

Setting the Stage

The Esplanade Co. Ltd Annual Report 07/08



esplanade
theatres on the bay
singapore



Acknowledgements

Our heartfelt thanks to all individuals, organisations, corporations and *Sparks* panel members who have contributed their valuable time and effort to Esplanade in one way or another.

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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 opportunity to stretch our every dollar.

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

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

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

- always support and respect each other
- never abandon our team mates in times of need
- agree to allow disagreement. We respect all views
- always take a “time-out”, in good & bad times
- keep communication channels open at all levels and at all times
- celebrate all wins
- put passion and fun in everything we do

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

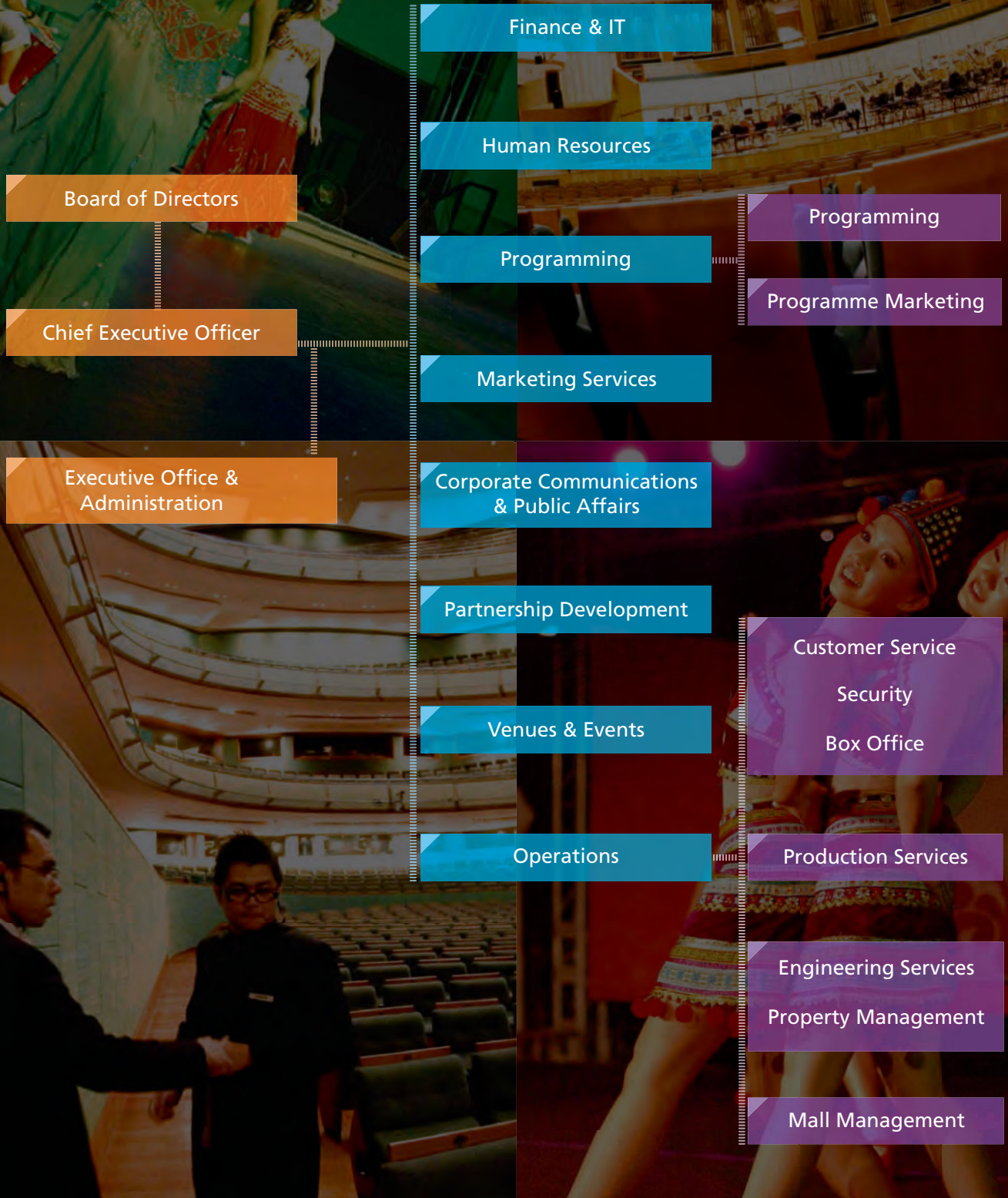


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Organisation Chart

April 2007 to March 2008



Board of Directors

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Benson Puah Tuan Soon
(Chief Executive Officer)

