond just watching performances to being in one. To further reinforce the idea that the arts can be beneficial to their patients, we developed a dance project for the patients from the Outpatient Day Rehabilitation Centre, with help from their occupational therapist. We had 13 patients participate in a series of Bollywood dance workshops that taught them to express themselves through dance and helped improve their activity tolerance levels and social skills. At the end of the three-month project, the participants proudly put up a performance for their fellow patients.

*“I’ve realised that our elderly residents have hidden talents. And I can see that they are very keen to learn and to do their best. I’ve also seen that the workshops have helped to build camaraderie. There are fewer conflicts between our residents now.”*

Ms Wilma Ng, Centre Manager of Kheng Chiu Loke Tin Kee Home, November 2010





IMH occupational therapist Geraldine Tay noted that the workshops gave their patients a goal to look forward to. This boosted their motivation levels, something that people with psychiatric disabilities struggle with. She commented: "I also observed more social interaction between them. The ones who could remember the steps helped those who had poorer recall. Some of them even took the initiative to practise among themselves." The newly minted artists did so well, that they were subsequently asked to perform for IMH's staff at the hospital's Occupational Therapist Day in January 2011.

Having worked with youth-at-risk in our previous projects, we were aware that many of them have an abundance of energy. So in conjunction with *Flipside* 2010, we arranged for local drumming group ZingO to teach the fundamentals of percussion to 16 boys from Singapore Boys' Hostel. The project aimed to help the youths channel their energy in a more constructive manner. After the boys picked up the basics, they joined ZingO and German artist Christian von Richthofen to deliver five energetic performances at Esplanade's Outdoor Theatre during the festival.

In another project, with Singapore Boys' Home, the boys learnt how to play the Chinese percussive drum, at a series of *Huayi* pre-festival workshops. Over a three-month period the boys learnt basic drumming techniques and how to persevere as a team on the ensemble pieces. Their moment in the spotlight came when they performed at Esplanade together with students from Nanyang Polytechnic Chinese Orchestra Percussion Ensemble. With their newly acquired skills, we encouraged them to pay it forward by performing at two homes for the elderly during the Lunar New Year period.

As a result of our continued efforts to work with the various Homes under the Ministry of Community Development, Youth and Sports (MCYS), the Ministry awarded us the *Friends of MCYS Award*, which recognised our efforts to help youth-at-risk and reinforced our belief that the arts can shape lives positively.



*"Initially, it was hard. It looked very complicated. But I kept trying and didn't give up. I even practised on my own during my free time. In the end, I found that I could do it."*

A youth from Singapore Boys' Home,  
*Huayi* drumming workshop, February 2011

## Engaging Youths and Educators

In our bid to cultivate life-long supporters of the arts, we focused on widening and deepening our activities for tertiary and junior college students under the *Esplanade Youths* programme.

We also engaged 1,400 primary and secondary school students with our *Esplanade Trail*, an interactive worksheet that takes students around the centre to learn about the arts. Together with our *Learning Journeys* at Esplanade for teachers and tertiary students, the year saw us grow our educator and youth-related activities by 40 percent, touching the lives of over 6,000 young people and their teachers.

Established in 2004, the *Esplanade Youths* initiative seeks to cultivate youth involvement in the arts by encouraging them to participate in exclusive programmes at Esplanade. To strike a chord with a wider spectrum of youth, we broadened our range of festival and programme-linked activities.







The *Esplanade Youths Baybeats* street team was formed for youths with a passion for alternative music. And we roped in a group of *Esplanade Youths* to help us with festival publicity using social media platforms like Facebook, Twitter and blogsites. Each youth was also paired with one of the eight local bands that debuted at the festival. This encouraged the *Esplanade Youths Baybeats* street team to find out more about the bands' music and to blog about it.

At our inaugural, youth-centric festival, *Yfest*, in August 2010, we called on *Esplanade Youths* to support the environment-friendly cause by helping out at the festival village's Swop Shop. Aimed at promoting the idea of "free-recycling", which is the exchange of usable but unwanted items, the Swop Shop encouraged our youths to be mindful of wastage. Our Swop Shop assistants helped with the daily opening and closing of the Shop and managed the inventory, and flow of shoppers.

On the back of strong interest in our *Esplanade Youths* emcee mentoring programme over the past two years, we ran the programme again in 2010. This time, we deepened the mentoring process by putting youths with strong potential through a further round of training. Out of the seven youths selected in April 2010 to emcee at our *On The Waterfront* programmes, three returned to emcee in July 2010 to further hone their skills. They did so well that all of them were hired as paid emcees for *Baybeats* in August 2010.

Our *Esplanade Youths* also helped us bring the arts to the less privileged in the community by volunteering to help at our community engagement activities including the pre-festival workshops for *Octoburst!*, *Pesta Raya* and *Kalaa Utsavam*. For the *Marina Bay SINGAPORE Countdown 2010/11*, a group of 95 *Esplanade Youths* volunteers brought the wishing spheres to 14 VWOs, including Whispering Hearts Student Care Centre, Jamiyah Home for the Aged and Hougang Care Centre. This enabled more than 550 people including the elderly, the physically disabled, youths and children from the VWOs, who might have missed the event due to difficulties in getting to the wishing stations, to take part.

Youths who were keen to gain hands-on experience in the arts industry took part in student internships at the centre. Besides corporate internships with the various departments, youths were also given a chance to gain work experience through two rounds of Artist Liaison Officer (ALO) internships. These were conducted during *ConversAsians* in April 2010 and during *Huayi* in February 2011, with the ALOs helping to manage the hospitality needs of visiting artists.

"This experience was not only a chance for me to learn more about emceeing but also to learn how Esplanade functions as an arts centre. It was a once-in-a-lifetime experience. Apart from gaining new knowledge, I also made new friends. As gruelling as the rehearsals were, I would gladly re-live the experience. It was truly amazing."

Hairianto bin Mohamed Diman,  
*Esplanade Youths* Emcee, 13 May 2010



### Working with the Media

To better communicate our messages, Esplanade has cultivated strong relationships with opinion leaders such as the local and international media. We remain grateful for their support and continue to leverage their influence to raise Esplanade's profile locally and internationally.

Last year, we garnered over 9,000 media mentions. The positive commentaries and stories carried in the local media showed the media's appreciation of Esplanade's contributions to developing the local arts industry. In a commentary entitled 'An ode to the Esplanade', Tan Hsueh Yun, then Deputy *Life!* Editor of *The Straits Times*, wrote about Esplanade's positive impact on the local arts scene.

Esplanade's festivals and programmes were well regarded by local media and acknowledged in several year-end round-up pieces on the arts and entertainment scene. In *The Straits Times' Life!* annual *Power Lists*, our CEO Benson Puah topped the *Arts Power List* and our *Mosaic* Programming team was placed fifth in the *Entertainment Power List*. *TODAY's* T Awards gave *da:ns* festival 2010's *Uprising/In Your Rooms* and *Mosaic Music Festival's* Kings of Convenience gig a thumbs up. In *Berita Harian's* round-up of the arts in 2010, Esplanade's *Pesta Raya* and *Pentas* concert by Zubir Abdullah were named highlights of the year.

*"It isn't every day that we meet our heroes but Esplanade is about to change that. Art lovers can expect to engage their favourite artists face-to-face in intimate conversations about the latter's works in ConversAsians, a unique four-day art event organised by the Esplanade and held in conjunction with the Singapore Arts Festival."*

Dylan Tan, *The Business Times*, 26 May 2010



**5** AMY HO AND HER TEAM Programmers for The Esplanade's Mosaic Music Festival

### Team Mosaic

There is no denying that the Mosaic music festival at The Esplanade has built an international reputation and has played a key role in expanding the live audience in Singapore for indie music.

The team are on the Entertainment Power List for the first time. The hardcore music lovers hail from diverse backgrounds as varied as the artists that they programme. A couple of them are classically trained pianists, one spins music in clubs as a DJ and yet another is a former lawyer-cum-drummer.

The festival in March featured artists such as rock pioneers Dinosaur Jr and pianist Makoto Ozone and drew...

Ms Ho says the programmers do their homework and research on the acts that they want to bring in. Some of the acts, she adds, took years of sourcing and negotiations before finally playing here in Singapore.

The festival, as well as the other Mosaic series programmed for the year, are created by a 10-member Esplanade team.

"Being able to introduce great musicians who may otherwise be unknown, or little known, in Singapore and seeing the delight of risk-taking audiences as they discover new names and genres is one of the best parts of the job."



### An ode to the Esplanade

The centre has proven naysayers wrong. It's time to add new venues. I walked out of the Esplanade Concert Hall two days ago with a friend, both of us a little high from listening to the violin in the hall and the music in the hall. I had heard that this is a real, real world. It had paid for much of our lives. That, if you choose carefully, will not give an appreciation of one of Singapore's high-end entertainments. But for that, we had enjoyed two magnificent evenings. The elegant venue made my heart beat with pride. I have never seen such a beautiful concert hall. The reputation between local and international might be shaky, but I write about it and add that to a handy frame of reference for me. In the days after the concert, I thought about how my friends and I had come to take the Esplanade for granted. We had not had to travel overseas to watch a quality show anywhere. I thought, hell, why not the piano for the arts centre. This was back in 2004, when I was a young reporter. The Esplanade is a place that has made my life better. I think the Esplanade is a place that has made my life better. I think the Esplanade is a place that has made my life better.





## Engaging our Stakeholders and International Counterparts

We ensure that regular dialogue is carried out with our stakeholders and international counterparts to keep them engaged, and this also allows us to explore ways in which we can work together to achieve shared goals. These include government agencies like the Ministry of Information, Communications and the Arts (MICA), the Ministry of Foreign Affairs (MFA), National Arts Council and National Heritage Board.

Our centre tours are run on a regular basis for MFA's overseas-bound officers as part of the arts and cultural programme led by MFA and MICA's Arts and Culture Development Office. The tours are designed to help the officers better understand Esplanade's role and contributions to Singapore's creative economy. We also work with the Singapore International Foundation (SIF) to introduce ourselves to expatriates living in Singapore, as well as with the Overseas Singaporean Unit (OSU) to reach Singaporeans residing abroad.

Throughout the year, Esplanade welcomed many visiting dignitaries and VIPs including the Deputy Mayor of Paris; South Korea's Minister and Assistant Minister of Culture, Sports and Tourism; South Korea's Administrator of National Emergency Management Agency; China's Chief Director of the Wuhan Culture Bureau and the Vice Minister of the Propaganda Department of Xuanwu District.

Centre tours and briefings were also conducted for international arts organisations and professionals who were keen to learn more about our programmes, operations and business model. Attendees included key staff members of Australia's Queensland Performing Arts Centre and Committee for Perth; China's National Centre for the Performing Arts, Suzhou Science and Cultural Arts Centre and Propaganda Department of Kunshan Municipal Party Committee; Taiwan's National Cultural Arts Foundation and South Korea's Seoul Philharmonic Orchestra. These visits facilitate the sharing of knowledge and also enable us to widen our international network.

We are grateful to everyone who has helped bring us closer to the community and appreciate the support we have received over the years. Building on our experience and leveraging the strengths of our partners and key stakeholders, we will aim to touch even more lives through the arts.







## Corporate Communications & Public Affairs

### Outreach Activities

Youth Related Activities	285 (6,087 people)
Grassroots and VWO Related Activities	354 (9,102 people)
VIP Visits	21 (280 people)
Others (site recess and activities for government, arts and other agencies)	9 (57 people)
<b>Total</b>	<b>669 (15,526 people)</b>

### Media Activities

International	133 (233 people)
Local	473 (705 people)
<b>Total</b>	<b>606 (938 people)</b>

### Media Clips

Print local	8,542
Print international	199
Radio	104
TV	166
<b>Total</b>	<b>9,011</b>

**Media Advertising Value:**

**\$22.5 million**

## Partnership Development

We remain grateful for the generosity of our sponsors whose support enables us to bring quality performances to the community. Last year, we deepened our relationships with our champions and made new friends, striving all the while to better meet their needs.

A key challenge over the year was convincing corporations to support our cause against the backdrop of a global economy that was only just starting to pick up. To increase the value proposition for our sponsors, we grew our range of sponsorship tiers and products. We also continued to enhance our customisable marketing activities to accord our sponsors with the most effective branding opportunities and publicity mileage possible. The year saw us launch a new sponsorship tier of Festival Partner. This was designed to allow festival sponsors to gain even more branding opportunities at the centre during festival periods. We were pleased to welcome Canon Singapore Pte Ltd as Mosaic Music Festival's first ever festival partner.







In order to pave the way for more sustainable arts sponsorship, we focused our energies on deepening our on-going relationships with companies, encouraging longer-term sponsorship rather than one-off projects. Believing in the social value of arts sponsorship, we also concentrated on facilitating Corporate Social Responsibility (CSR) initiatives for companies to deliver social benefits to the community through the arts.

We were glad that our efforts were well received. Over the year we were pleased to have grown our sponsor pool by 30 percent. This saw us close the year with 64 sponsors who supported the centre with over \$4 million in sponsorship. We also grew our base of new sponsors by 12 percent, welcoming onboard 18 new sponsors while retaining 46 existing sponsors from the year before.

### Nurturing Long-Term Relationships For Good

We saw renewed commitment from many of our sponsors as they reinforced their association with Esplanade. During the year, we helped them to further differentiate themselves from their competitors while putting into motion engagement programmes that gave back to the community through the arts.

Acting as a bridge between corporations and Voluntary Welfare Organisations (VWOs), we worked with our sponsors to bring meaningful arts activities to the less privileged. Under our *Footwork for Community* programme, we worked with City Gas Pte Ltd, to customise a Broadway Jazz dance workshop for youths from the Jamiyah Children's Home. City Gas is a strong

*"SMRT is a strong supporter of the arts and A Date with Friends not only allows us to promote arts appreciation, but also provides the perfect platform for seniors to reminisce about the good old days through popular tunes and artists from yesteryear. We are happy to team up with the Esplanade to create this meaningful experience."*

Mr Goh Chee Kong, Senior Vice President, Communications & Services, SMRT Corporation Ltd, 27 April 2011

believer in staff and community engagement and has worked closely with Esplanade to customise CSR arts programmes that encourage staff participation since 2007. Their volunteers were instrumental in ensuring that both the volunteers and youths had a thoroughly enjoyable time at the dance workshop. We also worked with staff from SMRT Corporation Ltd, another supporter of our CSR Programmes since 2009, to organise a Bollywood dance workshop for the elderly from Geylang East Home for the Aged.



Through *Octoburst!*, our celebration of Children's Day through the arts, we also linked other corporate sponsors including Morgan Stanley Asia (Singapore) Pte., United Overseas Bank Limited, Tetra Pak Jurong Pte Ltd and sanofi-aventis Singapore Pte Ltd with children from various VWOs. The children attended a workshop where they learnt about the art of animation by making their own stop motion film.

Besides matching companies with beneficiaries, we also worked closely with the media to highlight the contributions of our sponsors. The articles championed them as supporters of the arts and the community. City Gas was singled out for working with Esplanade to create hands-on CSR programmes that enabled its staff to give back to the community through the arts.

*Last year, we were grateful to welcome back as sponsors:*

Asia Square Tower 1 Pte Ltd, Australian High Commission, Barclays Wealth, City Gas Pte Ltd (as Trustee), EFG Bank, Embassy of Spain, FedEx Express, Field Catering & Supplies Pte Ltd (Polar Water), French Embassy, Geneva Master Time Marketing LLP (Patek Philippe), Giant Hypermarkets, Harry's International Pte Ltd, Hong Leong Foundation, Japanese Chamber of Commerce & Industry Singapore Foundation Limited (JCCI Singapore), Keppel Land International Limited, KPMG, Lianbee-Jeco Pte Ltd (Braun Buffel), L.C.H. (S) Pte Ltd, Lee Foundation, Marina Bay Residences Pte Ltd, Marina Centre Holdings Pte Ltd, Morgan Stanley Asia (Singapore) Pte, Ngee Ann Development Pte Ltd, People's Association Youth Movement (PAYM), Pioneer Electronics Asiacentre Pte Ltd, Pontiac Land Group, sanofi-aventis Singapore Pte Ltd, Precious Treasures Pte Ltd, Singapore Press Holdings Limited, Singapore Telecommunications Limited, SingTel Mobile Singapore Pte Ltd, SMRT Corporation Ltd, TATA COMMUNICATIONS International Pte Ltd, Tetra Pak Jurong Pte Ltd, United Overseas Bank Ltd, Visa Worldwide Pte Limited, Viz Branz CappaRoma and Western Union Global Network Pte Ltd.

## Partnership Development

No. of Sponsors	64
No. of New Sponsors	18
No. of Repeat Sponsors	46

### Cash Sponsorship

- Non-programme related	\$160,897
- Programme related	\$4,306,319

### In-kind Sponsorship

\$226,282

*"With so many brands of instant coffee mixes available in the market, it can be challenging trying to make our products stand out. Through this sponsorship, Viz Branz not only helps to promote an appreciation of the arts among the general public, but also succeeds in differentiating our brand's image from our competitors."*

Mr Soh Puay Khong, Chief Operating Officer, Viz Branz, quoted in *The Business Times*, 28 September 2010







## Exploring New Relationships

We strive to customise our marketing activities so that they dovetail with our sponsors' needs and unique strengths. This helps ensure that their support for the community also yields attractive branding opportunities. As a testament to our win-win approach, three of our key festivals, *da:ns* festival, *Huayi – Chinese Festival of Arts* and *Mosaic Music Festival*, attracted 13 new sponsors last year. These festivals have proven to be particularly appealing to corporations because they offer excellent opportunities for targeted marketing initiatives.

We were also pleased to welcome into our fold sponsors who believe in pro-active sponsorship, that is, sponsors who adopt a three-pronged approach of marketing, sponsorship and advertising to drive their brand presence and message further. A key example of such a market leader is Viz Branz, which inked a three-year sponsorship contract and pledged \$300,000 to our festivals comprising *da:ns* festival, *Huayi – Chinese Festival of Arts* and *Mosaic Music Festival*. In addition to helping fund the festivals, Viz Branz also printed Esplanade's logo on five million of their product packets for sale at retail outlets all over the island to help raise awareness of our programmes. The company also manufactured product samples, with specially-designed packaging that reflected the spirit of each of our festivals, for distribution to audiences after the performances. To acknowledge their pro-active approach

towards sponsorship, we shared their story with the local media, garnering them coverage in most of our local broadsheets including, *The Straits Times*, *Lianhe Zaobao* and *The Business Times*. Viz Branz's Executive Director Tan Kok Hiang and Chief Operating Officer Soh Puay Khong were able to share with readers the mutual benefits of long-term arts sponsorship and how their association with Esplanade has helped their products achieve brand differentiation.

Canon Singapore Pte Ltd, marked its first foray into arts sponsorship in Asia with *Mosaic Music Festival* 2011. Coming on board as *Mosaic's* first Festival Partner, Canon's sponsorship will see the brand supporting the popular festival over two years. Already an active supporter of local sports and photography talent, and a champion of environmental causes, Canon will now also be an active contributor to the arts. This partnership will ensure that *Mosaic* continues to bring in the best in music from around the world to our community, while creating an opportunity for Canon to foster relationships with new audiences. In appreciation of our new partner, we kicked off *Mosaic Music Festival* 2011 with an opening concert entitled *A Canon Evening: Vocalese – A Double Bill* by The Manhattan Transfer and New York Voices, which was specially dedicated to Canon. We also rebranded our *Mosaic* photo-booth the *Canon-Mosaic Moments* booth, where patrons could have their pictures taken for free whilst checking out Canon's latest cameras. The centre was also decorated

with Canon logo displays on all days of the festival.

*Mosaic Music Festival* also welcomed HTC, another new sponsor that reached out to its target audiences by naming our Concourse space the HTC Living Room. Throughout the 10-day festival period, bean bags bearing HTC branding proved to be hugely popular with our audience at the Concourse. We also sectioned off part of the space for HTC to display their latest phones.

We welcomed BMW Asia Pte Ltd on board as our Principal Sponsor for the acclaimed Berliner Philharmoniker's performances under Esplanade's *Classics* programme series in November 2010. Besides hosting their clients to this memorable event, a BMW 7 Series car was also put on display at our Courtyard.

*Other new sponsors we welcomed on board were Bengawan Solo Pte Ltd, Bowen Enterprises Pte Ltd, Capitol Optical, Carlsberg Singapore Pte Ltd (Kronenbourg 1664), C.Melchers GmBH & Co (Raymond Weil), Encore! The European Season in Singapore, Kong Meng San Phor Kark See Monastery, Kwan Im Thong Hood Chor Temple, Merrill Lynch Wealth Management, On Cheong Co. Pte Ltd, and Ramba Energy Ltd, Viz Branz ~ Café 21 & Gold Roast and Wing Tai Holdings Limited.*

We are grateful to all our sponsors, repeat and new, for their support in helping to bring the arts to all. We applaud them for their generosity, their commitment to the arts and their readiness to roll up their sleeves and give back to the community. We hope that through them, many more will be inspired.



## Marketing Services

The Marketing Services team ensures that the Esplanade brand is associated with quality, diversity and creativity every day. Through regular surveys and dialogue with our audience and patrons, the team ensures that it keeps abreast with what matters to them. Its eye-catching collaterals, engaging on-site advertising spaces and clever marketing campaigns help deliver marketing solutions that are creative and impactful.





## Making New Connections

Last year saw us engage more audiences in new and innovative ways by leveraging on the latest technological developments in the market. Given the growing popularity of smart phones, we made the microsites of our festivals mobile friendly so that mobile phone users were able to access the latest festival information on the go. We also developed applications for the iPhone, for *Mosaic Music Festival* and *The Studios* series. This helped us deliver up-to-the-minute information to our patrons.

Seeing how well received the applications were, we are now developing an overall Esplanade application for the iPhone that covers all *Esplanade Presents* and hirers' programmes. To add to the ease of convenience for its users, patrons will also receive push notifications whenever there are traffic alerts. This will help them make informed decisions about travel times to the centre and where to park. We hope to launch this new application by the second quarter of 2011.

Last year saw Esplanade form a strategic partnership with the National Arts Council (NAC) to manage the Drama Centre. The partnership saw Esplanade take on the

management of the Drama Centre in close collaboration with the NAC in order to develop and implement industry capabilities for technical theatre and venue management. Part of this would include enhancing the customer experience for visitors to the Drama Centre via a dedicated website for the centre. This would provide clear information on rental rates, venues specifications and its programming calendar.

The Marketing Services team played a key role in setting up the site. The Drama Centre now has its own dedicated website that provides accessible information on its programme calendar, venue specifications and rental rates. Visitors can now look up upcoming programmes at their convenience and potential hirers also have easy access to information and photos that will help them evaluate their venue options before they make their bookings. Since the site went live on 18 October 2010, it has attracted about 30,000 page views from users. This was a rather positive result considering there is no active promotion of the website.

## Enhancing the Esplanade Mall Experience

The Esplanade Mall integrates the arts into everyday life through retail, food and beverage promotions. It helps ensure that every visit to Esplanade is a multi-faceted lifestyle experience. As a promotional tie-in with the productions of *The Tempest* and *Chicago, The Musical*, we ran a theatre-themed contest at our Mall. Well-known lines from the productions were printed on bookmarks and contest participants were tasked to identify which productions the lines belonged to, to win vouchers and other prizes. As distributors of the bookmarks, our tenants were involved for the first time in directly generating interest within their outlets. And instead of using a typical promotional poster, we installed a reading corner with a bookshelf as a backdrop to pique the curiosity of visitors and drum up interest.

To extend the lifestyle experience beyond the performances here on National Day, the Esplanade Shop set up an outdoor booth to sell Singapore-themed merchandise. Special Singapore mementos like coffee table books from the National Heritage Board and +65 indie underground CDs that featured local artists were sold. We





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## Hot Topics

### Like looking in the mirror: Not 1 but 4 pairs of twins on MRT



They looked like each other, dressed like each other, mirrored each other's actions and even took the same train. STOMPer Caby wonders if these twins were part of a publicity stunt or was she just lucky to have met all four pairs of them on the train.

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also had a mobile photo booth at the waterfront kiosks during the National Day, *Yfest* and *Baybeats* weekends, where participants could capture their memories at the festivals with every \$30 spent at the Mall.

In a continuing effort to ensure that our Mall promotions dovetail with Esplanade's programming, we customised pre and post-show dinner packages for ticketholders of specific shows. We started with Russell Watson's performance, inviting ticketholders to try the special menus at two of our food & beverage outlets, Al Dente and Orgo. To round off the arts and dining experience, the packages also included a complimentary CD by the artist. Besides these performance-specific promotions, ticketholders to all shows at the centre also enjoy various discounts and promotions at our retail and dining outlets all year round. All they need to do is present their ticket-stub at mall outlets on the day of the performance. We took a bold step in exploring more unconventional methods of promotion during the year. Working with a local guerrilla marketing agency, we launched a word-of-mouth campaign that relied entirely on viral marketing for the centre's 1-for-1 lunch promotion. Playing on the notion of 'seeing double', we engaged six pairs of twins to generate interest about the promotion. We also made a video of how visitors reacted when they saw all the twins in one location! The video, which included a link to a website featuring the details of the lunch promotion, ranked among the Top 8 most-viewed videos on *Stomp*. Within one day, our video had attracted over 16,000 views. We were also blogged about on popular local food blogs and

websites such as *ladyironchef.com* and *Hungrygowhere.com*. For an added boost to our promotion, talents dressed as butlers distributed flyers that looked like chopstick sleeves to the lunch crowd in the Central Business District.

*"They were handing out these (chopsticks in wrapper) when I was on my way to work. This piqued my interest enough to check out Esplanade's website and I found out ten restaurants were offering a 1-for-1 lunch promotion during weekdays. For those of us who are working in the Marina Bay area or the Central Business District, it's time to grab your colleagues and make a reservation for lunch!"*

Linda Tan, patron, 24 June 2010



## Broadening Our Range of Merchandise

In support of home-grown talents, Esplanade Shop worked with a local designer to give his Tee-issue T-shirts prominent display in the Esplanade Shop window. Tying in with the performances on-site we also helped promote a local visual artist, who was part of the *M1 Fringe Festival*, by selling buttons bearing reprints of his photographs of old mosaic playgrounds.

We entered into a consignment partnership with the Singapore Mint to carry products such as a Peranakan series minted stamp set, the Singapore series stamp name-card holder and various *batik* motif medallions. This allows tourists at the centre to enjoy a one-stop shopping experience for national souvenirs here. As *Mosaic Music Festival* celebrated its eighth year, we focused on developing festival-themed yet evergreen merchandise that capitalised on the *Mosaic* brand name. The result was a series of "I heart *Mosaic*" merchandise that included buttons, T-shirts and bags, which gave *Mosaic* fans yet another way of showing their affinity for the festival.

*"We know that Esplanade Shop is a supporter of local arts and design and felt it was fitting for us to retail our retro school playground pins, which bring back fond memories. The experience of working with Esplanade Shop has been great."*

Stanley Tan, Owner of *Little Drom Store*,  
21 March 2011

## Playing Our Part in Baywatch

As a responsible stakeholder within the bay, Esplanade is also a part of Baywatch – an association of various stakeholders from the Marina Bay area. The association's intent is to promote the bay as a destination of choice. During the Christmas season, Baywatch led the light-up of the bay area, which is now into its second year. Baywatch members also collaborated on a special pull-out supplement in *The Straits Times* to showcase the Christmas promotions and celebrations organised by each member.

Since becoming a member of Baywatch in 2002, Esplanade has taken on various roles in the association's Executive Committee. This year, we had the honour of being elected President. Our two-year term began in FY2010/11 and we worked closely with the other stakeholders to promote Marina Bay as an exciting precinct. Together, we hope to deliver attention-grabbing lifestyle, retail and food & beverage events that will shape the personality of Marina Bay, with Esplanade providing the precinct's cultural heartbeat.



## Operations

Enriching the Esplanade experience for audiences, artists and visitors requires keeping our facilities in great shape and consistently delivering quality service. Over the year, we introduced new initiatives to make our service experience even better. While we worked hard to deliver ever higher standards of service, we were also mindful that this had to be balanced with prudent use of our resources. We continued to seek more cost-effective processes and took pride in being able to efficiently manage our energy costs despite higher activity levels and electricity tariffs.





Our audiences have evolved over the years and so have their expectations. A desire to help and a willingness to go the extra mile remain fundamental to our customer service ethos. To meet the demands of an increasingly sophisticated audience, some of our practices and service standards were re-evaluated last year.

When Esplanade opened in 2002, many were surprised by our practice of starting performances on time. Even more were taken aback by the then unheard-of practice of admitting latecomers only at appropriate breaks in the show. But today, the general expectation is that all shows must start on time. We do sympathise with latecomers but in line with a year of consistent feedback calling for admission to be managed more stringently, we tightened our admission policy. In particular, the admission of latecomers to classical music and dance performances now occurs only during intermission or a significant break in the show. It is noteworthy that latecomers take this in their stride and appreciate that the practice is meant to preserve the integrity of the experience for the artists and the audience.

We have also taken steps to ensure that performances are not marred by camera flashes or the glare of video screens. Self-service combination lockers are now available at all our venues, to allow patrons to deposit their cameras in the lockers on their own, secure in the knowledge that their valuables are safe.

With the implementation of all our new initiatives, the scope of our service training for full-time staff and ushers was updated to reflect the policy revisions. We also added a new training module designed to equip staff with the skills to manage challenging situations.

*"After watching Fried Rice Paradise, I tried to top up my cashcard but despite several attempts to do so, my ATM cards failed me. Mr. Cheow Eam Jee came down to the top-up machine to render his assistance. He was super stellar in service and went the extra mile to offer to help top up my cashcard while I could have the ease and convenience of paying cash to him directly. Throughout my encounter with this elderly staff, I was so endeared by his friendly disposition and positivity even when the situation made me flustered. He is an exemplary staff with an excellent service attitude and he certainly made my day."*

Gregory Yeo, patron, *Fried Rice Paradise*,  
15 September 2010







## Box Office

The simple act of buying a ticket is one of the key touch points for Esplanade. With the increasing use of technology, it is tempting to reduce the human factor in our daily operations. But the human dimension is still at the heart of the Esplanade's Box Office experience. And 2010 saw the team posting the highest-ever volume of ticket sales amongst SISTIC's network of agents, further evidence of their dedication to delivering a superior experience.

Using the mobile phone as a service platform also gained traction last year with the launch of our pilot programme offering a paperless ticketing experience. The closing months of the year saw the introduction of mobile ticketing (m-ticket), where customers receive their tickets in the form of a text message. The results of the pilot have been encouraging and we fully expect mobile ticketing to gain popularity. Misplaced paper tickets and waiting for tardy friends who are holding on to paper tickets may soon be a thing of the past. We have also been working with Singapore's other ticketing agencies on making their services available for shows presented at Esplanade.

*"Terence was most helpful in sorting out our tickets. I am impressed with the creativity and flexibility of your staff!"*

Isabel Kang, patron, *A Little Night Music*,  
12 November 2010

## Production Services

Making sure that each presentation at Esplanade takes place smoothly is the focus of our Production Services team. The year saw the team upgrading our facilities and moving forward with infrastructure and equipment upgrades. One such upgrade was switching to digital sound mixing consoles, which are faster, more accurate and better able to transmit 'clean' signals. This allows for more artistic possibilities in a production's soundscape.

The production services team also stepped up to play a bigger role in capability development for industry. In October 2010, Esplanade entered a strategic partnership with the National Arts Council (NAC) to manage the Drama Centre and to help develop its capabilities in technical theatre, production management and venue management. This has involved the transfer of technical personnel and the development of new policies and procedures for the Drama Centre.

Welcoming Drama Centre technicians and production coordinators into the Esplanade family has allowed for more technical training and the sharing of ideas and best practices. It has also created more opportunities for our staff, who now get to build their technical know-how across a wider range of performing spaces. On-the-job training and mentoring take place both at Esplanade and Drama Centre, on the sets of real performances, as well as in workshop settings.

By setting new benchmarks for technical services and training more talents, we are helping to grow the pool of qualified technical theatre professionals in Singapore. This will in turn raise the production values of shows presented in Singapore and ultimately enable our artists to attain new levels of performance.





## Security

With over seven million people walking through our doors each year, providing a safe and secure environment is a top priority. Our Security team provides round-the-clock security that is backed by detailed planning, operational expertise and years of experience.

As co-presenters of the *Marina Bay SINGAPORE Countdown 2010/2011*, it was our responsibility to ensure that revellers at the bay area had a safe and pleasant evening to mark the year's end. It was the first time that the whole bay was made available to revellers who came to enjoy the performances and synchronised fireworks. In view of the enlarged area of operations and the fringe activities that we held at The Promontory, we deployed almost twice the usual number of security officers to take care of crowd and traffic control. This helped to ensure that the record-breaking crowd of 300,000 people had a safe and enjoyable time.

We were pleased to have contributed to facilitating traffic flow at the inaugural *Youth Olympic Games* when one of the secured entrances to their opening and closing ceremonies was located on our premises. By co-ordinating with the Games organisers, we were able to support the national event and encourage the athletes and Singapore youths to attend *Yfest*, Esplanade's first-ever festival for youths. During Esplanade festivals like *Baybeats*, security officers were also deployed to manage the large groups of audiences, allowing the young and exuberant to fully enjoy the performances whilst keeping them safe.





## Building Maintenance and Engineering

A key component of delivering the best Esplanade experience possible is ensuring that our building and facilities remain up to par. Our building and its surroundings continue to receive daily attention and this includes cleaning, landscaping and the maintenance of major systems like the air-conditioning and ventilation systems.

In 2010, cyclical works also gained momentum with several key projects taking off. To stave off the effects of time and general wear and tear from daily use, as the centre entered its eighth year of operations, we implemented a phased facelift for many of our spaces. Improvement works were carried out in the Theatre, where the wallpaper was replaced to ensure that the venue continues to look its best. Following this exercise, and the replacement of carpets and seat upholstery over the last two years, our Theatre makeover is now complete.

Support facilities for visiting artists and technical crew were also refreshed to accommodate their needs. Dressing rooms, including the Conductor's Suite at the Concert Hall, were refurbished. This marks the completion of the make-over for Esplanade's dressing rooms. Esplanade's well-used and well-loved public restrooms, which have

received accolades from the World Toilet Organisation, were next on our list of improvements. To keep the restrooms looking good and to make them more efficient, a comprehensive refurbishment is underway. Key new features include water-efficient sanitary appliances, environment-friendly soaps and paperless hands-free drying systems. Grab bars and other aids are also being added to make things easier for our senior visitors. These improvements are expected to be completed in 2012.

Our team also explored new ways to make moving around our venues a better experience for our senior patrons. Responding to suggestions from patrons, additional hand rails have been installed at the upper circles of our Concert Hall and Theatre.

In our car park, we introduced the CEPAS standard to facilitate more seamless payments. The system recognises the dual mode IU and also allows for the use of the NETS CashCard, NETS FlashPay and all CEPAS compliant and EZ-Link cards for parking payments.

We continued to push the envelope in terms of energy-saving initiatives. Over the years, our Engineering team has achieved commendable reductions

in our electricity and potable water consumption, all without compromising safety or operational requirements. Last year, our efforts to identify and implement more cost-effective processes enabled us to efficiently manage our energy costs despite an increase in activity levels and a 39 percent jump in electricity tariffs. Our energy efficiency has placed our energy usage in the same category as properties half as large as Esplanade.

With advances in technology now offering more energy efficient solutions, we have begun a phased replacement of our systems. Most notably, we are transitioning from high-consumption fittings like incandescent lights to LED technology. These new lights deliver the same functionality but consume less power. We are on track to completing the transition by 2012.

Our equipment failure contingency plans were also revised. We have put in place a fail-safe back up power supply for our water pumps, so that any disruption to the electrical supply will trigger the back-up system. This ensures that the pumps remain operational, reducing the possibilities of service disruptions at the centre.





## Esplanade Mall

We remain focused on making every Mall visit a special one. To do this we periodically revitalise our Mall to ensure that it continues to provide a fresh new experience for our patrons. The year brought about a change in our tenant mix with the addition of new outlets at the centre.

We welcomed the Banyan Tree Gallery's eco-friendly flagship store, which is committed to supporting indigenous arts, the livelihoods of village artisans and environmental conservation. There were changes to our food & beverage line-up, with the opening of Tiffany's Café, located at library@esplanade, and Ice Cube Café, a halal eatery at Colours by the Bay. Nightlife at Esplanade also became more interesting with the opening of Asian-fusion club Titanium, which features bands from all across Asia.



## Services & Operations

Visitorship	7,363,716
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### Guided Tours

No. of Tours	275
Participants	7,918

### Box Office

% of seats sold	Esplanade	Hirer
Concert Hall	76%	68%
Theatre	72%	57%
Recital Studio	83%	67%
Theatre Studio	74%	63%

### Number of Ticketed Performances

Esplanade*	493
Hirers	466
<b>Total</b>	<b>959</b>

### Attendance (Ticketed Performances)

Esplanade*	148,016
Hirers	374,042
<b>Total</b>	<b>522,058</b>

\*includes Collaborations



# Human Resources

Esplanade remains committed to bringing the arts to our community. Helping us to do so is our pool of dedicated professionals who work hard to deliver enriching arts experiences to all.

Last year saw us launch several training programmes to upgrade the knowledge and skills of our full-time and casual staff. This ensured that they remained well-equipped to carry out their work. To raise the professional standards within the technical theatre industry, we continued with existing training initiatives, while launching new programmes to meet industry needs. We also pioneered certification programmes for industry professionals and strived to engage and inspire the young through internship arrangements with schools.

To groom more professional talents in production and arts venue management, we entered into a strategic partnership with the National Arts Council (NAC) to manage the Drama Centre. This marked our first foray into venue management outside Esplanade and opened up a new realm of opportunities in terms of growing the arts industry.





## Developing Our Capabilities

With our training curriculum framework firmly in place, we expanded our slate of training programmes to better address the needs of various internal and external groups. We rolled out the Advanced Certificate in Training and Assessment (ACTA) programme for our trainers and assessors. This allowed us to certify a total of 51 trainers and 16 assessors to conduct training programmes ranging from technical theatre to customer service and emergency evacuation.

Our in-house trainers trained more than 30 technical crew, four wardrobe casuals and 20 trainees in Health and Safety at the Workplace, in line with our commitment to maintaining health and safety standards at Esplanade. This three and a half-day competency-based programme is accredited by the Singapore Workforce Development Agency (WDA) and complies with the Workforce Skills Qualification (WSQ) framework.

We also trained 109 technical crew and trainees on the safe use of Elevated Work Platforms. Another 137 technical crew and trainees were trained in Working at Height, which is another WDA-accredited programme. As many participants also take on freelance assignments, these training programmes effectively benefit a much larger group of artists and audiences than just those who come to our venues.

Last year, we also selected our second batch of 12 trainees for our Technical Theatre Training Programme (TTTP) 2010, which commenced on 1 May 2010. This full-time 12-month programme is aimed at providing a conducive learning environment for practitioners to systematically hone their technical theatre skills across the areas of staging, lighting and sound. It helps provide trainees with a holistic overview to backstage work across key production competencies. At the end of the year-long stint, all trainees receive a WSQ Higher Certificate in Technical Theatre. Three graduates from the first batch have already found full-time employment with the centre.

Our first Stage Management Training Programme commenced in September 2010 with five trainees. This is a 12-month certification programme for Stage Management where trainees will learn the different aspects of stage management ranging from the rehearsal process to the actual production. All trainees who complete the course will graduate with a Certificate in Stage Management and are equipped for hands-on work in the industry.

*"Of all my previous internships and part-time jobs, this is by far the most inspiring and fulfilling. Thank you for giving me this opportunity. I would love to work here again."*

Marie Luo, Student Intern  
Bachelor of Business Management  
(Singapore Management University)  
May to June 2010

## Grooming Talent for Industry

For our Technical Theatre Foundation Course, which we run twice a year, we trained 109 participants last year. Touching on the fundamentals of stage management, stage lighting and performance sound, this introductory-level programme acquaints individuals with the technical aspects of theatre. It also shares with them a glimpse of what goes on behind the scenes.

Under our Ngee Ann Polytechnic Attachment Programme, two groups of 10 first-year students are attached to our Production Services department each year. We select up to five from each group to complete a five-month attachment with us when they are in their third year of study. Last year, six students were shortlisted for the five-month attachment.

To help us run our events and look after our customers, we maintain a pool of over 700 casuals. To ensure that standards are adhered to, we put all our ushers through an annual refresher programme. Last year's programme included a new customer service module on "how to say no to customers gracefully", which further refines our approach to managing customer expectations. All our full-time customer service staff also attended this programme.







## Managing the Drama Centre

In October 2010, Esplanade entered into a strategic partnership with NAC to manage the Drama Centre, a venue that provides accessible and affordable technical support for mid-sized presentations by local arts groups.