Mr Peter Chay Fook Yuen

Ms Koh Lin-Net

Mr Lee Suan Hiang

Mr Lee Tzu Yang

Mr Lim Neo Chian

Ms Irene Ng Phek Hoong

(From 24 November 2007)

Mr Steven Chong

Mr Patrick Daniel

Mr Rupert Graham Keeley

Mr John R. Knight

Ms Saw Phaik Hwa

Mrs Mildred Tan-Sim Beng Mei

Ms Haslinda Zamani

(Until 23 November 2007)

Mr David Philbrick Conner

Mr Colin Goh

Professor Tommy Koh

Mr Andy Lim

Ms Phua Mei Pin

Mr Shaun Seow Woon Kwong

Audit Committee

Mr Peter Chay Fook Yuen
(Chairman)

(From 24 November 2007)

Mr John R. Knight

Ms Saw Phaik Hwa

(Until 23 November 2007)

Mr Lee Suan Hiang

Mr Shaun Seow Woon Kwong

Remuneration Committee

Mr Lee Tzu Yang
(Chairman)

Mr Lee Suan Hiang

(From 24 November 2007)

Mrs Mildred Tan-Sim Beng Mei

(Until 23 November 2007)

Mr Peter Chay Fook Yuen

Nominating Committee

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Lim Neo Chian

Ms Koh Lin-Net

(From 24 November 2007)

Mr Steven Chong

Mr Patrick Daniel

(Until 23 November 2007)

Professor Tommy Koh

Mr Andy Lim

Registered Address

1 Esplanade Drive

Singapore 038981

Tel: (65) 6828 8222

Fax: (65) 6337 3633

Email: corporate@esplanade.com

Website: www.esplanade.com

Charity Status

Charity Registration No:

1113

Charity Registration Date:

3 August 1995

Constitution:

Company limited by guarantee

Founded:

26 September 1992

RCB Registration No:

199205206G

IPC Status

Member of Central Fund:

NAC's Support for the Arts Fund

Effective Period:

1 April 2005 to 31 March 2008

Renewed:

1 April 2008 to 31 March 2011

External Auditors

PricewaterhouseCoopers

Audit Partner: Sim Hwee Cher

(Since FY 2007/08)

Internal Auditors

Deloitte & Touche

Enterprise Risk Services Pte Ltd

Honorary Legal Advisor

Rajah & Tann

Company Secretary

Clara Ong Bing Leng

Principal Bankers

Citibank Singapore Limited

Standard Chartered Bank

United Overseas Bank

Corporate Information

April 2007 to March 2008

Board of Directors

Mrs Theresa Foo-Yo Mie Yoen

Age 64. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2007. Chairman – BNP Paribas Capital (Singapore) Ltd., BNP Paribas Securities (Singapore) Pte Ltd. and Viva Foundation for Children with Cancer Limited. Deputy Chairman – National Parks Board. Director – Ecquaria Ltd. Board Member – Securities Industry Council, Singapore Business Federation Board of Trustees, Singapore National Employers Federation and Income Tax Board of Review.

Qualifications: Bachelor of Arts, Australian National University.

Mr Peter Chay Fook Yuen

Age 48. Appointed to the Board on 1 Feb 2006. Date of last re-appointment: 24 Nov 2007. Partner – KPMG. Board Member – Preservation of Monuments Board. Member – Institute of Chartered Accountants, Australia. Member – the Complaints and Disciplinary Panel of Public Accountants Oversight Committee.

Qualifications: Bachelor of Commerce (Accounting, Finance & Systems), University of New South Wales, Australia; Fellow of Institute of Certified Public Accountants of Singapore; Fellow of Insolvency Practitioners Association of Singapore.

Mr Steven Chong

Age 51. Appointed to the Board on 24 Nov 2007 (1st Appointment). Managing Partner, Rajah & Tann. Member – NUS Faculty of Law Advisory Board, Singapore Citizenship Committee of Inquiry and Panel of Chairpersons for the Disciplinary Committee of the Law Society.