This is our first venue management initiative outside Esplanade. It entails working closely with the NAC to ensure that the Drama Centre maintains its unique identity, whilst sharing best practices and developing manpower capability in the specialised areas of technical theatre, production management and venue management.

We have taken the Drama Centre's technical crew under our wing and also transferred senior staging and sound technicians from Esplanade to the Drama Centre to raise production standards. The heads of Esplanade's Sound, Staging and Lighting are also often on-site to lend their expertise. In addition, we have also transferred a Production Coordinator from Esplanade to the Drama Centre to provide additional on-site technical expertise. A senior Venues and Events Manager at Esplanade was promoted to Venue Manager of the Drama Centre, with oversight on all front and back-of-house issues. This has allowed us to further professionalise the booking and operational processes at the centre. To ensure consistent service standards and raise service quality, Esplanade's Customer Service managers are also on-site regularly to help implement processes and systems aimed at improving service levels.

Moving ahead, we will roll out a capability development programme to groom more talents in the areas of venue management, production management and technical theatre. Training for the staff will take place in the different spaces at Esplanade and the Drama Centre allowing them to gain experience in managing different sized venues. Our management of the Drama Centre also means that hirers now have access to a larger pool of trained and experienced casuals who are equipped with the skills to work in venues of different sizes, so the hirers and their audiences can all look forward to a better experience.

*"The company culture is healthy and I found working here very enjoyable. It also surprised me to be so warmly received. Everyone was willing to answer our questions and they also trusted us and gave us full ownership of the tasks we were to complete. Thank you, everyone! It was great working here."*

Melissa Chong, Student Intern  
Bachelor of Arts Management (Nanyang  
Academy of Fine Arts),  
May 2010 to June 2010

## Human Resources

Full-time permanent staff in Esplanade & Drama Centre	208
Contract Staff	34
Trainees (46 locals and 4 foreign)	50
Avg no. of training hours per full-time staff	32



## Reaching Out to Our Overseas Friends

Esplanade was host to friends from all over the world in the last year, who spent time with us to build up their competencies in different areas of arts centre management. Over the year we hosted 50 interns and trainees at the centre.

Adelaide Fiona Wood from Australia joined our Programming team for three months through the Asialink Arts Management Residency Programme. Adelaide, then the Festival Director of Festival of Voices Inc, Tasmania, was attached to our programmers and got a sense of how the centre programmes and manages its presentations.

We also participated in the Singapore-China Young Business Ambassadors Programme 2010, organised by the Singapore International Foundation. Quan Yi, a supervisor from the Sales Department of Shanghai Grand Theatre, was attached to the centre for two months. She spent time with our Programming, Venues & Events and Customer Services departments. And in the spirit of reciprocity, Shanghai Grand Theatre hosted one of our young programming staff, Hu Peiyi. The attachment was a great opportunity for Peiyi, who is involved in scheduling Chinese programmes, to learn more about Chinese culture and build her network of contacts.

We also hosted the President of Mahidol University and his team as they learnt more about the centre and its facilities. Visits were also paid by the Chief Director of Wuhan Cultural Bureau and her staff, the President of the National Centre for the Performing Arts Beijing and his delegation, as well as the Director of Thailand's Bureau of Central Administration and her 16-member delegation from the Office of Industrial Economics.

## Showing our Gratitude

To salute our hardworking team of full-time and casual staff, we organised a "Thank You" lunch at our Concert Hall foyer. We are grateful for their passion and strong belief that the arts can make a difference.

*"I love the "work culture" here and the way senior management encourages and supports the team. As an observer I feel that the management believe in the staff and the "can do" nature across the departments is inspiring. I'd love to come back and work with the team on a project. Esplanade is a great organisation with ambitious leadership and I think, yes, this place can make a difference in the cultural landscape of Singapore."*

Adelaide Fiona Wood, Trainee,  
August to November 2010



# Esplanade at a Glance

Esplanade's vision is to be a performing arts centre for everyone and our mission is to entertain, engage, educate and inspire. As the primary objectives of Esplanade have to do with social and artistic goals beyond the purely financial, a Balanced Scorecard was designed to measure Esplanade's progress (excluding Drama Centre). Four perspectives were identified that taken together would provide a holistic view of our performance, beyond the pure financial numbers.

Nevertheless, there are certain limitations even with the Balanced Scorecard approach. While these key performance indicators measure output, desired outcomes relate to specific changes in behavior, condition or satisfaction and these are end states or visions which are longer term and cannot be measured in a quarterly or yearly report.

## 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 and celebration of community and belonging in Singapore and the second is its contribution to the vibrancy of Singapore as an international arts city.

Esplanade has established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a diverse calendar of festivals and activities throughout the year for our various communities in Singapore and Esplanade's programmes also encourage audiences to go beyond popular works to develop a deeper appreciation of the arts.

	FY10 / 11
a) <b>NO. OF ACTIVITIES</b>	
- Ticketed	959
- Non-Ticketed	1,986
Total No. of Activities – Ticketed & Non-Ticketed	2,945
b) <b>ATTENDANCE</b>	
- Ticketed	522,058
- Non-Ticketed	1,681,525
Total Attendance – Ticketed & Non-Ticketed	2,203,583
c) <b>OUTREACH</b>	
- No. of Activities	639
- No. of Participants	15,189

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 comprise mainly *Esplanade Presents* programmes. Through our free performances, we have made the arts accessible to all and live 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 outreach 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 and strengthen racial harmony, and community ties.

## 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

	FY10 / 11
a) NO. OF NEW SPONSORS	18
NO. OF REPEAT SPONSORS	46
b) JOB OPPORTUNITIES	
- Artists & Team	31,811
- Casual Pool	51,458
c) COLLABORATION EVENTS	67
NO. OF PERFORMANCES	130
d) NO. OF NEW WORKS	43
NO. OF PERFORMANCES	104

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.

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 51,458 job opportunities were created for our certified casual pool of 726 staff during the year.

Artists are also developed through collaboration works with Esplanade and international groups. Besides sharing the financial risk, Esplanade also shares 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 industry growth. 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 residencies 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. As a centre that nurtures and promotes new works, we will also be able to capitalise 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.

	FY10 / 11
a) INTERRUPTIONS TO PERFORMANCE	3
b) CUSTOMER SATISFACTION RATINGS	
i) Patrons	
- Ushers & Box Office Officers (Overall average) <sup>1</sup>	-

<sup>1</sup> Rated on friendliness, helpfulness, grooming, competence and ease of ticket purchase

# Esplanade at a Glance

There were three interruptions to performances during the year which were all of a different nature. While we have put in place rectification measures and our aim is to always strive towards a zero show interruption record, 'live' performances are heavily dependent on a number of factors and there is always an element of risk of things going wrong.

We have been scoring well consistently in satisfaction ratings in the past years. However, we decided to conduct bi-annual surveys instead as we felt there had been too many surveys. This inevitably spoils the experience especially for regular customers, which contradicts the purpose of a satisfaction study. The next survey will be conducted in FY11/12.

## 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.

	FY10 / 11
<b>a) KEY FINANCIAL INDICATORS</b>	
- Income	\$27,290,893
- Expenditure	\$69,409,961
- Cost Recovery Rate	51.1%
<b>b) CORPORATE SUPPORT</b>	
- Sponsorship	\$4,467,216
- Number of Sponsors	64
<b>c) PRODUCTIVITY</b>	
- Event to staff ratio	14.4
- Income to staff ratio	\$117,633
<b>d) STAFF DEVELOPMENT</b>	
- Training (% of annual basic salaries)	3.0%
- Staff Turnover (monthly average)	1.0%
(National average)	2.0%

Income refers to commercial income earned by Esplanade, excluding funding and rental subvention. Growing income was challenging with competition from new venues and an increasingly wide choice of performances by commercial presenters vying for the same audience and sponsorship dollar, but we managed to close our income at its highest ever at \$27.3m. Expenditure refers to the total expenditure, consisting of business and operating spending. While we continue to control expenditure, cost inevitably increased with inflationary pressures, escalating electricity tariff rates, an aging centre and rising staff cost. Cost Recovery Rate (CRR) essentially measures the income 'recovered' for each dollar of expenditure. CRR of 51.1% is within the range envisaged in the long term.

Sponsorship is an important source of revenue as it leverages on the activities already at Esplanade and supplements the income generated. However, this is an income stream that is also highly dependent on the economic situation.

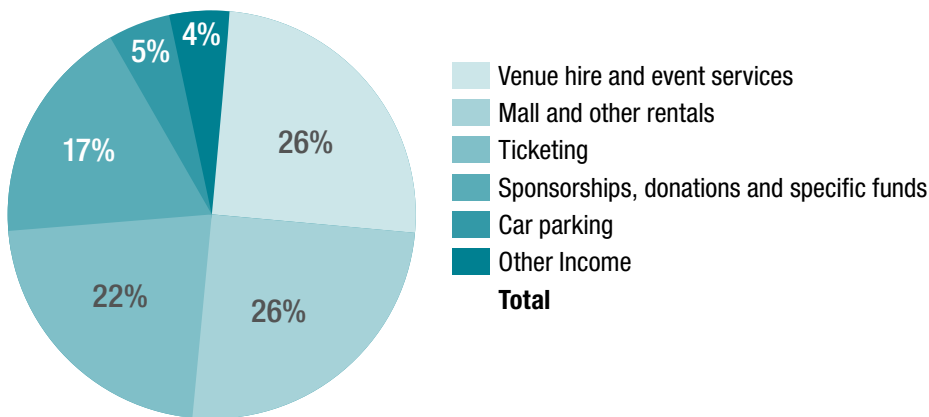
Event and income to staff ratios are calculated by taking the total number of activities at the centre and income divided by the average number of full-time staff during the year. Training percentage indicates the amount that we are investing in our staff. Our staff turnover has consistently been below the national average regardless of the buoyancy of the job market.



# Financial Highlights

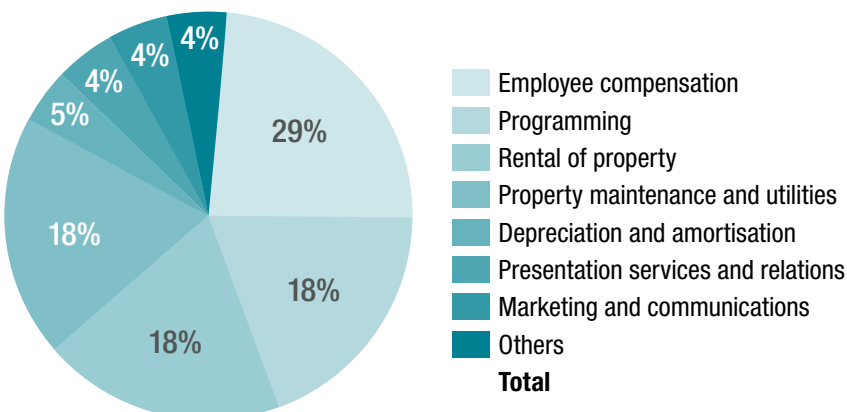
	FY 10 / 11	FY 09 / 10
	\$'000	\$'000
Total Income	27,869	27,223
Total Operating Expenditure	(70,200)	(65,201)
Deficit Before Grants	(42,331)	(37,978)
Share of Profits of Associated Company	1,171	303
Results After Share of Profits of Associated Company	(41,160)	(37,675)
Grants for the Year	30,019	29,542
Government Subvention – Rental of Property	12,840	12,840
Results for the Year	1,699	4,707
Cost Recovery Rate	51%	56%
Capital Expenditure	1,283	1,742
Total Assets	58,967	60,509

## INCOME for the financial year ended 31 March 2011



	FY 10 / 11		FY 09 / 10	
	\$'000	%	\$'000	%
Venue hire and event services	7,195	26	8,654	32
Mall and other rentals	7,188	26	6,706	25
Ticketing	6,094	22	4,615	17
Sponsorships, donations and specific funds	4,674	17	3,624	13
Car parking	1,592	5	1,478	5
Other Income	1,126	4	2,146	8
<b>Total</b>	<b>27,869</b>	<b>100</b>	<b>27,223</b>	<b>100</b>

## EXPENDITURE for the financial year ended 31 March 2011



	FY 10 / 11		FY 09 / 10	
	\$'000	%	\$'000	%
Employee compensation	20,118	29	19,110	29
Programming	12,897	18	10,214	16
Rental of property	12,840	18	12,840	20
Property maintenance and utilities	12,313	18	10,690	16
Depreciation and amortisation	3,181	5	3,519	5
Presentation services and relations	3,135	4	2,745	5
Marketing and communications	3,078	4	3,243	5
Others	2,638	4	2,840	4
<b>Total</b>	<b>70,200</b>	<b>100</b>	<b>65,201</b>	<b>100</b>

# Operating & Financial Review

## STRATEGIC PARTNERSHIP WITH NAC

On a higher level, as part of a management review, the Ministry of Information, Communications and the Arts announced in May 2010 that it had directed the National Arts Council (NAC) and Esplanade to explore a strategic partnership to manage NAC's theatres, namely Drama Centre and Victoria Theatre. The aims were for both NAC and Esplanade to benefit from each other's areas of expertise, support the development of a continued pipeline of venue management and theatre professionals to meet growing industry needs, as well as to achieve greater operational effectiveness in the management of the two venues.

In line with the strategic partnership, Esplanade took over management of Drama Centre with effect from 18 October 2010. Drama Centre remained a receiving venue for hire and venue hire rates followed the previous rates set by NAC. Hirers benefit from a higher level of technical theatre support at no additional cost. Esplanade staff also benefit from a greater exposure to a wide variety of productions as well as the practical experience of managing medium sized theatres.

Drama Centre's income and expenditure account for less than 3% of Esplanade's income and expenditure. Any operating deficit will be funded separately by NAC via an operating grant. This amounted to \$220,000 as shown in Note 14 of the Financial Statements. Any balance after grant, though part of Esplanade's accumulated reserves, must be set aside solely for use in Drama Centre's operations and upgrading or maintenance of equipment only. Reserves from Drama Centre's operations amounted to \$8,048 for the year as shown in Note 21 of the Financial Statements. Capital expenditure for Drama Centre continues to be owned and funded by NAC.

## OPERATING REVIEW

By late 2009, the signs were emerging that the economy was recovering. However, even after the general economy recovered, the environment remained challenging for the hospitality and leisure sector, given that spending in this area is highly discretionary.

As always, Esplanade endeavoured to do more with less, while still fulfilling our national, social and artistic objectives. Growing revenue was difficult with competition from new venues and an increasingly wide choice of performances by commercial presenters vying for the same audience base and sponsorship dollar. All this against a backdrop of rising staff cost, electricity tariff rates and inflationary pressures.

In our core business of programming, we presented the Berliner Philharmoniker with Sir Simon Rattle, a highlight in Singapore's arts calendar. Another highlight was the second installment of *The Bridge Project – The Tempest*. As a result, programming cost increased by \$2.7m over the last year while ticketing income increased by \$2.1m. There was also greater focus on producing works as we developed our own content for the *PLAYtime!* "Magic" series for toddlers and collaborated with arts groups to present *Feed Your Imagination (FYI)* programmes for schools.

Our major ethnic festivals, *Pesta Raya – Malay Festival of Arts* and *Kala Utsavam – Indian Festival of Arts* enjoyed high attendances of 94% and 97% respectively while the ever popular *Huayi – Chinese Festival of Arts* drew strong audiences, with its adventurous programming. 10 of its ticketed productions enjoyed full houses. *Mosaic Music Festival*, which started in 2005, has built a vibrant music scene in Singapore, catalysing the presentation of indie acts by impresarios. However, ticket sales were lower this year as audiences were spoilt for choice during the period with the deluge of music acts including those presented as part of Lushington's 10th anniversary celebrations, the inaugural *Laneway Festival* and *Timbre Rock & Roots festival*.

Excluding Drama Centre, the decline in venue rental this year was largely due to the episodic event, *APEC's The Singapore Evening at Esplanade*, which took place last year. Venue income is facing competition from the new theatres at the integrated resorts as they have a different business model. Moving forward, we aim to broaden presentation opportunities by taking on a more active role to collaborate with local arts groups in sharing the presentation risk.

Mall rental enjoyed higher variable income as tenant sales picked up, contributing to a 7% increase in income over last year. Among the new tenants complementing the existing tenant mix are the Banyan Tree Gallery, Csar Luxe and Titanium, an Asian-Fusion Club. Our long time tenant, Max Brenner Chocolate Bar added an alfresco area to increase its seating capacity.

Sponsorship income is highly dependent on economic outlook and public sentiment. While this income stream has picked up with the recovery of the economy, the outlook is not as robust as before. We continue to persevere in our strategy to work with corporations to fulfill



# Operating & Financial Review

their corporate social responsibility (CSR) through active involvement of their staff with charities or welfare organisations in arts-related activities, rather than the traditional monetary donation route. While sponsorship income increased 23% over last year, this income stream continues to face stiff challenges. Many of our corporate patrons were financial institutions who no longer want to be seen splurging on corporate entertainment. Companies are also increasingly reluctant to confirm longer commitments while sponsors have a wide choice of other major events, including sports.

The decrease in Other Income was mainly due to \$0.8m in Jobs Credit from the government last year.

Excluding rental of property and Drama Centre's cost, expenditure increased \$4.2m or 8.0% over last year. With this year's high profile events as mentioned earlier, Programming costs increased by \$2.7m while Property Maintenance costs increased by \$1.4m. Electricity costs alone increased \$0.7m due to the increase in tariff rates as consumption remained fairly constant. We have pushed the boundaries in terms of energy saving initiatives since the centre opened so there are limited areas to reduce consumption though we will keep trying. Cyclical works gained momentum as the centre moved into its ninth year of operations.

FY 10/11 closed with a deficit before grant of \$42.3m (including Drama Centre) compared to \$38.0m last year. Our associate company SISTIC continued to be profitable, contributing \$1.2m to our results, bringing our deficit to \$41.1m which was funded via a grant of \$30.0m and government subvention of \$12.8m, resulting in a balance of \$1.7m.

## FINANCIAL REVIEW

Esplanade's reserve policy is to maintain an amount equivalent to half of its annual operating expenditure. Our accumulated funds to date stand at \$36.4m or \$33.2m excluding the earnings from our associate company, SISTIC and earnings from Drama Centre as shown in Note 21 of the Financial Statements. This is below half of our annual operating expenditure of \$69.4m for FY10/11, excluding Drama Centre. 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 are low, the risks are also low. Esplanade has not invested in any financial instruments.

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

Having steadily grown audiences for the arts through its diverse and extensive range of programmes in the past eight years, Esplanade aims to bring its audience and artists to a higher level of sophistication. We will continue to develop our community partnerships and enlarge the role of the arts in serving the underprivileged communities. Education will also be an area of focus as we raise the awareness of the arts for a well-rounded development and continue to be a producer of age appropriate educational content.

At the same time, we are mindful of the transformation in the arts scene including the opening of the Integrated Resorts that signal a new range of entertainment options, the increasing number of music acts and the changing demographics of our population. By maximising our commercial income streams and with financial support from our funders, Esplanade is able to drive initiatives that promote the arts in society. At the same time, we will manage costs prudently and work towards our envisaged long term Cost Recovery Rate of 50%.

Esplanade remains committed to promoting a creative economy, social integration and fostering community spirit through the arts.

# Directors' Report

*For the financial year ended 31 March 2011*

The directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2011.

## 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)

Patrick Ang Peng Koon

Beh Swan Gin (appointed on 24 November 2010)

Peter Chay Fook Yuen

Patrick Daniel

Lee Tzu Yang

Clara Lim-Tan

Christine Ong (appointed on 24 November 2010)

Saw Phaik Hwa

Shirlene Noordin

Sim Gim Guan

Andreas Sohmen-Pao

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 of the Company 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 holding office 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.

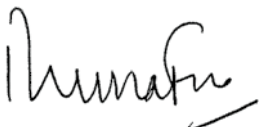
## DIRECTORS' CONTRACTUAL BENEFITS

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



# Statement by Directors

*For the financial year ended 31 March 2011*

In the opinion of the directors,

- (a) the financial statements as set out on pages 74 to 99 are drawn up so as to give a true and fair view of the state of affairs of the Company as at 31 March 2011 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

22 July 2011

# Independent Auditor's Report

*to the members of The Esplanade Co Ltd*

## REPORT ON THE FINANCIAL STATEMENTS

We have audited the accompanying financial statements of The Esplanade Co Ltd (the "Company") set out on pages 74 to 99, which comprise the balance sheet as at 31 March 2011, the statement of comprehensive income, the statement of changes in accumulated funds and the statement of cash flows for the financial year then ended, and a summary of significant accounting policies and other explanatory information.

### Management's Responsibility for the Financial Statements

Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the provisions of the Singapore Companies Act (the "Act") and Singapore Financial Reporting Standards, and for devising and maintaining a system of internal accounting controls sufficient to provide a reasonable assurance that assets are safeguarded against loss from unauthorised use or disposition, that 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.

### 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 about 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 controls relevant to the entity's preparation of financial statements that give a true and fair view 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 controls. 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, 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 2011, and the results, changes in equity and cash flows of the Company for the financial year ended on that date.

## REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

In our opinion, 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*

**PRICEWATERHOUSECOOPERS LLP**

Public Accountants and Certified Public Accountants

Singapore, 22 July 2011



# Statement of Comprehensive Income

For the financial year ended 31 March 2011

	Note	2011	2010
		\$	\$
Income	3	<b>27,869,039</b>	27,222,736
Expenditure	5	<b>(70,200,058)</b>	(65,200,462)
Deficit before grants		<b>(42,331,019)</b>	(37,977,726)
Share of profits of associated company	17	<b>1,170,453</b>	302,541
Results after share of profits of associated company		<b>(41,160,566)</b>	(37,675,185)
Release of grants			
- Operating grants	14	<b>26,876,474</b>	26,049,282
- Deferred capital grants	23	<b>3,142,865</b>	3,492,591
		<b>30,019,339</b>	29,541,873
Government subvention – rental of property	7	<b>12,840,000</b>	12,840,000
Total Comprehensive Income		<b>1,698,773</b>	4,706,688
Retained in:			
The Company		<b>528,320</b>	4,404,147
The Associated Company		<b>1,170,453</b>	302,541
		<b>1,698,773</b>	4,706,688

# Balance Sheet *as at 31 March 2011*

	Note	2011 \$	2010 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	12	21,659,841	32,689,758
Trade receivables	13	1,204,178	970,339
Grants receivable	14	18,679,172	7,933,013
Merchandise	15	21,242	22,621
Other current assets	16	3,421,124	4,170,918
		<b>44,985,557</b>	<b>45,786,649</b>
<b>Non-current assets</b>			
Investment in associated company	17	5,769,829	4,599,376
Property, plant and equipment	18	8,211,210	10,123,318
		<b>13,981,039</b>	<b>14,722,694</b>
<b>Total assets</b>		<b>58,966,596</b>	<b>60,509,343</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Payables	19	11,900,947	12,915,190
Specific funds – programmes	20	117,908	325,018
		<b>12,018,855</b>	<b>13,240,208</b>
<b>Net assets</b>		<b>46,947,741</b>	<b>47,269,135</b>
<b>Accumulated funds</b>	21	<b>36,427,327</b>	<b>34,728,554</b>
<b>Deferred grants</b>			
Investment grants	22	2,505,007	2,505,007
Deferred capital grants	23	8,015,407	10,035,574
		<b>10,520,414</b>	<b>12,540,581</b>
		<b>46,947,741</b>	<b>47,269,135</b>



# Statement of Changes In Accumulated Funds

For the financial year ended 31 March 2011

\$

## 2011

<b>Beginning of financial year</b>	<b>34,728,554</b>
Total comprehensive income	1,698,773
<b>End of financial year</b>	<b>36,427,327</b>

## 2010

<b>Beginning of financial year</b>	<b>30,021,866</b>
Total comprehensive income	4,706,688
<b>End of financial year</b>	<b>34,728,554</b>

# Statement of Cash Flows

For the financial year ended 31 March 2011

	Note	2011 \$	2010 \$
<b>Cash flows from operating activities</b>			
Cash receipts from customers		27,595,028	28,083,133
Cash paid to suppliers and employees		(54,235,430)	(48,914,409)
<b>Net cash used for operating activities</b>		<b>(26,640,402)</b>	<b>(20,831,276)</b>
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment		(1,876,892)	(1,498,938)
Proceeds from disposal of property, plant and equipment		23,000	8,624
Interest received		211,364	129,537
<b>Net cash used for investing activities</b>		<b>(1,642,528)</b>	<b>(1,360,777)</b>
<b>Cash flows from financing activities</b>			
Grants received from Government	14	17,033,013	36,317,610
Grants received from National Arts Council	14	220,000	-
Release of deposits pledged		-	646,000
Cash held in trust	12	(10,163)	(2,704)
<b>Net cash provided by financing activities</b>		<b>17,242,850</b>	<b>36,960,906</b>
<b>Net (decrease) / increase in cash and cash equivalents held</b>		<b>(11,040,080)</b>	<b>14,768,853</b>
Cash and cash equivalents at beginning of financial year		32,559,137	17,790,284
<b>Cash and cash equivalents at end of financial year</b>	12	<b>21,519,057</b>	<b>32,559,137</b>



# Notes to the Financial Statements

## For the financial year ended 31 March 2011

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;
- To raise and maintain the standards of arts productions, talent and skills in Singapore; and
- To manage and operate other performing venues.

### 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 2010

**Amendment to FRS 7 Cash Flow Statements** (effective for annual periods beginning on or after 1 January 2010)

Under the amendment, only expenditures that result in recognised asset in the balance sheet can be classified as investing activities in the statement of cash flows. Previously, such expenditure could be classified as investing activities in the statement of cash flows.

This change has been applied retrospectively and did not result in any substantial changes to the amounts presented in the statement of cash flows for the current or prior year.

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (A) Basis of preparation (continued)

#### Interpretations and amendments to published standards effective in 2011

##### Amendment to FRS 24 – Related Party Disclosures (effective for annual periods beginning on or after 1 January 2011)

The Company has early adopted FRS 24 (revised) Related Party Disclosures in prior financial year.

FRS 24 (revised) was issued in January 2010 for application for annual periods starting on or after 1 January 2011 retrospectively, with early adoption permitted. The revisions include:

- (a) simplifying the definition of a related party, clarifying its intended meaning and eliminating inconsistencies from the definition;
- (b) providing a partial exemption from the disclosure requirements for government related entities.

The revised FRS stated that two entities are not related parties simply because they have a director or other member of key management personnel in common or because a member of key management personnel of one entity has significant influence over the other entity. The adoption of the revised 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.

(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.

Sponsorship in-kind is included in income based on an estimate of the fair value at the date of receipt. Sponsorship in-kind is recognised if it meets the needs of the Company, the amount can be measured reliably, and there is no uncertainty that it will be received.

(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.



# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (B) Income recognition (continued)

#### (7) *Interest income on fixed deposits*

Interest income is recognised using the effective interest method.

### (C) Grants

- (1) 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.
- (2) Grants for depreciable assets recorded in the company's financial statements are taken to the deferred capital grant account, and recognised in profit or loss on a straight-line basis over the periods necessary to match the depreciation of the corresponding depreciable assets.
- (3) 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.
- (4) 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.
- (5) Grants for recurrent and programme expenditure are recognised in profit or loss on an accrual basis to match the related expenses when incurred.
- (6) Grants received from the National Arts Council ("NAC") are for meeting recurrent operating expenditure of the Drama Centre ("DC"). Any operating surpluses will be set aside solely for use in DC's operations and upgrading/maintenance of equipment.
- (7) Grants are also received from NAC for the acquisition of new assets and renovation/improvement works of assets owned by NAC that are located in DC, and are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.

### (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)).

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.

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (D) Property, plant and equipment (continued)

#### (1) *Measurement* (continued)

##### (i) *Property, plant and equipment* (continued)

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 profit or loss 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*

Depreciation is calculated using the straight line method to allocate depreciable amounts over their estimated useful lives. Useful lives are estimated as follows:

	Useful lives
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, estimated useful lives and depreciation method of property, plant and equipment are reviewed, and adjusted as appropriate, at each balance sheet date. The effects of any revision are recognised in profit or loss when the changes arise.

#### (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 profit or loss.

### (E) Investment in associated company

Associated companies are entities which the Company has significant influence, but not control, generally accompanying a shareholding giving rise to voting rights of 20% and above but not exceeding 50%. Investment in associated company is accounted for in the financial statements using the equity method of accounting, less impairment losses, if any. The investment in associated company in the balance sheet includes goodwill.



# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 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 tested 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 profit or loss, 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 profit or loss, a reversal of that impairment is also recognised in profit or loss.

### (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 profit or loss.

### (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 profit or loss 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.

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (H) Leases (continued)

#### (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.

### (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 profit or loss.



# Notes to the Financial Statements

*For the financial year ended 31 March 2011*

## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (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 2011

## 3. INCOME

	2011	2010
	\$	\$
Venue hire and event services	7,195,078	8,653,613
Mall and other rentals	7,187,545	6,705,946
Ticketing	6,094,445	4,615,042
Sponsorships and donations (Note 4)	4,467,216	3,623,807
Car parking	1,591,963	1,478,603
Specific funds – programmes (Note 20)	207,110	-
Other income :		
Merchandise sales	367,754	407,415
Interest income on fixed deposits	158,883	150,698
Gain on disposal of assets	9,284	7,659
Income from guided tours	18,614	14,769
Tenant services	170,882	144,945
Government grant – jobs credit scheme	59,426	817,871
WDA Grant	-	298,560
Royalties income	51,388	74,080
Miscellaneous	289,451	229,728
	<b>1,125,682</b>	<b>2,145,725</b>
	<b>27,869,039</b>	<b>27,222,736</b>

The Jobs credit scheme is a cash grant included in the Singapore Budget 2009 to help business preserve jobs in the economic downturn. The amount an employer can receive would depend on the fulfilment of the conditions as stated in the scheme. The scheme ended during the financial year.

## 4. SPONSORSHIPS AND DONATIONS

The total tax-deductible sponsorships and donations, including any donations classified under grants received for the year ended 31 March 2011, amounted to \$2,267,537 (2010: \$2,055,370). 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 total relevant sponsorship expenses for the financial year ended 31 March 2011 did not exceed 30% of the total relevant sponsorship income for the same year.

During the year, the Company changed its accounting policy for the recognition of sponsorship in-kind. The values of such in-kind sponsorship were not recorded as income in the past but disclosed separately in the notes to the accounts. This change in policy has no material impact to the accounts.



# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 5. EXPENDITURE

	2011	2010
	\$	\$
Employee compensation (Note 6)	<b>20,118,301</b>	19,109,791
Programming	<b>12,896,823</b>	10,213,785
Rental of property (Note 7)	<b>12,840,000</b>	12,840,000
Property maintenance and utilities (Note 8)	<b>12,312,998</b>	10,689,940
Presentation services and relations (Note 9)	<b>3,135,180</b>	2,744,571
Marketing and communications (Note 10)	<b>3,077,973</b>	3,243,387
Other expenditure (Note 11)	<b>5,818,783</b>	6,358,988
	<b>70,200,058</b>	65,200,462

## 6. EMPLOYEE COMPENSATION

	2011	2010
	\$	\$
Wages and salaries	<b>16,295,166</b>	15,808,812
Employer's contribution to Central Provident Fund	<b>1,905,007</b>	1,788,486
Other benefits	<b>1,918,128</b>	1,512,493
	<b>20,118,301</b>	19,109,791

Average number of persons employed during the financial year:

	2011	2010
	\$	\$
Permanent Staff	<b>208</b>	199
Contract Staff	<b>34</b>	29
Full-time employees	<b>242</b>	228

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 7. RENTAL OF PROPERTY

The Government of Singapore has charged the Company rental of \$12,840,000 (2010: \$12,840,000) for use of Esplanade – Theatres on the Bay. The rental is funded by way of a Government's subvention.

## 8. PROPERTY MAINTENANCE AND UTILITIES

	2011	2010
	\$	\$
Building and facilities maintenance	8,554,314	7,725,860
Utilities	3,659,729	2,864,765
Insurance	98,955	99,315
	<b>12,312,998</b>	<b>10,689,940</b>

## 9. PRESENTATION SERVICES AND RELATIONS

	2011	2010
	\$	\$
Production services	2,304,378	2,103,896
Ticketing and event services	830,802	640,675
	<b>3,135,180</b>	<b>2,744,571</b>

## 10. MARKETING AND COMMUNICATIONS

	2011	2010
	\$	\$
Advertising and promotion	2,492,725	2,563,050
Public relations	374,080	383,558
Sponsor services and development	115,095	157,866
Publications costs	96,073	138,913
	<b>3,077,973</b>	<b>3,243,387</b>



# Notes to the Financial Statements

## For the financial year ended 31 March 2011

### 11. OTHER EXPENDITURE

	2011	2010
	\$	\$
Depreciation of property, plant and equipment (Note 18)	3,181,090	3,519,280
Professional and IT support charges	454,800	432,008
GST expense	702,296	811,269
Office supplies, postage and communication	395,044	330,853
Minor assets expensed	190,499	233,930
Merchandise		
- Cost of merchandise sold	195,400	200,624
- Allowance for diminution in value	99	1,447
Travelling and transport	206,084	188,449
Bank charges	149,290	120,501
Miscellaneous expenses	200,664	288,257
Governance costs		
- Legal and secretarial fees	66,864	102,693
- External auditors' remuneration	61,500	45,700
- Internal auditors' remuneration	11,900	14,885
Allowance for impairment of trade receivables	2,709	67,968
Foreign exchange loss	544	1,124
	<b>5,818,783</b>	<b>6,358,988</b>

### 12. CASH AND CASH EQUIVALENTS

	2011	2010
	\$	\$
Cash at bank and on hand	2,079,841	1,689,758
Fixed deposits	19,580,000	31,000,000
	<b>21,659,841</b>	<b>32,689,758</b>
Cash held in trust	(140,784)	(130,621)
Cash and cash equivalents in the cash flow statement	<b>21,519,057</b>	<b>32,559,137</b>

The fixed deposits with financial institutions mature on varying dates within 9 months (2010: varying dates within 7 months) from the financial year end. Interest rates on these deposits are variable and the weighted average effective interest rate as at 31 March 2011 was 0.48% (2010: 0.66%) per annum.

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 12. CASH AND CASH EQUIVALENTS (CONTINUED)

Cash and cash equivalents are denominated in the following currencies:

	2011	2010
	\$	\$
Singapore Dollars	21,431,338	32,559,137
United States Dollars	140,784	130,621
Euros	87,719	-
	<b>21,659,841</b>	<b>32,689,758</b>

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounted to US\$112,133 (2010: US\$93,334) is held in trust by the Company for that association.

## 13. TRADE RECEIVABLES

	2011	2010
	\$	\$
(A) Non-related parties – trade	1,204,178	970,339
(B) Non-related party trade receivables are stated after deducting allowance for impairment	69,712	69,712

## 14. GRANTS RECEIVABLE

	2011	2010
	\$	\$
Balance at beginning of year	7,933,013	16,488,283
Grants received (exclude NAC)	(17,033,013)	(36,317,610)
Grants received from NAC	(220,000)	-
Transferred to deferred capital grants (Note 23)	1,122,698	1,713,058
Released to income and expenditure statement	26,876,474	26,049,282
Balance at end of year	<b>18,679,172</b>	<b>7,933,013</b>



# Notes to the Financial Statements

## For the financial year ended 31 March 2011

### 14. GRANTS RECEIVABLE (CONTINUED)

Grants receivable 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 for cyclical improvement works and replacement of assets owned by MICA received and receivable in the year ended 31 March 2011 amounted to \$208,502 and \$2,694,315 respectively (2010: \$1,951,534 and \$1,768,767).

Grants from NAC are to be used solely for the purpose of operating Drama Centre.

Grants for purchase and replacement of assets owned by NAC that are located in Drama Centre, received and receivable in the year ended 31 March 2011 amounted to \$244,887 and \$10,288 respectively (2010: Nil).

### 15. MERCHANDISE

	2011	2010
	\$	\$
At cost	29,274	31,877
Less : Allowance for impairment	(8,032)	(9,256)
At net realisable value	<u>21,242</u>	<u>22,621</u>

### 16. OTHER CURRENT ASSETS

	2011	2010
	\$	\$
Recoverable expenditure and receivables	2,837,965	1,903,244
Recoverable from the associated company	20,464	836,897
Prepayments	540,275	1,406,717
Deposits	22,420	24,060
	<u>3,421,124</u>	<u>4,170,918</u>

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

### 17. INVESTMENT IN ASSOCIATED COMPANY

	2011	2010
	\$	\$
Beginning of financial year	4,599,376	4,296,835
Share of profits for the financial year	1,170,453	302,541
End of financial year	<u>5,769,829</u>	<u>4,599,376</u>

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 17. INVESTMENT IN ASSOCIATED COMPANY (CONTINUED)

The summarised financial information of the associated company, not adjusted for the proportion ownership interest held by the Company, is as follows:

	2011	2010
	\$	\$
Assets	<b>17,136,000</b>	13,173,000
Liabilities	<b>4,247,000</b>	3,628,000
Revenues	<b>14,864,000</b>	10,992,000
Net profits	<b>3,344,000</b>	864,000

Investment in the associated company includes goodwill of \$1,358,735 (2010: \$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	
			2011	2010	2011	2010
			%	%	\$	\$
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	<b>35</b>	35	<b>2,505,007</b>	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 2011

## 18. PROPERTY, PLANT AND EQUIPMENT

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
<b>Cost</b>								
At 1 April 2010	3,013,323	4,439,717	10,980,807	357,616	7,266,148	2,204,528	104,723	28,366,862
Additions	-	311,953	105,413	-	312,297	-	553,035	1,282,698
Disposals	-	(64,140)	-	-	(269,087)	(102,423)	-	(435,650)
Transfers from Capital Projects in Progress	23,650	-	273,560	-	205,668	-	(502,878)	-
At 31 March 2011	3,036,973	4,687,530	11,359,780	357,616	7,515,026	2,102,105	154,880	29,213,910

### Accumulated Depreciation

At 1 April 2010	1,849,051	2,302,269	6,672,227	357,616	5,256,332	1,806,049	-	18,243,544
Depreciation	242,271	492,299	1,338,629	-	891,739	216,152	-	3,181,090
Disposals	-	(52,381)	-	-	(267,130)	(102,423)	-	(421,934)
At 31 March 2011	2,091,322	2,742,187	8,010,856	357,616	5,880,941	1,919,778	-	21,002,700

### Net book value

At 31 March 2011	945,651	1,945,343	3,348,924	-	1,634,085	182,327	154,880	8,211,210
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### Cost

At 1 April 2009	2,971,803	4,363,987	10,275,635	357,616	6,714,047	1,905,448	123,132	26,711,668
Additions	41,520	75,730	60,747	-	402,265	86,289	1,075,747	1,742,298
Disposals	-	-	-	-	(87,104)	-	-	(87,104)
Transfers from Capital Projects in Progress	-	-	644,425	-	236,940	212,791	(1,094,156)	-
At 31 March 2010	3,013,323	4,439,717	10,980,807	357,616	7,266,148	2,204,528	104,723	28,366,862

### Accumulated Depreciation

At 1 April 2009	1,603,919	1,609,030	5,206,345	357,616	4,456,131	1,577,362	-	14,810,403
Depreciation	245,132	693,239	1,465,882	-	886,340	228,687	-	3,519,280
Disposals	-	-	-	-	(86,139)	-	-	(86,139)
At 31 March 2010	1,849,051	2,302,269	6,672,227	357,616	5,256,332	1,806,049	-	18,243,544

### Net book value

At 31 March 2010	1,164,272	2,137,448	4,308,580	-	2,009,816	398,479	104,723	10,123,318
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# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 19. PAYABLES

	2011	2010
	\$	\$
Associated company – trade	2,314	16,477
Trade payables	1,866,061	2,231,445
Accrued operating expenses	6,805,724	7,771,783
Deposits received	2,566,062	2,145,858
Deferred income	438,959	457,776
Sundry payables	221,827	291,851
	<b>11,900,947</b>	<b>12,915,190</b>

## 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.

	2011	2010
	\$	\$
Balance at beginning of year	325,018	325,018
Released to income and expenditure statement	(207,110)	-
Balance at end of year	<b>117,908</b>	<b>325,018</b>

## 21. ACCUMULATED FUNDS

	2011	2010
	\$	\$
Balance at beginning of year	34,728,554	30,021,866
Contributed by operations of Esplanade	520,272	4,404,147
Contributed by operations of Drama Centre	8,048	-
Share of profits of Associated Company	1,170,453	302,541
Balance at end of year	<b>36,427,327</b>	<b>34,728,554</b>
Attributable to:		
Esplanade	33,154,457	32,634,185
Drama Centre	8,048	-
Associated Company	3,264,822	2,094,369
	<b>36,427,327</b>	<b>34,728,554</b>



# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 22. INVESTMENT GRANTS

	2011	2010
	\$	\$
Balance at beginning and end of year	<b>2,505,007</b>	2,505,007

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

## 23. DEFERRED CAPITAL GRANTS

	2011	2010
	\$	\$
Balance at beginning of year	<b>10,035,574</b>	11,815,107
Transferred from operating grants (Note 14)	<b>1,122,698</b>	1,713,058
Released to income and expenditure statement	<b>(3,142,865)</b>	(3,492,591)
Balance at end of year	<b>8,015,407</b>	10,035,574

## 24. 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

	2011	2010
	\$	\$
Commission income received	<b>25,863</b>	24,528
Handling fees received	<b>15,799</b>	16,568
Director's fees received	<b>4,700</b>	5,625
Sales commission expense paid	<b>96,869</b>	72,191
Ticketing agency fees paid	<b>215,516</b>	169,348
Software maintenance fees paid	<b>150,000</b>	150,000
Other services paid	<b>50,979</b>	53,319

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.