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

Mr Patrick Daniel

Age 54. Appointed to the Board on 24 Nov 2007 (1st Appointment). Editor-in-Chief, English and Malay Newspapers Division (EMND), Singapore Press Holdings. Chairman – SPH UnionWorks Pte Ltd, Institute of Southeast Asian Studies (ISEAS) Audit Committee. Director – Tamil Murasu Pte Ltd, Lianhe Investments Pte Ltd, Singapore Newspaper Services Pte Ltd, SPH Magazines Pte Ltd, SPH (Americas) Pte Ltd, SPH Data Services Pte Ltd, SPH Interactive Pte Ltd, SPH Interactive International Pte Ltd, Straits Times Press (1975) Ltd, SPH Overseas Ltd, The Straits Times (London) Ltd, The Times Press Foundation (S) Pte Ltd. Member – Action Community for Entrepreneurship (ACE), Igniter of Change, Rules Action Crucible, Pro-Enterprise Panel, ISEAS (Board of Trustees), ISEAS Investment Committee, Board of Governors, Institute of Policy Studies (IPS), Singapore Arts Festival Steering Committee, Judging Panel, Singapore Business Awards, NTU School of Communications and Information Chair Search Committee.

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

Mr Rupert Graham Keeley

Age 50. Appointed to the Board on 24 Nov 2007 (1st Appointment). Regional President, Visa International Asia Pacific.

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

Mr John R. Knight

Age 52. Appointed to the Board on 24 Nov 2007 (1st Appointment). Chief Regional Counsel (Asia) – The Rohatyn Group. Director – JP Morgan Southeast Asia, Limited, JP Morgan Asia, Limited. Board Member – Asian Civilizations Museum, Board of Visitors, Duke University School of Law. Executive Committee Member – American Chamber of Commerce in Singapore. Member – American Bar Association; New York State Bar.

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

Ms Koh Lin-Net

Age 38. Appointed to the Board on 8 Feb 2007. Date of last re-appointment: 24 Nov 2007. Deputy Secretary (ICM and the Arts) – Ministry of Information, Communications and the Arts (MICA). Director – Singapore Tyler Print Institute, Singapore Arts School Ltd, Infocomm Investments Pte Ltd. Board Member – Singapore Land Authority and the Yong Siew Toh Conservatory of Music.

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

Mr Lee Suan Hiang

Age 57. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Chief Executive Officer – National Arts Council; Director – SPIB Holdings Pte Ltd., SLF Leisure Enterprises (Pte) Ltd, Pasir Ris Resort Pte Ltd, Singapore Symphonia Company Ltd, Singapore Chinese Orchestra and LASALLE College of the Arts. President – EDB Society. Board Member – Singapore Indoor Stadium, The Old Parliament House Ltd, National Arts Council, and School of The Arts. Deputy Chairman, International Federation of Arts Councils and Cultural Agencies (IFACCA).

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

Mr Lee Tzu Yang

Age 53. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Chairman – Shell Companies in Singapore. Director of various Shell companies in Singapore and other countries. Chairman – Singapore International Chamber of Commerce, Singapore Arts School Ltd., Workplace Safety and Health Council, Middle East Institute and Water Network. Board Member – National Arts Council, The Institute of Policy Studies, National University of Singapore, HomeTeamNS, Legal Service Commission. Member – Advisory Committee to the M.Sc (Environmental Management) programme at NUS, Singapore Green Plan 2012 Co-ordinating Committee.

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

Board of Directors

Mr Lim Neo Chian

Age 55. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Deputy Chairman & Chief Executive Officer – Singapore Tourism Board. Vice-Chairman – Singapore Red Cross Society. Director – Wildlife Reserves Singapore. Board Member – Sentosa Development Corporation and Singapore GP. Council Member – National Arts Council.

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

Ms Irene Ng Phek Hoong

Age 44. Appointed to the Board on 24 Nov 2005. Date of last re-appointment: 24 Nov 2007. Member of Parliament. Director (Special Duties), NTUC. Southeast Asia representative in the Commonwealth Women Parliamentarians Steering Committee. Member – Government Parliamentary Committee for Information, Communications and the Arts, Government Parliamentary Committee for Defence and Foreign Affairs, Advisory Board and Council of National Youth Achievement Award. Advisor – Young PAP Women. Patron – Singapore Amateur Cycling Association.