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 24. SIGNIFICANT RELATED PARTY TRANSACTIONS (CONTINUED)

### (B) Key management personnel compensation

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

	2011	2010
	\$	\$
Salaries and other short term benefits	2,265,757	2,073,317
Employer's contribution to Central Provident Fund	74,929	77,935
	<b>2,340,686</b>	<b>2,151,252</b>

Number of key management in remuneration bands is as follows:

	2011	2010
	\$	\$
\$500,000 to below \$550,000	1	1
\$450,000 to below \$500,000	-	-
\$400,000 to below \$450,000	-	-
\$350,000 to below \$400,000	1	1
\$300,000 to below \$350,000	-	-
\$250,000 to below \$300,000	2	2
\$200,000 to below \$250,000	4	-
\$150,000 to below \$200,000	-	4
Below \$150,000	-	-
	<b>8</b>	<b>8</b>

Although CEO of Esplanade is also CEO of the National Arts Council, the remuneration disclosed includes only the portion for his Esplanade portfolio.

## 25. TAX

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption. Hence, the Company is not required to make provision for Singapore income tax in the financial year ended 31 March 2011.



# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 26. COMMITMENTS

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

	2011	2010
	\$	\$
Leasehold improvements and equipment	50,674	36,230
Works and services	332,007	145,877
	<b>382,681</b>	<b>182,107</b>

(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:

	2011	2010
	\$	\$
Not later than 1 year	36,462	49,056
Later than 1 year but not later than 5 years	35,402	57,564
	<b>71,864</b>	<b>106,620</b>

(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:

	2011	2010
	\$	\$
Not later than 1 year	5,074,600	5,668,156
Later than 1 year but not later than 5 years	2,783,990	3,614,706
	<b>7,858,590</b>	<b>9,282,862</b>

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 27. 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, trade and other receivables and grants.

##### (i) 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.

##### (ii) 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.



# Notes to the Financial Statements

## 27. FINANCIAL RISK MANAGEMENT (CONTINUED)

Financial risk factors (continued)

### (B) Credit risk (continued)

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

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

	2011	2010
	\$	\$
Past due < 3 months	527,154	360,645
Past due 3 to 6 months	42,888	66,088
Past due over 6 months	4,210	14,391
	<b>574,252</b>	<b>441,124</b>

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

	2011	2010
	\$	\$
Gross amount	-	69,712
Less: Allowance for impairment	-	(69,712)
	-	-
Beginning of financial year	<b>(69,712)</b>	(57,995)
Allowance made	-	(69,712)
Allowance written back	-	1,744
Allowance written off	-	56,251
End of financial year (Note 13)	<b>(69,712)</b>	(69,712)

### (C) Liquidity risk

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

The Company does not have significant non-current liabilities. Current liabilities are matured within the next one year and the value as at balance sheet date approximates its expected contractual undiscounted cash outflows due to its short term maturity.

# Notes to the Financial Statements

For the financial year ended 31 March 2011

## 27. FINANCIAL RISK MANAGEMENT (CONTINUED)

### (D) Capital risk

The Company's objectives when managing capital, which remains unchanged from the previous year, are to safeguard the Company's ability to continue as a going concern and to maintain an optimal capital structure.

Management monitors capital based on a gearing ratio. This ratio is calculated as debt divided by total capital. Debt is calculated as total payables plus funds received in advance, while capital is calculated as accumulated funds plus debt.

	2011	2010
	\$	\$
Debt	12,018,855	13,240,208
Accumulated funds	36,427,327	34,728,554
Total Capital	<u>48,446,182</u>	<u>47,968,762</u>
Gearing ratio	<u>25%</u>	<u>28%</u>

The Company is not subject to any externally imposed capital requirements for financial year ended 31 March 2011 and 2010.

## 28. 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 April 2011 or later periods. The Company does not expect that adoption of these accounting standards or interpretations will have a material impact on the Company's financial statements.

## 29. 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 22 July 2011.



# Our Sponsors and Donors

## PROGRAMME SPONSORS

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- Australian High Commission
- Bank of America Merrill Lynch
- Barclays Wealth
- BMW Asia Pte Ltd
- Bowen Enterprises Pte Ltd
- British Council
- Canon
- Capitol Optical
- Carlsberg Singapore Pte Ltd ~ Kronenbourg
- Central Boulevard Development
- City Gas Pte Ltd (as Trustee)
- EFG Bank
- Embassy of Spain
- Encore! The European Season in Singapore
- FedEx Express
- Field Catering & Supplies Pte Ltd ~ Polar Water
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- Geneva Master Time Marketing LLP ~ Patek Philippe
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- Sanofi-aventis Singapore Pte Ltd
- Singapore Press Holdings Limited
- Singapore Telecommunications Limited
- SingTel Mobile Singapore Pte Ltd
- SMRT Corporation Ltd
- Tetra Pak Jurong Pte Ltd

- The Fullerton Heritage
- TKH Lighting & Electrical Trading Pte Ltd
- United Overseas Bank Ltd
- Visa Worldwide Pte Limited
- Viz Branz ~ Café 21, CappaRoma & Gold Roast
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## ESPLANADE PRESENTS\* Performances

April 2010 to March 2011

### APRIL 2010

#### ▶ A TAPESTRY OF SACRED MUSIC

Call of the Herdsmen - Throat Singers of Tuva  
Huun-Huur-Tu {Tuva}

The Wandering Fakirs - The African Sufis of Gujarat  
Sidi Goma {India}

Invocation of Love  
Tempvs Fvgit {Corsica}

Sacred Rhythms: Samulnori  
Noreum Machi {Korea}

Sacred Rhythms: Sacred Sounds of Japan  
Fuku No Ne Ensemble  
{Japan / Singapore}

Stirrings: Qasidah  
Maadihul Mustafa Ensemble

Stirrings: Liturgical Music of the Tudors  
Ab Oriente

Stirrings: Kirtan  
Gurmat Sangeet Academy

Call of the Dawn / Sunset Sojourn  
• Sri Gaura Saraswathi Society  
• Sakya College {Tibet}  
• Dev Kapil  
• Fitness Network

Music for Temple Installation  
• Tan Qing Lun  
• Pushkar Kanhere  
• Azrin Bin Abdullah

#### ▶ BEAUTIFUL SUNDAY

Sunday Re-MIXED!  
Maris Alumni Wind Ensemble

#### ▶ BITESIZE

Musicals 101  
Elaine Chan

#### ▶ COFFEE MORNING & AFTERNOON TEA

Singapore's Tom Jones & Engelbert Humperdinck  
William David

#### ▶ LATE NITE

Uncommon Fields  
B-Quartet

Isolation Has Its Advantages  
The Darren Moore Quintet

#### ▶ LIMELIGHT

St Margaret's Secondary School  
Symphonic Band

Dunman Secondary School Choir

#### ▶ MOSAIC

Jamie Cullum {UK}

#### ▶ PLAYtime!

The Magic Garden  
Esplanade

#### ▶ SPECTRUM

Life & Death in the City  
Yong Siew Toh Conservatory of Music  
New Music Ensemble

#### ▶ COLLABORATIONS

The Bridge Project:  
The Tempest presented by Singapore  
Repertory Theatre

#### ▶ THE STUDIOS

Heart(h)  
Teater Ekamatra

Epic Poem of Malaya  
Spell #7

Home Boxes  
Paper Monkey Theatre Ltd

Gostan Forward  
Five Arts Centre {Malaysia}

#### Cuckoo Birds

Five Arts Center and CAKE Theatrical  
Productions {Malaysia / Singapore}

#### Velocity

HORSE {Taiwan}

#### ▶ AT THE CONCOURSE

##### Colours of the Wind

- Cheong Yi Heng & Pan Yaozong
- Arts Sphere Chinese Chamber Ensemble
- Siong Leng Musical Association
- Saxpress Saxophone Quartet
- Absolutely Thai in collaboration with Chulalongkorn University {Singapore / Thailand}
- Kei Matsuo & Namiko Sakai {Singapore / Japan}
- WI 5
- All about the Flute by Clement and Jinhong
- Dromethean
- Brass quintet
- The Kreutzer Wind Ensemble
- A Flutey Affair
- Wind Trio
- Pop Wind ensemble

#### ▶ ON THE WATERFRONT

##### To Here Knows When - A Shoegaze Weekend On The Waterfront

- Jellybelly {Indonesia}
- Galactica
- Vapor Trails DJ Set
- Swirling Light {Thailand}
- Stellarium
- Elemental Gaze {Indonesia}

##### +65 Indie Underground Pt. II

- Amterible
- The Return
- The Marilyn
- Amateur Takes Control
- The Oddfellows
- I Am David Sparkle
- A Vacant Affair
- Livonia

##### Funky Monkey

- The Raindogs

**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

- The Project
- RSF

**► EXPLORATIONS****Flipside**

ZingO Workshops with the Boys' Hostel

**Footwork for Community**

Hip Hop dance workshops for Shuqun Sec School by Studio Wu, supported by Barclays and CARE

**► VISUAL ARTS****Wasteland**

Tan Chwee Seng

**Tapestry**

Eko Prawoto {Indonesia}

**The Temple**

Eko Prawoto {Indonesia}

**Sacred Exchange**

Eko Prawoto {Indonesia}

**Sacred Soundscapes**

Zai Tang

**Alice**

Jerold Tay, Jeffrey Lim, Bavani Naidu, Grace Ng (curated by Chen Kunyi)

**Military Monkey Mission**

Owen Lim Ern Li, Gui Qi Kang Lauri, Tan Er Jue and Seah Jian Ling (curated by Chen Kunyi)

**Nebula**

Lai Yuen Pan, Issac Ng, Chua Jie Xian, Patrina Chan, Desmond Yeo, Anders Teo, Lenus Choo, Arivn Au (curated by Chen Kunyi)

**Newton's Apple**

Mei Konishi, Weatherly Tan, Russell Lim (curated by Chen Kunyi)

**MAY 2010****► CONVERSASIANS****Music Composition Masterclass**

Nitin Sawhney {UK}

**In conversation with Lin Hwai-Min**moderated by T Sasitharan  
{Taiwan / Singapore}**Performance (Work-in-progress):****Khmeropédies II**

Amrita Performing Arts {Cambodia}

**Presentation & Discussion by Amrita****Performing Arts & Pichet Klunchun**hosted by Lim How Ngean  
{Cambodia / Thailand / Malaysia}**Performance: VOID – Jendela Peradaban  
(Window of Civilization) excerpts**Choreography by Boi Sakti, performed by  
T.H.E. Dance Company and Davit  
{Singapore / Indonesia}**Body and Movement Masterclass**

Aditi Mangaldas {India}

**Visual Arts Symposium titled 'Making  
History': How Southeast Asian art  
reconquers the past to conjure the future**Alwin Reamillo, Green Zeng, Khanh Bui,  
Mella Jaarsma, Nge Lay, Tang Da Wu  
and Vasana Sitthiket (moderated by Iola  
Lenzi) {Myanmar / Indonesia / Philippines  
/ Thailand / Singapore / Vietnam}**Presentation / Talk by Han Tae-Sook**

hosted by Kyu Choi {Korea}

**Performance (Work-in-progress):****Refractions – A double bill**

Singapore Dance Theatre

**Presentation & Discussion with  
Edwaard Liang & Xing Liang**hosted by Kok Heng Luen  
{USA / China / Singapore}**An Introduction to Nankuan and Liyuan  
Music Workshop**

Han Tang Yuefu Ensemble {Taiwan}

**Performance (work-in-progress) &  
Post-perf talk: Beta Max to DVD and  
Presentation/Talk by Jecko Siompo**hosted by Tang Fu Kuen  
{Indonesia / Singapore}**Flee By Night**Danny Yung Experimental Theatre  
{Hong Kong}**Public talk: In conversation with  
Danny Yung**hosted by Kok Heng Luen  
{Hong Kong / Singapore}**Performance: The Flag Project -  
Written on the Wind**Huang Ruo, Min Xiao Fen and T'ang  
Quartet {USA / China / Singapore}**An Introduction to Cambodian Classical  
Dance Workshop**

Amrita Performing Arts {Cambodia}

**Performance: Xiangsining (Song of  
Mutual Longing) and Mantanchun (Hall  
Aburst with Springtime)**

Han Tang Yuefu Ensemble {Taiwan}

**Presentation & Discussion by Huang Ruo  
and Chen Mei-O**hosted by Wang Ya-Hui  
{USA / China / Taiwan / Singapore}**Contemporary Dance Masterclass**

Jecko Siompo {Indonesia}

**Training Principles of Cloud Gate Dance  
Theatre of Taiwan**

Lee Ching-chun {Taiwan}

**Public talk: In conversation with  
Nitin Sawhney**hosted by Rajesh Hardwani  
{UK / Singapore}**Performance: Timeless**

Aditi Mangaldas {India}



## ESPLANADEPRESENTS\* Performances

April 2010 to March 2011

### Performance: Expression of Dance

Shantala Shivalingappa  
{India / France}

### Presentation & Discussion by Aditi Mangaldas & Shantala Shivalingappa

hosted by Roshni Pillay  
{India / France / Singapore}

## ► FLIPSIDE

### Infinity Rock Explosion

The Axis of Awesome {Australia}

### A Day in the Life of Miss Hiccup

Shoshinz {Japan}

### Fires of Eden & Circles of Light

Starlight Alchemy

### Live & Unplucked!

The Mango Dollies

### The Singing Chef

Irene Jansen & Friends

### Can or Cannot

Vernetta Lopez, Christina Sergeant,  
Tony Quek, Ben Ng, Audrey Luo &  
Peggy Ferroa

### Tiny Music Circus &

### Doll-making Workshop

Mundo Novo Poco Dancers {Japan}

### Sandsations

Erika Chen & NUS CAC Guitar  
Club Band {China / Singapore}

### T:me

Orkestar Trio

### Guitar Tap

Zack Kim {Korea}

### Happy=Healthy & Bounce Time!

Cardio Boys {The Philippines}

### Sushi Tap Show

Tokyo TapDo! {Japan}

## ► BEAUTIFUL SUNDAY

### Mother's Day Special

Hong Shao Xuan, Felinda Wong, Huang  
Xi and Zhang Gong {Singapore / China}

### Mother's Day Special

Ding Mercado and Babes Conde  
{Singapore / Philippines}

## ► BITESIZE

### Directing 101

Samantha Scott-Blackhall

## ► COFFEE MORNING & AFTERNOON TEA

### Mandarin Japanese Songs

3 a.m.

## ► FEED YOUR IMAGINATION (FYI)

### Run, Run, Run

NeNeMas

## ► LATE NITE

MICappella

## ► LIMELIGHT

- Anderson Junior College Symphonic Band
- Meridian Junior College Choir

## ► THE STUDIOS

### The Lost and the Ecliptic

Pentas Project {Malaysia}

## ► COLLABORATIONS

### Theatre Idols Finals 2010

Action Theatre

### Beethoven and the Boys

T'ang Quartet

## ► AT THE CONCOURSE

### Vocal Chords

- After 6
- Filipino Voice Symphony {Philippines}
- Sri Mahligai

- The Three Divas in Operatic Concert
- University of Makati Chorale {Philippines}
- Dikir Barat Ulan & Co
- Siong Leng Music

## ► ON THE WATERFRONT

### Singa-Tronica

- Flame of the Forest
- Cosmic Armchair
- Breakbeat Theory
- TiGaia
- ArtsSphere Chamber Ensemble

### SPH Gift of Music: Little Rockers

Jack & Rai

### Mother's Day Special

- Jack & Rai
- Mathilda d'Silva

## ► EXPLORATIONS

### The Studios

Body Development & Movement  
workshop by HORSE {Taiwan}

## ► VISUAL ARTS

### Making History: How Southeast Asian art reconquers the past to conjure the future

Alwin Reamillo, Green Zeng, Khanh Bui,  
Mella Jaarsma, Nge Lay, Tang Da Wu  
and Vasan Sitthiket (curated by Iola  
Lenzi)

{Myanmar / Indonesia / Philippines /  
Thailand / Singapore / Vietnam}

### Dreaming of dreaming

Khalil Chishtee (co-curated by Audrey  
Phng) {Pakistan}

### Tian Tian Xiang Shang

Danny Yung {Hong Kong}

### Important Myra

Tang Da Wu

### Important Rumi

Tang Da Wu

**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

**JUNE 2010****▶ FLIPSIDE**

**The Chaser**  
Group Pocha {Korea}

**Gadgets**  
Joel Salom {Australia}

**The Terrible Infants**  
Les Enfants Terribles Theatre Company  
{UK}

**Origins**  
Tze n Looking Glass Ensemble

**Cabaret on Strings**  
The Fifth Wheel {Germany}

**The Circus of Sound**  
SMU Samba Masala

**Street Beats**  
ZingO featuring Christian von  
Richthofen {Singapore / Germany}

**M. Culboto**  
Dynamogène {France}

**Theremin-ising**  
Shueh-Li Ong & Artsylum Quartet  
{USA / Singapore}

**Jukebox**  
Trukitrek {Spain}

**Fairytales: The Full Picture**  
Dwayne Tan, Judee Tan & Julian Wong

**▶ BEAUTIFUL SUNDAY**

**Spotlight: Games.Anime.Movies.Encore!**  
Philharmonic Youth Winds

**▶ BITESIZE**

**Understanding Singapore Cinema**  
Tan Bee Thiam

**▶ COFFEE MORNING & AFTERNOON TEA**

**Favourite Folk Tunes of 60s & 70s**  
Jessica Soo & Friends

**▶ FEED YOUR IMAGINATION (FYI)**

**More Gems from Treasury of Singapore Tales: Radin Mas & Parameswara**  
ACT 3

**▶ LATE NITE**

**All I Really Want**  
Lily Nuris

**▶ LIMELIGHT**

**Ang Mo Kio Secondary School**  
Symphonic Band

**▶ PLAYTIME!**

**The Magic Ocean**  
Esplanade

**▶ AT THE CONCOURSE**

**Reelin' Good Times**

- Chanteuse
- Fusion FM
- Raghaletric by Raghavendran, Ramkumar Vasudevan and Gayathri Raja
- SMU Symphonia
- Loke Hoe Kit featuring Jasmine Mok and Joel Nah
- Sakamoto Encore by Tze, Jean Hair and Jensen Tan
- Kreutzer Wind Ensemble
- Guitaresque
- A Flutey Affair by Sin Jinhaw, Marcus Tay, Aaron Lum and Cheryl Lim

**▶ ON THE WATERFRONT**

**Moonlight Sonata**

- Aileen Gozali
- Chua Shan Jee
- Jonathan Chua
- Paul Soh
- Aynsley Green
- NAZ
- Sarah Tan

- Aya Sekine
- Ivan Jonathan Ong

**Singapore Performing Arts Junior Championship 2010**  
In Collaboration with Kids Performing

**Smells Like Tween Spirit**  
The AoR Band (Academy of Rock)

**▶ EXPLORATIONS**

**Flipside**  
Flipside ZingO workshops with Boys Hostel

**National Day**  
National Day Photography Workshop by Angie Seah

**FYI+**

- Forum Theatre Survival Kit for Teachers by Alvin Tan
- Drama in Education by Kok Heng Leun

**JULY 2010****▶ BEAUTIFUL SUNDAY**

**Chinese Classical Delights**  
Arts Sphere Chamber Ensemble

**▶ BITESIZE**

**Introduction to Playwriting**  
Haresh Sharma

**▶ CHINESE CHAMBER**

**Music Affairs**  
Singapore Chinese Orchestra

**▶ COFFEE MORNING & AFTERNOON TEA**

**A Tribute to Yao Min**  
Xian Hong

**▶ FEED YOUR IMAGINATION (FYI)**

**Mercury**  
Paper Monkey

## ESPLANADE PRESENTS\* Performances

April 2010 to March 2011

### ▶ FOOTWORK FOR COMMUNITY

Bollywood dance workshops for Yayasan Mendaki  
Bollybeatz

### ▶ LATE NITE

Wallflower  
Inch Chua

### ▶ LIMELIGHT

- Tanjong Katong Girls' School Symphonic Band
- Raffles Institution Choir

### ▶ MOSAIC

Broken Social Scene {Canada}

### ▶ PENTAS

Cinta – Puisi Berlagu  
Adi Rahman, Hyrul Anuar, Rose and Kalysa

### ▶ RAGA

Nirmanika  
Apsaras Arts {Singapore / India}

### ▶ SPECTRUM

Interweave  
Natasha Liu featuring I-Sis Trio & Shane Thio

### ▶ THE STUDIOS

It Appears That...  
Ricky Sim

The Dramatic & Tower  
CO. Taba-Maki {Japan}

Rhinoceros  
Lee Tae Sang D.T.1 {Korea}

### ▶ COLLABORATIONS

Sounds of Master  
Singapore Chinese Orchestra

### ▶ AT THE CONCOURSE

#### Jazz in July

- A Chet Baker Tribute by The Summertime Hotshots
- Dixieland! by the Dixieland Swingers
- Chamber Sounds
- Sarah Cheng-De Winne
- Felix Phang & The Jazz Cats
- Reverse Gravity Trio
- Tribute to Bill Evans and Jim Hall by Joe Tan and Rachma Lim
- Aynsley Green Trio
- Sebastian & Justin {Argentina / UK}
- Jazz A Cappella by Key Elements
- Acid Jazz! by Daniel and Ken
- The Hong Kong Children's Choir {Hong Kong / China}
- Bright Young Things: Jive Collective
- The Bright Young Things Mentors Band
- Jez Funk & Fusion
- Jazz Singers - Kathleen and Rachma
- Bright Young Things: The Early Trio

### ▶ ON THE WATERFRONT

#### Rockin' the Region: Singapore

- Cheating Sons
- Cove Red
- The Lion Story
- King Kong Jane
- My Writes

#### Rockin' the Region: Malaysia

- Free Deserters
- They Will Kill Us All
- Citizens of Ice Cream

#### Rockin' the Region: Indonesia

- Adhitia Sofyan
- The Trees and the Wild
- Risky Summerbee and the Honeythief

#### Rockin' the Region: Thailand

- Artfloor
- Class A Cigarettes
- Tabasco

#### Rockin' the Region: Philippines

- The Bernadettes
- Arigato Hato
- Us 2 Evil 0

### ▶ EXPLORATIONS

#### Mosaic

In session with Broken Social Scene {Canada}

### ▶ VISUAL ARTS

Utopia Highway  
Chun Kai Qun

29th UOB Painting of the Year Competition

#### The whiteness of a whale

Zhao Renhui & The Institute of Critical Zoologists

#### The Crimson Tide

Jonathan Spaldan Paljor, Kevin Juan Pual Lumoindong and Foundation students from LASALLE College of the Arts

#### CURIOUS-CITY

Angie Seah

#### En-route, 2010

Eunice Ng (curated by Chen Kunyi)

#### My Delusional Steps, 2010

Muhammad Shahid Bin Surani (curated by Chen Kunyi)

#### Untitled, 2009

Ridzuan Bin Md Kamsani (curated by Chen Kunyi)

#### You Still Don't See, 2010

Julia Elizabeth Thomas (curated by Chen Kunyi)

#### Seen-Un-Seen, 2010

Nur Rulhuda Bte Hosni (curated by Chen Kunyi)

#### Optic, 2009

Muhammad Shahid Bin Surani (curated by Chen Kunyi)



**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

**AUGUST 2010****► BAYBEATS**

- Fishtank
- Trella
- Car Crash Hearts {Malaysia}
- Typewriter
- Jon Auer {USA}
- Cockpit
- The Standards {Thailand}
- Duxton Plains
- Rudra
- Techy Romantics {Philippines}
- Carlos Castano {Philippines}
- Santamonica {Indonesia}
- Run Neon Tiger
- Basement In My Loft
- The Camerawalls {Philippines}
- Suchness
- 4imaginaryboys
- An Honest Mistake {Malaysia}
- Lunarin
- Chicosci {Philippines}
- Meltgsnow
- King Ly Chee {Hong Kong}
- Elektone
- de...Connexor {Thailand}
- David Choi {USA}
- Cosmic Armchair
- Postbox
- Kyoto Protocol {Malaysia}
- Modern Children {Hong Kong}
- Handsome Furs {Canada}
- The Zozi
- The Brandals {Indonesia}
- Hedgehog {China}
- Mixhell {Brazil}
- Celina Foo
- Prema Yin {Malaysia}

**► NATIONAL DAY CELEBRATIONS 2010 - Once Upon A Singapura****A Journey Through Local Music**

- A Vacant Affair
- B Quartet
- Great Spy Experiment
- The Mysterians
- Henry Suriya & Andy Young with Silver Strings
- Melissa Fitzgerald

- The Vadhams
- Terry Mortimer & Peter Diaz

**Fusion Fever**

- Tze n Looking Glass Ensemble
- Transformation by Mohd Noor & Friends
- Wicked Aura Batucada

**Music of Our Forefathers**

- Thau Yong Amateur Musical Association
- Gurindam Sayang
- Sri Mahligai

**Word. Beat. Song.**

- Breakbeat Theory
- Mango Dollies

**Makandrama - Poetry in Action**

Makandrama - Poetry in Action by Action Theatre

**Late Night Singapore Film Screening**

- Moon Over Malaya
- Mat Bond
- Forever Fever

**Workshops**

Hat-Making & Face Painting

**► YFEST**

- Poetry Slam by Word Forward
- Catherine Loria {Philippines}
- Jon Ho Quartet
- The Reflections Quartet
- Nanyang Polytechnic, School of Interactive and Digital Media
- Nanyang Polytechnic Chinese Orchestra
- Cake Theatre
- Fairfield Methodist Secondary
- CHIJ (Toa Payoh)
- TAS Youth Voices
- Tae {Thailand}
- Eugenia Yip
- Carrie & Diya
- Puppet's mind in the world of youth by Papermoon Puppet Theatre and ITE College Central, School of Design and Media {Indonesia / Singapore}

**4Flo' Hip Hop Festival**

- Kartel Coalition {Malaysia / Singapore / Brunei}
- Vanessa Fernandez
- Don Richmond
- Sixx
- Sheikh Haikel
- DJ Drem
- Saykoji {Indonesia}
- Indonesia Beatboxing Community {Indonesia}
- Boogiemmen {Indonesia}
- Sleeq
- Urban Sensation
- Pushin' On
- Redefination
- Blonde Voyage
- Rhythm Stylus
- If You're Happy and You Know You Clap Your Hands
- Joyce & The Boys
- The Philippine All Stars {Philippines}
- Radical Force
- Big Toe Crew {Vietnam}
- Halley Crew {Vietnam}
- 99 Flavas {Thailand}
- Jakarta's Finest Crew {Indonesia}
- Top Coalition Crew {Taiwan}

**Incub8ion**

- Roze
- Fathin Amira
- The Music Lab

**SixTeen Dance Crew Challenge**

Alvin De Castro, Arnel Serrano, Ha Woo Shin, Kyogo Tsutsui, Patrick Loo {Australia / Philippines / Korea / Japan / Singapore}

**► BEAUTIFUL SUNDAY****Singapore Medley**

Keat Hong Chinese Orchestra

**► BITESIZE****Pop Illustration 101**

Soh Ee Shaun

## ESPLANADE PRESENTS\* Performances

April 2010 to March 2011

### ▶ COFFEE MORNING & AFTERNOON TEA

Female Country Greats of 60s & 70s  
Lily Anna Nuris

### ▶ in::music

ciacia  
Her Sheen Sway ciacia {Taiwan}

### ▶ LATE NITE

Come Closer with Tay Kewei

### ▶ MOSAIC

- Bajofondo Tango Club {Argentina / Uruguay}
- Belle and Sebastian {Scotland}

### ▶ PENTAS

Zubir: Cinta, Cipta dan Citarasa  
Zubir Abdullah

### ▶ PLAYtime!

The Magic Island  
Esplanade

### ▶ RAGA

Onam Nite  
Singapore Malayalee Association  
{Singapore / India}

### ▶ THE STUDIOS

- Khmeropédies I & II by Amrita Performing Arts {Cambodia}
- Double Bill: Out There by Lee Sun-A & Ice or Water by Hong's Dance Company {Korea}

### ▶ COLLABORATIONS

Short & Sweet Gala Finals  
Short & Sweet

### ▶ AT THE CONCOURSE

- Localmotion
- NAFA Composers
  - Nick Tan
  - Ling Kai
  - Siti Zahidah

- Julian Kwok
- Cove Red

### ▶ ON THE WATERFRONT

- Ethno-sounds: Asia
- Fusion Gamelan by Bronze Age
  - Japanese Folk Music and Dance
  - Indian Classical Music
  - Kevin Mathews
  - Ferry
  - Feel Good Ensemble
  - Stellar Memory
  - The Lion Story
  - Sarah Cheng

### ▶ EXPLORATIONS

The Studios  
Park Hong Ki's dance workshop  
{South Korea}

National Day: Once upon a Singapura:  
Hat-making Workshop  
volunteers

Moonfest: Lantern Making for  
Community  
Kng Mian Tze & Rene Ong

Moonfest: Finger Painting Workshop for  
Community  
Dr. Tan Ching Yam

#### da:ns festival Explorations

- Footwork
  - Parent Child Hip Hop by L.A. Dance Connection
  - Hip Hop II (Intermediate) by Danz People
  - Parent Child Bollywood Dance by Bollybeatz
  - Salsa Hip Hop by L.A. Dance Connection
  - Capoeira by Joe Ang
  - Bachata by ACTFA
  - Merengue by ACTFA
  - Reggae Hip Hop by Danz People
  - Lyrical Jazz by Danz People
  - Footwork Twinkle Toes by Danz People

- Footwork for Community - Hip Hop dance workshops for Ang Mo Kio Youth Infinity, Rei Tong Care Huts and Fei Yue Family Service Centre by Danz People

### ▶ VISUAL ARTS

"We are dealing with some serious matters"  
DMR (Ditch my Routine)

'Supah Poke', how are you feeling today?  
Traseone x Zero x DMR  
(Ditch my Routine)

Pixel X Pieces  
Terra Bajraghosa {Indonesia}

## SEPTEMBER 2010

### ▶ MOONFEST - A MID-AUTUMN CELEBRATION

The Golden Canguie  
National Guo Guang Opera Company  
{Taiwan}

Wang Xi Feng  
National Guo Guang Opera Company  
{Taiwan}

Scenic Sounds of the Grassland  
Nanyang Academy of Fine Arts City  
Chinese Orchestra

The Fox and the Bear  
Puppet Beings Theatre Company  
{Taiwan}

Moonlight Fiesta  
Lee Wushu Arts Theatre, NUS Chinese  
Dance and Li Fu Qiang  
{Singapore / Malaysia / China}

Melodies of the Guzheng  
Zheng Ensemble

Moonlight Melodies  
ETC Music & Entertainment

Beautiful Moments  
TCR Music Station

**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

**Mid-Autumn Lantern Riddles**  
Riddle Association {Singapore}

**Enchanting Notes**  
Hsinghai Art Association

**Melodious Voices of Mid-Autumn**  
Singapore Press Holdings Chinese Choir

**Music in Bloom**  
Johnny Chia, Teoh Kok Chuan and  
Mike Chiang

**Let's Cross-talk**  
Dunman High School

**Sounds of Harmonica**  
Broadway Harmonica Ensemble

**Traditional lantern-making with family  
and loved ones**  
Tang Da Wu

**Lantern Walkabout**  
Republic Polytechnic Dragon and Lion  
Dance Troupe

**Roving Stilt Walkers**  
Wenyang Sports Association

## ▶ BEAUTIFUL SUNDAY

**Hooked on Classics!**  
NAFA Orchestra

## ▶ BITESIZE

**Singapore Malay Theatre through the  
years: Evolution and Invention**  
Zizi Azah Bte Abdul Majid

## ▶ CHINESE CHAMBER

**Many Faces of Sheng**  
Singapore Chinese Orchestra

## ▶ COFFEE MORNING & AFTERNOON TEA

**Best of Jenny Tseng**  
Musicdreamer Live! Cafe

## ▶ FEED YOUR IMAGINATION (FYI)

**Introduction to Chinese Music -  
Woodwind Instruments**  
Arts Sphere Chamber Ensemble

**Clever Monkey Sebung**  
Gamelan Asmaradana

## ▶ LATE NITE

Open with Maya Nova

## ▶ MOSAIC

Roberta Flack {USA}

## ▶ THE STUDIOS

**Breaking the Silence**  
Amrita Performing Arts

## ▶ AT THE CONCOURSE

- Crossing Borders**
- Music of the Middle East by Al-Jawharah
  - Flamenco Music and Dance by Sólo Flamenco
  - Capriccio Plays Tango! by Capriccio
  - Dulcet Tones of Appalachia by Ivan Ng and Loke Hoe Kit
  - Morlam Music of North Thailand by Absolutely Thai
  - Filipino Kulintang by Sari Sari
  - Steelpanns of the Caribbean by JuzSteel
  - Armenian Classical Violin by Ani Umedyan
  - Music of the Khaen by Absolutely Thai
  - Irish Traditional Music by James Chan and Brian Mooney
  - Hindustani Classical Music by Krsna and Govin
  - The Korean Gayageum by Park Jin Seon
  - African Mbiraby Zakanaka

## ▶ ON THE WATERFRONT

- After Hours**
- Changing Hues
  - All of the Above
  - Rahul Advani, Rohan Advani & Akshat Sawhney

**Hari Raya Celebrations**

- Rima & Friends
- Asila Osmera

**Introducing...**

- Jocelyn Ong & Joyce Lim
- FusionAsia + EthnicAsia ft. Vick Veera

## ▶ EXPLORATIONS

**FYI+ Gamelan Exposed!**  
Gamelan Asmaradana  
{Singapore / Indonesia}

**Moonfest: Modernisation of Peking  
Opera Pre-Performance Talk**  
National Guo Guang Opera Company  
{Taiwan}

**Moonfest: Lantern Making Workshop**  
Kng Mian Tze and Rene Ong

**Moonfest: Chinese Riddles Workshop**  
Riddle Association {Singapore}

## ▶ VISUAL ARTS

**Stories That Move**  
Joo Choon Lin, Chun Kai Qun and  
Jeremy Hiah and various community  
groups

## OCTOBER 2010

### ▶ da:ns festival

**Uprising / In Your Rooms**  
Hofesh Shechter Company {UK}

**International Ballet Gala**

**Lluvia (Rain)**  
Eva Yerbabuena Ballet Flamenco {Spain}

**Giselle (Mats Ek)**  
Lyon Opera Ballet {France}  
**Hokkaido (Or Somewhere Like That)**  
daniel k

**Southern Bound Comfort**  
Gregory Maqoma and Shanell Winlock  
{South Africa / UK}



## ESPLANADE PRESENTS\* Performances

April 2010 to March 2011

### Refractions - A Double Bill: As Above, So Below / Nameless

Singapore Dance Theatre,  
choreographed by Edwaard Liang and  
Xing Liang {Singapore / China / USA}

### Glass House

School of Dance, LASALLE College  
of the Arts

### Third Space

Nanyang Academy of Fine Arts,  
Department of Dance

### Rasas Dances from Bali Explored and Godogan Dance Drama

Sanggar Tari & Tabuh Pandawa

### Rasas Dances from Cambodia and the Story of Machhanup

Apsara Arts Association

### Rasas Dances from Japan

The Japanese Cultural Society

### Rasas Dances from Thailand

Bansomdejchaopraya Rajabhat  
University

### What's Your Move?

Attitude Dance Studio, Sunny Low  
Dance Studio, Danz People, NUS Dance  
Ensemble, Zouk Resident DJ djB,  
Jitterbugs Singapore, Bollybeatz,  
JAZZ INC, ACTFA, Zambiacongo Group,  
Natasha Studio & Line Dance Society

### Flash Mob

Lee Mun Wai and ITE College West

## ▶ OCTOBURST!

Children's Day Drawing Competition:  
My Favourite Stories

The Kingdom Under my Bed  
Teater Ekamatra

Xi Gua - Watermelon Girl and the  
Legend of the Lion  
The Players Theatre

### Reduce, Reuse, Recycle, ReMUSmIX Four-4 N' MOB

### Story-tell with Me

Carlyn, Celeste and Claire Li, Martin Loh  
and Zoe Pace, Ramkumar Shivanuja &  
Janelle Deanna Sim

### Kamishibai - Japanese Storytelling for Everyone

TENKO and Ms Namiko Sakai

### Move and Groove

Danz People

### Taro the Dragon Boy

Act 3 Theatrics

### Peter and the Wolf

Kreutzer Wind Ensemble

### Rainbow Bear

Julia Gabriel Centre for Learning

### Laughter in the Kampong

Act 3 Theatrics

### ParentALK

Ms. Lavina Chong, Ms. Koh Hui Hua,  
Ms. Katherine McLeod

### Baby Piano Project

Winners of the 2009 National Piano  
Competition, musicians from Northwood  
Music School

Reading Rocks! Meet Author Adeline Foo

Fusion FM

## ▶ PESTA RAYA

Matah Ati  
{Indonesia}

Amy  
{Malaysia}

Cinta Julia  
Fauziah Nawi {Malaysia}

### Hujan {Malaysia}

### Fab Cat's Nite Out

Fabulous Cats, DYNDA and Floor Fever  
Crew {Malaysia / Singapore}

### Konsert Kasut Putih

Datuk Ahmad Jais featuring Zaibaktian  
{Malaysia / Singapore}

### Kelab Dondang Sayang

Momo Latif, Bibik GT Lye and Hyrul  
Anuar, accompanied by Gurindam  
Sayang

### R Ismail and Elfee Ismail

Orkestra Melayu Singapura

### Kunci DuniaKu

Sriwana, Sri Warisan, Zizi Azah

### Semarak Muara

Teater Tari Era, Ilsa Tari, Yayasan  
Warisan Johor, Padang  
Panjang Dancers and Saratuspersen  
{Singapore / Malaysia / Indonesia}

### Movie Screenings

Ahmad Idham and Singapore Malay Film  
Society {Malaysia / Singapore}

### Concourse Programmes

Gurindam Sayang, Kemuning, Ilsa Tari &  
Harmon Orkid

Kaki5 Folk Akustika at Concourse

## ▶ BEAUTIFUL SUNDAY

Dancing Through The Ages  
SAF Central Band

## ▶ BITESIZE

The Swinging 60s  
Joseph Pereira

## ▶ COFFEE MORNING & AFTERNOON TEA

Best of Barry Manilow  
Robert Fernando

**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

**► DANCE APPRECIATION SERIES**

**Sleeping Beauty**  
Singapore Dance Theatre

**► COLLABORATIONS**

**Alone Together**  
Jeremy Monteiro

**► AT THE CONCOURSE**

**Me & My Guitar**

- Randolph Arriola
- Paul Danial
- Rosli Mansor
- Patrick Chng
- Dominic Wan
- Ahmad Khalid
- David Ng

**► ON THE WATERFRONT**

**Bamboozled!**

- Indonesian Bamboo Music by Teman AWI Angklung Orchestra
- Thai Bamboo Music by Absolutely Thai
- Filipino Bamboo Music by Sari Sari Ensemble

**► EXPLORATIONS**

**Pesta Raya**

- Community Project on Weaving by Abu Jalal Sarimon
- Bunga Telur Weaving workshop at Concourse by Abu Jalal Sarimon
- Javanese dance workshop by dancers from Matah Ati {Indonesia}
- Gamelan Workshop by Musicians from Matah Ati {Indonesia}

**► VISUAL ARTS**

**Dance dance dance**  
Chng Seok Tin

**Octoburst! drawing competition exhibition**  
Various

**The Beauty in Diverse Movements**  
FD Sukhmana {Indonesia}

**Behind Time**

Fazree, Sufree, Razalee  
(curated by Chen Kunyi)

**Mr R**

Keith, Nicholas Yap, Wei Sheng,  
Celeste Ho (curated by Chen Kunyi)

**Wedding Interlude**

Aileen Sting, Clara Wan, Huang Jietz  
(curated by Chen Kunyi)

**The Perfect Park**

Leow Soo (curated by Chen Kunyi)

**You and I Dream**

Jerrold Chong (curated by Chen Kunyi)