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

Mr Benson Puah Tuan Soon

Age 51. Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2007. Chairman – International Society for the Performing Arts Foundation (New York), Association of Asia Pacific Performing Arts Centres, Singapore Internationale Awards Panel, Singapore International Foundation, Wildlife Conservation Singapore Fund and Birdlife Conservation Singapore Fund. Deputy Chairman – Association of Concert and Event Managers Singapore. Governor – Yong Siew Toh Conservatory of Music and Anglo-Chinese Schools. Director – SISTIC.com Pte Ltd, Singapore Tourism Board, Wildlife Reserves Singapore and Parkway Trust Management Ltd. Member – Urban Redevelopment Authority's Architecture Urban Design Excellence Panel and Design Advisory Committee, National Arts Council – Singapore Arts Festival Steering Committee and Curriculum Development Advisory Committee of Nanyang Academy of Fine Arts Department of Arts Management and Education, Singapore Sporting Culture Committee, Ministry of Community Development, Youth and Sports, Sports Hub Project Advisory Panel, Singapore Sports Council, Creative Industries Manpower, Skills and Training Council, Singapore Workforce Development Agency and School Advisory Committee, Meridian Junior College.

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

Ms Saw Phaik Hwa

Age 53. President & CEO SMRT Corporation Ltd. Vice-President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice President of Executive Committee – International Wu Style Tai Chi Chuan Federation. Governor – Wu's Tai Chi Chuan Academy. 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, Singapore Shuttle Bus Pte Ltd (In Members' Voluntary Liquidation), SMRT Automotive Services Pte Ltd, SMRT Taxis Pte Ltd. Member – Singapore Management University (Board of Trustees), Tan Tock Seng Hospital Community Charity Fund (Board of Trustees), Singapore Totalisator Board, Sports Sub-Committee, 10TouchPoints, DesignSingapore Council, Ministry of Information, Communications and the Arts (Steering Committee), Government Parliamentary Committee on Transport (Resource Panel), Youth Business Singapore (Board of Trustees) and National Environment Agency.

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

Mrs Mildred Tan-Sim Beng Mei

Age 49. Appointed to the Board on 24 Nov 2007 (1st Appointment). Managing Director of Ernst & Young Associates Pte Ltd. Chairperson – Media Development Authority, Films Appeal Committee, Ministry of Community Development, Youth and Sports, NCPG Sub-Committee on Public Communications, Ministry of Education. Co-Chairperson – Ministry of Community Development, Youth and Sports, Making Businesses Pro-Family Workgroup. Member – Ministry of Community Development, Youth and Sports (MCYS), National Family Council, MCYS, National Council on Problem Gambling, MCYS, NCPG Sub-Committee on Public Consultation and GPC MCYS Resource Panel, Ministry of Education, COMPASS, Yong Siew Toh Conservatory of Music Governing Board, Anglo Chinese School, Old Boys Association, Board of Governors. Council Member – Singapore Cancer Society; Board Member – National University Health System Pte Ltd.

Qualifications: Bachelor of Arts (Honours), Middlesex University; M.Edn, University of Sheffield; Executive (HR) Programme, Cornell University

Ms Haslinda Zamani

Age 34. Appointed to the Board on 24 Nov 2007 (1st appointment). Vice-Principal, Cedar Girls' Secondary.

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

Corporate Governance

The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 September 1992 and is a public company limited by guarantee. The Ministry of Information, Communications and the Arts (MICA) has appointed the following four persons as Members of the company – Mrs Theresa Foo-Yo Mie Yoen, Mr Chan Yeng Kit, Mr Edmund Cheng Wai Wing and Mr Michael Wong Pakshong. 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. Esplanade has been complying with the Code of Corporate Governance for listed companies, with compliance modified to that appropriate for a charity. As Esplanade is a charity and IPC (Institution of Public Character), Esplanade now complies with the Code of Governance (the Code) issued by the Charity Council in November 2007.

This report outlines Esplanade's governance practices for FY07/08 with reference to the principles set out in the Code. Esplanade has also submitted the online Governance Evaluation checklist on the Charity Portal on 31 March 2008 and has elected to make the checklist available for public viewing. The only point in the Code where compliance is in progress is the Board self-evaluation process for which a policy and procedure has been approved and will be implemented by December 2008.

1. BOARD GOVERNANCE

1.1 Board Roles, Composition and Bye-laws

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

Directors have collective responsibility for the following:

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

The Board comprises fifteen Directors, one of whom is an Executive Director and one of whom is a representative from MICA. Objectivity is assured given that the majority of the Board are independent. The roles of the Chairman and the CEO

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

The Board has ready access to the CEO and the Management team. The Board receives regular management, operations and financial reports on the Company. The Board also has independent access to the Company's books and records through the Company Secretary. As a general rule, papers for Board meetings are circulated to members of the Board a week prior to meeting dates. The Management team, as well as staff who prepared the board papers, or who can provide additional insight into the matters to be discussed, are invited to present the paper or attend the Board meeting.