**NOVEMBER 2010****► A DATE WITH FRIENDS**

- Reminisce with Zhuang Xue Fang & Huang Qing Yuan
- Duets with Robert Fernando & Friends
- Shanghai Nights with Joanna Dong & SZINC
- Reflections with Yazid (Lovehunters)
- Back to the 60's with William David
- Re:mix
- Music Dreamer LIVE! Café
- Uncle Ah Hock
- Jean & Jasmine

**► KALAA UTSAVAM - INDIAN FESTIVAL OF ARTS**

**Master of 100 Strings**

Tarun Bhattacharya {India}

**Veena Ghaanam - The music of veena**

Veena Gayathri {India}

**The Blue Mug**

The Company Theatre {India}

**Lalgudi Vaibhavam - Celebrating the musical legacy**

Lalgudi Krishnan and Lalgudi Vijayalakshmi {India}

**Sounds of Heaven - Jaltarang and Bansuri jugalbandhi**

Milind Tulankar and Rajendra Kulkarni  
{India}

**Stree Katha - The three heroines of Ramayana**

Mythili Prakash {USA / India}

**Sunidhi Chauhan In Concert**

Sunidhi Chauhan {India}

**Behind the Mask: Kathakali**

Shanta Rati featuring Kalamandalam Ratheesan and Bhaskar's Arts Academy  
{India / Singapore}

**Talking Drums of Kerala**

Various artists {India/Singapore}

**Fusion Beats**

- Swarathma {India}
- La Pongal & Yodhaka {India}
- Rudra

**Amutha Ghaanam**

- Tune in with us
- Movie Melodies
- Veena Venu Violin
- Geeta Govindam {India}
- Indian Rhythm Extravaganza
- Kalpana II
- Sukh Sangeet
- Folk Tunes {India}

**► BEAUTIFUL SUNDAY**

**Film and Evergreen Classics**

Hainan Hwee Kuan Harmonica Orchestra

**► BITESIZE**

**Music of the Malay Archipelago**

Sri Warisan Som Said Performing Arts Ltd

**► CLASSICS**

Berliner Philharmoniker with Sir Simon Rattle {Germany / UK}

## ESPLANADE PRESENTS\* Performances

April 2010 to March 2011

### ► COFFEE MORNING & AFTERNOON TEA

Remembering Danny Chan  
MusicDreamer LIVE! Café

### ► LATE NITE

The Turntable Instrumentalist  
Koflow

### ► SPECTRUM

Alternating Current  
Yong Siew Toh Conservatory of Music  
New Music Ensemble

### ► AT THE CONCOURSE

#### Sonic City

- Ken Hayashida
- Circuitrip
- Oceans and Eta
- Santiago Latorre {Spain}
- NUS Electronic Music Lab
- Muon
- Mux
- Darren Ng

### ► ON THE WATERFRONT

#### Left of Center

- In Each Hand a Cutlass
- Rosli Mansor
- The Silence & The Sea

### ► EXPLORATIONS

#### da:ns festival

- Contemporary Dance Masterclass by Hofesh Shechter Company {UK}
- Ballet Masterclass by Edwaard Liang {USA}
- Flamenco Masterclass by Eva Yerbabuena Ballet Flamenco {Spain}
- Dance Masterclass by Lyon Opera Ballet {France}
- Balinese Dance Workshop by Sanggar Tari & Tabuh Pandawa
- Cambodian Dance Workshop by Apsara Arts Association
- In Conversation with Julie Kent and Bridgett Zehr {USA}
- Key to Flamenco by Antonio Vargas {Singapore / Spain}

#### The Studios

Sourcing Within by Ang Gey Pin

#### A Date with Friends

Kheng Chiu Loke Tin Kee Home workshops by DramaBox

#### Footwork for Community

- Bollywood Dance workshop for Ang Mo Kio Family Service Centre by Bollybeatz
- Capoeira workshop for Ngee Ann Polytechnic for Zambiacongo Group
- Hip Hop dance workshop for Canossaville and Jamiyah Home by Danz People

### ► VISUAL ARTS

#### Monochrome - on documenting

Charles Lim, Ezzam Rahman, Jeremy Hiah, Jittima Pholsawek, Kyn Precious, Marianne Yang (Curated by Zai Kuning)

#### Materials vs Materialism

Tang Mun Kit

#### Rangoli Kaleidoscope

Vijaya Mohan

#### The World Outside

Tang Ling Nah in collaboration with atelier | small

#### Prelude to The World Outside

Tang Ling Nah in collaboration with atelier | small

## DECEMBER 2010

### ► CELEBRATE DECEMBER

- ITE Show Choir
- Filipino Voice Symphony
- Heregoesnoth!ng
- Ho Tat Chiew Harmonica Ensemble
- The Blowers of Seville
- Victoria Chorale
- ACJC Choir
- Raffles Concert Singers
- The Vocal Consort Coro Di Signori
- Shi Li & Adi
- Melodie Tan
- Cat Ong

- Don Richmond
- Loke Hoe Kit
- Letters Home "Soul Mates" featuring Serena Ho, Rodney Oliveira and Rosita Ng
- Summertimes Big Band
- Tanglin Rose Big Band
- Summertimes Jazz Orchestra
- Flame of the Forest
- Merry-Go-Round
- Joanna Dong & Aya Sekine
- Chicken Shack Revival
- Ding Yi Music Company
- Cross Culture
- Sarah Cheng-De Winne
- Lush Pop Orchestra
- Bright Young Things: The Early Trio
- Bright Young Things: Jive Collective
- The Chok Kerong Trio + 1, feat. guest singer Rani Singam
- JuzSteel
- Elaine Chan & Friends

### ► BEAUTIFUL SUNDAY

M-POP! An Afternoon of Popular Chinese Songs

Nanyang Polytechnic Chinese Orchestra, featuring guest vocalist Olivia Ong

### ► BITESIZE

A Cappella 101

The A Cappella Society of Singapore

### ► COFFEE MORNING & AFTERNOON TEA

Best of Diana Ross & The Supremes  
Sheila De Niro, Ann Hussein, Cat Ong

### ► in::music

Life Journey {China}

### ► LATE NITE

Swords Are Drawn  
I Am David Sparkle

### ► CHINESE CHAMBER

Virtuosos of the Ruan  
Singapore Chinese Orchestra



**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

**▶ PEDALS & PIPES**

**Christmas Rhapsody**  
Ahreum Han featuring the Singapore Lyric Opera Chorus conducted by Khor Ai Ming {South Korea / Singapore}

**▶ PENTAS**

**Dance Workshop**  
Ery Mefri {Indonesia}

**A Milestone Year**  
Sheila Majid {Malaysia}

**▶ RAGA**

**Aalam - Banyan tree of bharatanatyam**  
Apsaras Arts

**▶ COLLABORATIONS**

**Highly Strung I**  
T'ang Quartet

**▶ AT THE CONCOURSE**

**Urban Legend**  
• Urban Sensation  
• Will's Invasion  
• Munkee Business  
• Charles "Stitch" Wong  
• Roze  
• Gabrielle Ferdinands  
• Juliet Pang

**▶ EXPLORATIONS**

**Mosaic**  
Bright Young Things Jazz Weekend Workshop by Joshua Wan, Dr. Tony Makarome, Soh Wenming, Jeremy Monteiro, Tim O'Dwyer, Andrew Lim, Melissa Tham

**Footwork**  
Footwork Bollywood Dance workshops for Geylang East Home for the Aged by Apsara Asia

**▶ VISUAL ARTS**

**Through Your Lens: Marina Bay Singapore Countdown Photo Exhibition**  
Various

**▶ SPECIAL EVENT**

**Marina Bay SINGAPORE Countdown 2010/11**

**JANUARY 2011****▶ BEAUTIFUL SUNDAY**

**Blockbuster! The Music of John Williams**  
Singapore Wind Symphony

**▶ BITESIZE**

**Introduction to Playwriting**  
Haresh Sharma

**▶ COFFEE MORNING & AFTERNOON TEA**

**Songs of Yao Lee**  
Zhang Yan

**▶ LATE NITE**

**Indian Head Massage**  
TypeWriter

**▶ PENTAS**

**Lovehunters Kembali**

**▶ PLAYtime!**

**The Magic Treetop**  
Esplanade

**▶ RUSSELL WATSON - LA VOCE {USA}**

with Singapore Lyric Opera Orchestra & Chorus

**▶ COLLABORATIONS**

**Notes from the Balcony**  
T'ang Quartet & Boston Brass {USA / Singapore}

**M1 FRINGE - Art & Education**

- Entre Nous by Hel's Kitchen {Belgium}
- Orpheus Marathon by Ferenc Fehrer {Hungary}
- Monster by Pappas & Dancers {USA}

**M1 FRINGE Sonic Fringe: A double bill**

- Perceptio by PMP
- This is Tomorrow by Oldfish {Korea}

**▶ AT THE CONCOURSE**

**Originals Only**  
• Peter Diaz  
• Melodie Tan  
• Daniel Purnomo  
• Charles J Tan  
• Victor Tang  
• EX-  
• The Analog Girl  
• Cheating Sons  
• Nicole Verghese  
• Gamelan Asmaradana  
• Cove Red  
• Aynsley Green Trio  
• Awesome Six  
• Shimona Kee  
• RaghaCollective

**▶ ON THE WATERFRONT**

**New Day Comes**  
• Retro Groove  
• Monogramme

**The Bubblegum Years**

- The Cheese Monkeys
- Catalogue V 40 Years On...
- Paul Danial & Friends
- Fynderz Keeperz
- Jazz & Hendrix by Bani Rahman, Aya Sekine, Tan Boon Gee and Regi Leo

**In Tune & On Time**

- KStarr & Richard Jansen Show
- Da Fam Showcase
- X-Clusive Showcase

**An Italian Epiphany**  
Serenat Ensemble {Italy}

**Homemade**  
Charlie Lim

**▶ EXPLORATIONS**

**Huayi – Chinese Festival of Arts 2011**  
The Eternal Eileen Zhang: Exploring her Life and Writings by Kho Tong Guan {Malaysia / Singapore}

**Mosaic Music Festival Exploration**  
Bright Young Things Jazz Listening Workshop by Dr. Tony Makarome

## ESPLANADE PRESENTS\* Performances

April 2010 to March 2011

### ► VISUAL ARTS

**M1 FRINGE: ART and Education**  
**SCHOOL OF HARD KNOCKS**  
 the little dröm store

**SOMETHING ABOUT EDUCATION BUT NOT EXACTLY...**  
 Leung Chi Wo {Hong Kong}

**PRIMARY 1**  
 Jemima Yong

**Cascading Red**  
 Su-Chen Hung {Taiwan / USA}

**New Readings**  
 Lee Yu Juan, Yeo Shih Yun and Wyn-Lyn Tan

**Urban Myths**  
 Lim Bee Ling

**Traces of Nature**  
 Yeo Shih Yun

**Beauty and the Beast**  
 Infocomm Club Productions, Bukit Panjang Government High

**Chasing Fish**  
 Infocomm Club Productions, Bukit Panjang Government High

**How Gravity Discovered Newton**  
 Infocomm Club Productions, Bukit Panjang Government High

**Silent Treatment**  
 Suryani Asan

**The physical impossibility of presence felt in an attempt memory in a tangible form of imagery documentation**  
 Shazwany (curated by Chen Kunyi)

### FEBRUARY 2011

#### ► HUAYI – CHINESE FESTIVAL OF ARTS

**Grand Expectations**  
 Edward Lam Dance Theatre {Hong Kong}

**Red Rose & White Rose**  
 National Theatre of China {China}

**As if To Nothing**  
 City Contemporary Dance Company {Hong Kong}

**Kit Chan - My Musical Journey**  
 Singapore Chinese Orchestra

**Poetic Charms - Chang Jing Guzheng Concert**  
 Chang Jing {China}

**Playtime! The Magic Ocean**  
 Esplanade

**in::music**  
 • Chet Lam Travelling LYFE {Hong Kong}  
 • Relax-ONE {Taiwan}

**Titus Andronicus 2.0**  
 Tang Shu-wing Theatre Studio {Hong Kong}

**Deciphering The Peach Garden Oath**  
 Toy Factory Productions

**Huayi Opening: Auspicious Lion Dance**  
 Wen Yang Lion Dance Troupe

**Spring Allures**  
 Shaanxi Song and Dance Troupe {China}

**Rousing Beats**  
 Nanyang Polytechnic Chinese Orchestra Percussion Ensemble

**Wind and Percussion Fiesta**  
 Ding Yi Music Company

**Puppetry Delights**  
 Hong Yan Zhuang Puppet Art Gallery & Zhangzhou Puppet Show Troupe {China}

**Singalong**  
 TCR Music Station

**Melodies of Spring**  
 NTU Chinese Orchestra

**Cha Ban Sheng - The Freshman Mini Showcase**  
 Cha Ban Sheng

**MICappella by the Bay**  
 MICappella

**Film Screening**  
 • All's Well, Ends Well 2009  
 • Little Big Soldier

**Songs of Celebration**  
 Xia Hui, Kelly Chen Ming Pei, Ling Xiao, Marcus Chin & Guan Xue Er

**Xiao Ling's New Year**  
 The Theatre Practice

**Chinese Festive Favourites**  
 Siyun Quartet

**Local Singer-Songwriters Showcase**  
 Huiqi & Shi Haw

**Local Singer-Songwriters Showcase: New Songs from the Heart**  
 Xueting & Zuo En

**A Memorable Evening**  
 Jimmy Teng

**Film.Music.Dreams**  
 Tze n Looking Glass Ensemble

**New Year Greetings**  
 A Bigger Bang!

**Joyous Harmonies**  
 Singapore Broadway Harmonica Ensemble

**Teochew Opera Delights**  
 Kityang Huay Kuan Teochew Opera Group

**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

**▶ BEAUTIFUL SUNDAY**

Oh My Valentine!  
Mus'Art Wind Orchestra

**▶ BITESIZE**

Introduction to Traditional Chinese  
Woodwind Instruments  
Ding Yi Music Company

**▶ COFFEE MORNING & AFTERNOON TEA**

Best of Stevie Wonder  
Wayne Sandz & Vick Veera

**▶ DANCE APPRECIATION SERIES**

Romeo & Juliet  
Singapore Dance Theatre

**▶ FEED YOUR IMAGINATION**

Table Manners  
CHILL! PADI

**▶ LATE NITE**

Close Your Eyes  
Noir

**▶ LIMELIGHT**

Crescent Girls' School Symphonic Band

**▶ MOSAIC**

- Blonde Redhead {USA}
- Don McLean {USA}

**▶ RAGA**

Vasantham Sangeetha Vizha - Saaral  
Vasantham {Singapore / India}

**▶ AT THE CONCOURSE**

The Vintage Jukebox of Singapore

- Melissa Fitzgerald & Jason Roma
- Awesome Twosome & Friends
- Eli T.
- Dominic Wong
- Nicholas Chim
- Yumetori & Friends

- RGS Angklung & Kulintang Ensemble
- Northwood Music

**▶ ON THE WATERFRONT**

The Spring Fling

- People's Association Youth Chinese Orchestra
- The Basics
- Phoebe Ong
- Singapore Char Siew Baos

Hopelessly Devoted  
Juz-B

30 Years On...

- Alemay Fernandez
- DROP D

Cheating Son's Album Launch

- The Pinholes (Opening Act)
- Cheating Sons

Make Some Noise (In Collaboration  
with Noise Singapore)

- Barricade
- ShiGGA Shay
- Spacedays
- Bear Culture
- Kreazi Drew Jerrie
- Age of Sinfonia
- Run Neon Tiger

**▶ EXPLORATIONS**

Huayi - Chinese Festivals of Arts 2011

- Chinese New Year - Exploring Customs and Traditions by Han Tan Juan
- Parent-child workshop - Fabric Postcard by Tay Bee Aye
- Parent-child workshop - Chinese New Year Bean Art by Kng Mian Tze and Rene Ong
- Up Close and Personal with Sylvia Chang {Hong Kong}
- Yusheng: Made in Singapore by Liew You Choo
- Post-performance talk (Titus Andronicus 2.0) by Tang Shu-wing Theatre Studio {Hong Kong}
- Post-performance talk (Deciphering The Peach Garden Oath) by Toy Factory Productions

- Post-performance talk (As If To Nothing) by City Contemporary Dance Company {Hong Kong}
- Post-performance talk (Red Rose & White Rose) by National Theatre of China {China}
- Huayi Chinese Percussion Workshop by Cheryl Ong

**MARCH 2011****▶ MOSAIC MUSIC FESTIVAL**

Concert Hall / Theatre

- Vocalese - A Double Bill by The Manhattan Transfer & New York Voices {USA}
- Charlie Haden Quartet West {USA}
- Michel Camilo Trio {USA}
- Raul Midón {USA}
- Angélique Kidjo {Benin}
- Tortoise {USA} (Opening act by B-Quartet) {Singapore}
- Jamie Lidell {UK}
- Joanna Newsom {USA}
- Aphex Twin {UK}
- Gotan Project {France}

Mosaic Club

- PE'Z {Japan}
- Christian Prommer Drumlesson II {Germany}
- 65daysofstatic {UK}
- Os Mutantes {Brazil}
- Saint Etienne {UK}

Mosaic Studio

- The Bad Plus {USA}
- Tierney Sutton Band {USA}
- Ana Moura {Portugal}
- d.v.d {Japan}
- Erik Mongrain {Canada}
- Ed Harcourt {UK}

HTC Living Room

- Riduan Zalani & Ramu Thiruyanam
- Aya & Alina
- Tokyo Blue {Malaysia}
- The Jake Barden Quintet {Australia}
- David Ng
- Corinne Gibbons
- Cove Red



## ESPLANADE PRESENTS\* Performances

April 2010 to March 2011

- The Trees & The Wild {Indonesia}
- Sarah Cheng-De Winne
- Mia Palencia {Malaysia}
- Tze n Looking Glass
- Randolph Arriola
- Adhitia Sofyan {Indonesia}
- Sarasvati {Indonesia}
- Biddy & Ken Hayashida
- Fendi
- True Live {Australia}
- Don Derrick Ng
- King Kong Jane
- Life Without Dreams
- Eugenia Yip
- Vanessa Fernandez
- Koflow vs Md Noor
- Bright Young Things - Lima Limaus
- Bright Young Things - Room 301
- Lunarin

### Mosaic Music Station

- Jazz Jam by Bright Young Things
- The Jake Barden Quintet {Australia}
- Summertimes Big Band
- Liberation Music Orchestra led by Alan Broadbent and performed by Summertimes Hotshots & Dr Tony Makarome {USA / Singapore}
- Razorback {Philippines}
- CrashCarBurn {Republic of South Africa}
- Soulfellas
- Raw Earth
- Ling & the Kings
- 6th Avenue
- The Trees & The Wild {Indonesia}
- Duxton Plains
- Adhitia Sofyan & Mia Palencia {Indonesia / Malaysia}
- Jill-Marie Thomas
- Adhitia Sofyan & Ling Kai {Indonesia / Singapore}
- Comic Strip
- T-Bone {Thailand}
- The Sallys
- Europe in de Tropen {Indonesia}
- Dualtone
- Muon
- 10R8 Faction
- SIXX
- True Live {Australia}
- Sheikh Haikel
- Wicked Aura Batucada

- Batucada Sound Machine {New Zealand}

### Mosaic Music Makers

- Hands on Cajón with Riduan Zalani
- Parent-Child Rhythm Play with Riduan Zalani
- Beatboxing / Mouthdrumming Basics with Peter Huang
- Vocal Instrumentation with Peter Huang
- Introduction to DJ-ing / Turntablism with Koflow

## ▶ BEAUTIFUL SUNDAY

Pop Oldies All Jazzed Up!  
Singapore Jazz Orchestra

## ▶ BITESIZE

Music Journalism 101  
Kevin Mathews

## ▶ CHINESE CHAMBER

Lure of the Erhu and Suona  
Singapore Chinese Orchestra

## ▶ COFFEE MORNING & AFTERNOON TEA

Taiwanese campus folk songs  
TCR Music Station

## ▶ FEED YOUR IMAGINATION

Fatimah's Adventure: The Story of Singapura  
Teater Ekamatra

## ▶ LATE NITE

Don Richmond: Reset

## ▶ SPECTRUM

de stroom  
Kawai Shiu featuring Katherine Wallace, Jason Lim, Lele Jiang, William Lane, Laurent Parrin, Li Xin

## ▶ AT THE CONCOURSE

- Cool Classics
- A Flutey Affair - Opera Classics with Sin Jin How
- PIANOMANIA!!!

- An evening with Faizal "The Magic of Guzheng"
- Cool Classics feat. Rit Xu and Friends
- Chinese Classics by Yvonne Tay and Koh Min Hui
- Cool Classics featuring Artsylum Quartet
- Cello Classics with Loke Hoe Kit
- A Flutey Affair – Jazz in the City
- Chamber Music by SOTA
- Between Piano and Forte by Koh Seng Kiat
- Indian Classical Music by SIFAS, Praveena Krishnan
- Dances & Overtures by UBO Woodwind quintet
- Serenade with Classical Music by Singapore Raffles Music College

### Noise Singapore

- Deon Toh
- Gentle Bones
- Natalie Hiong
- Travel Tales
- Vanessa Faith

## ▶ ON THE WATERFRONT

### KL's Calling!

- EVE {Malaysia}
- Once Upon A Time There Was A Sausage Named Bob {Malaysia}
- Car Crash Hearts {Malaysia}
- Roosevelt {Malaysia}

### Songs we love, Tunes you'd sing to...

- Syltra Lee Trio
- feZZik
- Sennett Estate

## ▶ EXPLORATIONS

### Mosaic Music Festival Explorations

- Bright Young Things: The Bad Plus Band Dynamics Workshop {USA}
- Bright Young Things: Tierney Sutton Band Dynamics Workshop {USA}
- Piano and Vocal Workshops by Tierney Sutton and Christian Jacob {USA}
- Tortoise Workshop {USA}
- Charlie Haden Rambling Boy, a documentary film by Reto Caduff {USA}
- Workshop by Charlie Haden's Quartet West {USA}

**ESPLANADEPRESENTS\* Performances**

April 2010 to March 2011

- Masters of Vocalese Workshop by The Manhattan Transfer & New York Voices {USA}
- Latin Jazz Piano Stylings by Michel Camilo {USA}

**► VISUAL ARTS**

L'Epiderme de la Terre & Mekong  
(Peace)  
Marine Ky  
{Cambodia / France}

Butterflies in my stomach,  
Bees around my Head  
Angie Seah

Small World Bottom of the world  
Ashley Yeo

Inevitable  
Juriani Mansor

\* Unless otherwise stated, all performances are from Singapore

**HIRERS' PERFORMANCES\***

April 2010 to March 2011

**► CONCERT HALL****APRIL 2010****Singapore Symphonia Company Limited**

- From the New World
- Verdi's Requiem
- Casual Concert
- Cho-Liang Lin & Tan Dun
- Gala - Yo-Yo Ma & The Silk Road Ensemble {Singapore / USA}

**The Philharmonic Orchestra Society**  
Brahms Tonight!: Symphony No.1

**Yong Siew Toh Conservatory of Music**  
Conservatory Orchestra Concert

**The Philharmonic Winds**  
Singapore Compose!

**Schema International Pte Ltd**  
Bebel Gilberto - Bossa with Bebel  
{Brazil}

**MAY 2010**

**Singapore Symphonia Company Limited**  
• Russian Rhapsody  
• Gala - Sumi Jo {Singapore / Italy}

**Singapore Entertainment Services Pte Ltd**  
Lisa Ono Live in Singapore 2010 {Japan}

**Buddhist Compassion Relief Tzu Chi Foundation**  
"Voices of Love" Charity Concert by David D'or

**Victoria Junior College**  
Symphony of Voices 2010

**TCR Music Station**  
Chong Feng 8

**National Arts Council**  
Singapore Arts Festival 2010:  
• Nitin Sawhney Acoustic Evening {UK}

• The Carnival of Animals and Peter & The Wolf by Kamchatka Theatre Co {Spain}, SFO {Singapore}

**Arina Pte Ltd**  
Padmashree Pankaj Udhas Live in Concert {India}

**Anglo-Chinese Junior College**  
An Evening with Friends

**JUNE 2010**

**Association of Women for Action and Research (AWARE)**  
Superwomen in Concert

**Nanyang Technological University**  
University Band Festival 2010

**National Arts Council**  
Singapore Arts Festival 2010:  
• Academy of St. Martin in the Fields & Joshua Bell {UK}

**Ministry of Education**  
The Music Talent Development Centre Band Concert

**Singapore Entertainment Services Pte Ltd**  
Emi Fujita Acoustic Live - Camomile Smile {Japan}

**Nanyang Fine Arts Foundation Ltd**  
Concert by Irish Chamber Orchestra {Ireland}

**Lim See Seng**  
Katya Grineva Live in Singapore {Russia}

**JULY 2010**

**Singapore Symphonia Company Limited**  
• Lunchtime Concert  
• Mahler Festival - The Tragic Symphony  
• The Young Person's Guide

**The Singapore Lyric Opera Limited**  
The Sound of Music - SLO Youth Choir & Children's Choir Concert 2010

**Ministry of Education**  
Singapore Youth Festival 2010: Concert Band Presentation

**The Hongkong and Shanghai Banking Corporation Limited**  
HSBC Youth Excellence Concert by Orchestra of the Music Makers - Mahler 2: Resurrection

**Singapore National Youth Orchestra**  
SNYO Concert - A Symphonic Journey

**Wind Bands Association of Singapore**  
Singapore International Band Festival 2010 {Various}

**AUGUST 2010**

**Singapore Symphonia Company Limited**  
• Pathétique  
• The Familiar & The Fantastic  
• The Spectacular Seventh

**Harmonica Aficionados Society**  
8th Asia Pacific Harmonica Festival Gala Concert (Various)

**The Philharmonic Winds**  
The Philharmonic Winds 10th Anniversary Gala Concert

**Musica Anima Entertainment Pte Ltd**  
Musica Fiata: Sacred Cantatas from Schutz & Scheidt {Germany}

**Cafe Diplo**  
WATOTO Concert of Hope {Uganda}

**Yong Siew Toh Conservatory of Music**  
World Youth Orchestra of the Singapore Games

**Hallelujah Oratorio Society**  
Mendelssohn's Elijah



**HIRERS' PERFORMANCES\***

April 2010 to March 2011

**SEPTEMBER 2010****Singapore Symphonia Company Limited**

- Concerts for Children - The Mozart Experience
- Mahler Festival - Adagietto
- Ode to Ireland

**SYC Ensemble Singers**

Gioia

**Schema International Pte Ltd**

BEIJA FLOR Escola de Samba - The Best of Rio Carnival {Brazil}

**Echo Philharmonic Society**

Yellow River Cantata

**OCTOBER 2010****Singapore Symphonia Company Limited**

- Gala - Mischa Maisky {Singapore / Belgium}
- Gala - Lang Lang {Singapore / USA}

**Supreme Productions Pte Ltd**

Han Geng in Esplanade Showcase {China}

**Choral Association**

Songs of Joy 2010

**Arts Management Associates**

Vienna Boys Choir {Austria}

**Young Musicians' Society**

Orphei Drangar {Sweden}

**Arts Management Associates**

Tommy Emmanuel {Australia}

**Singapore Pakistan Association**

Songs of Support: Rahat Fateh Ali Khan - Live in Singapore {Pakistan}

**Greenhorn Productions Pte Ltd**

Vampire Weekend - Live! {USA}

**IMG Artists Pte Ltd**

Singapore Sun Festival 2010: Hitman David Foster &amp; Friends {USA}

**NOVEMBER 2010****Singapore Symphonia Company Limited**

- Surpassing Beauty
- Babies Proms
- Casual Concert
- Mahler Festival Gala - Virtuosos

**IMG Artists Pte Ltd**

Singapore Sun Festival 2010:

- José Carreras In Concert {Italy}
- George Benson In Concert {USA}
- The Creole Choir of Cuba {Cuba}
- Silk Road Odyssey {Various}

**The Philharmonic Orchestra Society**

100 Years Later - The Firebird!

**The Design Society**

DesignSingapore Lecture Series 2010: Change By Design by Tim Brown

**The Singapore Lyric Opera Limited**

SLO Anniversary Gala Concert - 20 Years of Grand Opera

**Supreme Music & Publishing Pte Ltd**

Best of Hong Rong Hong {Taiwan}

**Singapore National Youth Orchestra**

Lanxess SNYO Classic: A Musical Tribute

**DECEMBER 2010****Singapore Symphonia Company Limited**

- The Rite of Spring
- Mahler Festival - The Heavenly Life

**The Singapore Lyric Opera Limited**

Joy - A Musical Memory of the Holiday Season &amp; Christmas

**Wind Bands Association of Singapore**

Junior College &amp; Polytechnic Band Festival 2010

**Singapore Police Force Band The Force**

- SPF Band 85th Anniversary Celebrations and SPF Annual Charity Drive

**The Philharmonic Winds**

- Classiques! at Esplanade
- Christmas with The Philharmonic Winds

**JANUARY 2011****Singapore Symphonia Company Limited**

- A Night with Tchaikovsky
- SSO 32nd Anniversary Concert
- Casual Concert
- Mahler Festival - Journey's End
- Young Lions

**The Oberlin Orchestra**

The Oberlin Orchestra's New Year Concert with Siow Lee Chin {USA}

**Orchestra of the Music Makers**

OMM Goes to the Movies!

**CultureLink Pte Ltd**

Fantasie - Melvyn Tan Live! {UK}

**Musical Olympus Foundation**

Musical Olympus Festival Concert {Various}

**Ministry of Education**

Music Talent Development Centres: Concert Band Graduation Concert 2011

**FEBRUARY 2011****Singapore Symphonia Company Limited**

- Notes from America
- Gala - Renaud Capuçon {Singapore / France}

**HIRERS' PERFORMANCES\***

April 2010 to March 2011

**The Hongkong and Shanghai Banking Corporation Limited**

Kevin Loh @ Esplanade

**Emperor Entertainment Productions Company Ltd**

SING SING SING Wonderful 80s

**MARCH 2011**

**Singapore Symphonia Company Limited**

- Faure's Requiem
- Poetry & Brilliance

**Singapore Indian Fine Arts Society**

SIFAS Festival 2011: T N Krishnan {India}

**National University of Singapore Chinese Orchestra**

Tales of Yore

**National University of Singapore**

In Tempo by NUS Wind Symphony

**► THEATRE****APRIL - MAY 2010**

**Singapore Repertory Theatre Ltd**

The Bridge Project -  
The Tempest {UK / US}

**Lunchbox Theatrical Productions Pte Ltd**

Chicago The Musical {Australia}

**MAY 2010**

**National Arts Council**

Singapore Arts Festival 2010:

- The Manganiyar Seduction by Roysten Abel {India}
- Wind Shadow by Cloud Gate {Taiwan}
- Lady Macbeth by Theatre Moollee {Korea}

**ShowTime Presents Pte Ltd**

Queen - It's A Kinda Magic {Australia}

**JUNE 2010**

**National Arts Council**

Singapore Arts Festival 2010: Eonnagata (Sylvie Guillem, Robert Lepage, Russell Maliphant) {France / Canada / UK}

**Tian Yun Beijing Opera Society**

An Ode to the Plum Blossom

**Singapore Dance Theatre Ltd**

Masterpiece in Motion

**JULY 2010**

**MediaCorp Vizpro International Pte Ltd**

Abbacadabra {Australia}

**ShowTime Presents Pte Ltd**

Beatlemania on Tour {Australia}

**MediaCorp Vizpro International Pte Ltd**

Sachoom {Korea}

**The Singapore Lyric Opera Limited**

Mozart's The Magic Flute {Various}

**Greenhorn Productions Pte Ltd**

Corinne Bailey Rae - Live! {USA}

**AUGUST 2010**

**Toy Factory Productions Ltd**

Toy Factory 20th Anniversary -  
December Rains

**Singapore Repertory Theatre Ltd**

Fried Rice Paradise

**SEPTEMBER 2010**

**Asian Advertising Festival (Spikes Asia) Pte Ltd**

Spikes Asia 2010 Award Ceremony

**OCTOBER 2010**

**Red Spade Entertainment Pte Ltd**

Nanta {Korea}

**Original Media Pte Ltd**

Tango Fire {Argentina}

**NOVEMBER 2010**

**CE Concerts Pte Ltd**

RETURN (by Gorilla Crew {Korea})

**Original Media Pte Ltd**

A Little Night Music {Various}

**Wild Rice Ltd**

Cinderel-LAH!

**DECEMBER 2010**

**Singapore Dance Theatre Ltd**

Sleeping Beauty

**JANUARY 2011**

**MediaCorp Vizpro International Pte Ltd**

Richard O'Brien's Rocky Horror Show {UK}

**The Singapore Lyric Opera Limited**

Bizet's Carmen {Various}

**Arte Compass Pte Ltd**

Lotus - A Musical Blossom (by U Shrinivas, Liu Yuening, Selvaganesh & Vijay Ghate) {India / China}

**FEBRUARY 2011**

**Wild Rice Ltd**

Emily of Emerald Hill

**MediaCorp Vizpro International Pte Ltd**

Ballerina Who Loves B-Boy - Korean Breakdance Musical {Korea}

**The Dream Academy Productions Pte Ltd**

Kumar's Amazing Race

**HIRERS' PERFORMANCES\***

April 2010 to March 2011

**MARCH 2011**

**Singapore Indian Fine Arts Society**  
SIFAS Festival 2011: Rama  
Vaidhyanathan {India}

**Singapore Dance Theatre Ltd**  
Romeo & Juliet

**Brendan-Keefe Au**  
The Beautiful Miller Maid / Die Schone  
Mullerin

**Lim Hui**  
Violin & Piano Recital by Lim Hui &  
Lim Yan

**Victoria Chorale**  
In Song 2010

**The Philharmonic Winds**  
philClarinetts in Concert: A Picture Book  
without a Picture

**► RECITAL STUDIO****APRIL 2010**

**Gamelan Asmaradana Ltd Gamelan**  
SingaMurti: Malam Di Bali

**Wilson Goh**  
By George!

**Terence Castillo**  
Heart & Soul

**Clara Chua**  
Broadway Babes

**JULY 2010**

**Khor Ai Ming**  
Vocal Associates - A Recital

**United Overseas Bank**  
29th UOB Painting of the Year  
Competition Award Ceremony  
United Overseas Bank Limited

**Serene Lim**  
NORTHERN STAR....Amandah  
Jantzen and Friends Jazz Up  
the Esplanade {Singapore / USA}

**Foo Say Ming**  
Deviants Defiant by re:mix

**Musical Art Studio**  
Classical and Romantic Masterpieces  
{Germany}

**SEPTEMBER 2010**

**Foo Say Ming**  
Take 5 Piano Quintet Series - Concert VI

**Young Musicians' Society**  
afterEight Series Concert - Melissa Chan

**Song Ziliang**  
A Musical Trail

**The Sing Song Club**  
Call me Georgia, Hon!

**Lim Soon Lee**  
Divertiment - La Vida Quartet with  
Celine Tan

**The Philharmonic Choral Society**  
TPCC: A Bridge of Silk -  
Asian A Cappella

**The Philharmonic Winds**  
A Cosy Evening with PhilSax

**MAY 2010**

**Huang Yu-Hsin**  
Enchanted Sounds - A Harp Duet Recital

**Young Musicians' Society**  
afterEight Series - Albert Lin

**ACTION Theatre Ltd**  
Theatre Idols 2010 Finals

**Anna Koor**  
Simple Gifts by Anna Koor and  
Shane Thio

**Arts Sphere Chamber Ensemble**  
Wong Chi-Ching & Arts Sphere

**AUGUST 2010**

**Sim Yi Kai**  
Violin & Piano Recital

**Toy Factory Productions Ltd**  
Toy Factory 20th Anniversary:  
Hailstones - Toy 20 Classic Screening  
(Titoudao, Big Fool Lee, Spirits, First  
Light, Sleepless Town & Crab Flower  
Club)

**Singapore National Youth Orchestra**  
SNYO Chamber Music Concert 2010

**Melvin Tan**  
Night Songs - A Nocturnal Recital of  
German, Russian and French Art Song

**OCTOBER 2010**

**ICO Music & Culture Consultancy Pte Ltd**  
Sentiments of Beijing Opera {China}

**Lim Beng Kooi**  
An Evening with Ollie Fury {France}

**Tan Wee Siang**  
A Night with Stanley Jordan {USA}

**The Teng Company**  
Sun Huang in Concert - An Erhu  
Recital of Traditional, Contemporary and  
Transcribed Works {China}

**JUNE 2010**

**Harmonica Aficionados Society**  
Qin Yuen 17 - Sound of Harmonicas



**HIRERS' PERFORMANCES\***

April 2010 to March 2011

**Wong Yun Qi**

Pianissimo!!! (by Beatrice Berthold &amp; Wong Yunqi)

**NOVEMBER 2010****Greenhorn Productions Pte Ltd**

Sarah Blasko - Live! {Australia}

**William Lim**

When I Have Sung My Song by William Lim &amp; Shane Thio

**Rave Harps**

Constellations in Harmony - An Artistic Harp Recital

**Tang Tee Khoon**

"Schumann Fantasies" 200th Anniversary of Schumann {UK}

**Ministry of Education**

Carmina Slovenica in Concert {Slovenia}

**DECEMBER 2010****Singapore Symphonia Company Limited**

Chamber Series

**Foo Say Ming**

Altered States by re:mix

**City Chinese Orchestra (Singapore) Ltd**

Strings &amp; Winds In Harmony

**Young Musicians' Society**

afterEight Series: Melodie et Poesie - 21 French Composers &amp; The Text of Their Time

**JANUARY 2011****Greenhorn Productions Pte Ltd**

Owen Pallett - Live! {Canada}

**KaicoH Pte Ltd**

Introducing Sachiyo - My Life, My Songs

**The Necessary Stage**

M1 Singapore Fringe Festival 2011: Sonic Fringe - Perceptio &amp; This Is Tomorrow {Singapore / Korea}

**Tanglewood Music School**

iPIAZZOLLA! Not Only Tango

**Greenhorn Productions Pte Ltd**

Villagers - Live! {Ireland}

**TFA Lalita Kala Co (Temple of Fine Arts)**

"Taar Samvaad....Call of the Strings

**FEBRUARY 2011****Greenhorn Productions Pte Ltd**

Rachael Yamagata - Live! {USA}

**The Sing Song Club**

Sweet Lovers Love the Spring!

**Josephine Koh**

Josephine Koh &amp; Arkadiusz Bialak in Concert

**Music Workshop**

Solo Piano Recital by Nigel Lim

**MARCH 2011****Arts Management Associates**

Luca Ciarla Quartet {Italy}

**Nanyang Technological University**

Journey '11 (String Orchestra)

**SYC Ensemble Singers**

Dobrogosz Plays Dobrogosz

**Music Workshop**

Solo Piano Recital by June Song

**The Philharmonic Orchestra Society**

Memory and Invention... From An Imaginary Past

**► THEATRE STUDIO****MAY 2010****National Arts Council**

Singapore Arts Festival 2010: GATZ by Elevator Repair Service {USA}

**JUNE 2010****National Arts Council**

Singapore Arts Festival 2010:

- On The String by Joyce Koh
- Red Demon by Makhamporn Theatre Group {Thailand}
- Cool by Beijing Paper Tiger Theater Studio {China}

**Maya Dance Theatre Ltd**

Standing In Line In Order Of Height

**Society of the Youth for Artistic Music Appreciation (SYAMA)**

Devadasi and the Saint

**AUGUST 2010****Toy Factory Productions Ltd**

Toy Factory 20th Anniversary - White Soliloquy

**SEPTEMBER 2010****The Finger Players Limited**

Poop

**NOVEMBER 2010****Frontier Danceland**

22.5 minutes - Subconscious Indulgence

**The ARTS FISSION Company**

Out of the Blue

**HIRERS' PERFORMANCES\***

April 2010 to March 2011

**DECEMBER 2010**

**Singapore Street Festival Limited**  
Don't Stop Believing

**Drama Box Ltd**  
The Magnanimous Cuckold

**JANUARY 2011**

**The Necessary Stage**  
M1 Singapore Fringe Festival 2011:  
• Entre Nous {Belgium}  
• Orpheus Marathon{Hungary}  
• Monster {USA}

**FEBRUARY 2011**

**Alapana Arts Limited**  
Neythal - The Continental Shelf  
(by Lavanya Raghuraman)

**MARCH 2011**

**The ARTS FISSION Company**  
THE LAST LUMIÈRE


**▶ WATERFRONT CARPARK****MAY 2010**

**National Arts Council**  
Singapore Arts Festival 2010: Cargo  
Kuala Lumpur - Singapore  
{Germany}

**▶ OUTDOOR THEATRE****NOVEMBER 2010**

**IMG Artists Pte Ltd**  
Singapore Sun Festival 2010:  
• Tambuco {Mexico}  
• Indialucia {Various}

\* Unless otherwise stated, all performances are from Singapore



*Our heartfelt thanks to all individuals, organisations and corporations who have contributed their valuable time and effort to Esplanade in one way or another.*





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