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating Committee (NC) which spells out the Board's terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each Director and the entire Board will be done by December 2008 and thereafter carried out annually. 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.

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.

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 the Esplanade's facilities is also arranged to enable the Directors to acquire a better understanding of the business.

As a group, the Directors bring with them a broad range of key competencies in the areas of strategy and vision, accounting and finance, legal expertise, business and management, risk management, human resource, marketing, fundraising, the arts and/or any other

competencies which the NC feels necessary from time to time. Profiles of the Directors can be found on pages 4 to 7 of this Report.

1.2 Board Structure

The Board has the following committees and each committee has its own terms of reference, roles and responsibilities. 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. See Section 5 on Page 11.

Nominating Committee (NC)

The NC was established in November 2002. The NC makes recommendations to the Board on all Board appointments and re-appointments and determines annually whether a Director is independent. It is empowered to establish Board performance criteria and to assess the effectiveness of the Board and the contribution of each individual Director.

Committee members in office as at the date of this report are Mrs Theresa Foo (Chairman), Mr Steven Chong, Mr Patrick Daniel, Mr Lim Neo Chian and Mr Lock Wai Han, MICA's representative appointed 15 May 2008, to replace Ms Koh Lin-Net who retired the same day.

Audit Committee (AC)

The AC was established in March 1998 and currently comprises three non-executive and independent Directors, Mr Peter Chay (Chairman), Mr John Knight and Ms Saw Phaik Hwa.

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.

In its review of the audited financial statements for the financial year ended 31 March 2008, 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's 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 reviewed that there are no non-audit services provided by the auditors for FY07/08.

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. The AC also oversees Esplanade's Ethics and Fraud Reporting Policy where staff have direct access for reporting to the AC members. See Section 5 on Page 11.

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.

Remuneration Committee (RC)

The RC was established in July 2001 and comprises three non-executive and independent Directors, Mr Lee Tzu Yang (Chairman), Mr Lee Suan Hiang and Mrs Mildred Tan. 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.

Outreach Committee (OC)

The OC was established in September 2005 to support Management in developing community ties. The Board agreed on 10 December 2007 to dissolve the OC as the outreach activities conducted by Esplanade are very extensive. The number of outreach activities at the centre has been steadily growing year on year, increasing by 44% to 211 in FY06/07 and by 41% to 297 in FY07/08. Esplanade will continue to engage the entire Board in support of its community outreach activities.

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 acquisition and disposal of assets. Three Board members – Mr Lee Tzu Yang, Mr Lee Suan Hiang and Mr Lock Wai Han, and Chairman, Mrs Theresa Foo, have been nominated by the Board, to approve financial commitments above \$1 million on behalf of the Company.

1.3 Board Meetings

Board meetings are held on a quarterly basis to review the results and performance of the Company, its plans and prospects. At the last meeting of the financial year, the Board will also approve the annual budget for the following year. 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.

Corporate Governance

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

	Board of Directors		Nominating Committee		Audit Committee		Remuneration Committee	
	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mrs Theresa Foo-Yo Mie Yoen	4	4	1	1	-	-	-	-
Mr Peter Chay Fook Yuen	4	3	-	-	4	4	1	1
Mr Steven Chong ¹	2	2	-	-	-	-	-	-
Mr David Philbrick Conner ²	2	1	-	-	-	-	-	-
Mr Patrick Daniel ¹	2	2	-	-	-	-	-	-
Mr Colin Goh ²	2	2	-	-	-	-	-	-
Ms Haslinda Zamani ¹	2	2	-	-	-	-	-	-
Mr Rupert Keeley ¹	2	1	-	-	-	-	-	-
Mr John R Knight ¹	2	2	-	-	1	1	-	-
Ms Koh Lin-Net	4	4	1	1	-	-	-	-
Professor Tommy Koh ²	2	2	1	1	-	-	-	-
Mr Lee Suan Hiang	4	3	-	-	3	3	1	1
Mr Lee Tzu Yang	4	2	-	-	-	-	1	1
Mr Andy Lim ²	2	2	1	1	-	-	-	-
Mr Lim Neo Chian	4	2	1	0	-	-	-	-
Ms Irene Ng Phek Hoong	4	3	-	-	-	-	-	-
Ms Phua Mei Pin ²	2	1	-	-	-	-	-	-
Mr Benson Puah Tuan Soon	4	4	-	-	-	-	-	-
Ms Saw Phaik Hwa ¹	2	2	-	-	1	1	-	-
Mr Shaun Seow Woon Kong ²	2	1	-	-	3	1	-	-
Mrs Mildred Tan ¹	2	2	-	-	-	-	-	-

¹ Appointed on 24 November 2007

² Retired on 23 November 2007

2. STRATEGIC PLANNING

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

3. CONFLICTS OF INTEREST

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

As a general rule, a Director must not place himself in a position where his duties and his interests may possibly conflict. Where a Director has personal interests that may conflict with his fiduciary duties to the Company, he should make disclosure to the Company and obtain the approval of the Company. 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 permanent and contract staff are informed of their obligations to act independently in the best interest of the Company and to report any actual or potential conflicts of interest immediately and remove themselves from a position of conflict. In addition to the channel for ad hoc reporting, all staff have to make an annual declaration to the HR Department that they have understood the policy and whether there are any conflicts.

Related party transactions are disclosed in Note 24(b) of the Financial Statements. Related parties include companies which are controlled or influenced by the Company's Directors. Esplanade has engaged the professional services of Rajah & Tann and KPMG where our Directors are related by virtue of their position in the respective firms. Notwithstanding this, the Board considers them to be independent Directors due to their ability to exercise strong independent judgement and act in the best interest of Esplanade. The Directors were also not involved in Esplanade's decision to engage their firms.

4. PROGRAMME MANAGEMENT

All programmes and activities conducted by Esplanade are carefully planned, tracked and reviewed to ensure relevancy 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 212 full time staff for FY07/08, Esplanade has a pool of about 622 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 in November 2007 which provides staff with well defined and accessible

channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or AC, without fear of reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution.

6. FINANCIAL MANAGEMENT AND CONTROLS

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitment, operating expenditure, purchase and write off of fixed assets and approval of contracts. Under the financial authorisation and approval limits, approval sub-limits are provided at Management levels to facilitate operational efficiency. These approval limits are regularly reviewed and approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section on Page 9.

7. FUND RAISING PRACTICES

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

8. DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at www.esplanade.com. Non-executive Directors do not receive any remuneration. With effect from FY07/08, the Board has approved the disclosure of the remuneration of key management staff in accordance with the Code, starting from a base of \$100,000 and in incremental bands of \$50,000 thereafter. Please refer to Note 24(c) of the Financial Statements.

9. PUBLIC RELATIONS AND CORPORATE COMMUNICATIONS

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

Chairman's Review



How time flies. Just last October Esplanade celebrated its fifth anniversary. In five short years, the centre has grown from the new kid on the block to becoming a Singapore arts icon and one of the busiest arts centres in the world.

This past year, the bustle in the centre continued with visitor numbers hitting a high of 8.5 million. More than 2,400 activities were also presented at Esplanade as we reached out to a larger audience with over 1.7 million people attending ticketed and non-ticketed performances at the centre. This is an encouraging jump of 19% compared to audience numbers the year before.

As a space that evolves with its community, the past year also saw the centre intensifying the range and depth of its presentations with the launch of seven new programmes – each one designed to meet the needs of specific target groups. From electronic music showcases at *Electrolab*, to a series of quality Malay productions in *Pentas – Setting the Stage* as well as a slew of programmes catered for the young, among others, more minds were captured and more hearts were inspired as we developed and grew our audiences and artists alike.

And as our programmes grew, so did our efforts to engage the community. The centre's community outreach activities increased by over 40% and reached out to diverse groups including voluntary welfare organisations, community clubs, senior citizens, students and educators among many more.

In ensuring that the Esplanade Experience is consistently delivered at the centre, we continued with our annual customer service survey by an independent research company, which audited our service to the public, our artists and our hirers. The industry benchmark for good service is a 7.5 score and we were encouraged that our staff were rated above 8 by all three customer groups for service satisfaction. Our artists and hirers also rated us positively in terms of a desire to return to the centre and recommending the venue to others.





As Esplanade continues to serve the local community, our reputation as a leading arts centre among the international arts community has also grown – raising Singapore’s profile around the world. Further strengthening the centre’s reputation was the commencement of Esplanade CEO Benson Pua’s term as Chairman of the Board of Directors for the International Society for the Performing Arts Foundation (ISPA) in January 2008. Benson is the first Asian to be elected onto the board of ISPA, which comprises over 600 top arts professionals from more than 50 countries. His involvement in ISPA has not only helped Esplanade deepen our relations with arts practitioners around the world, but also gives Asia a voice and representation in the international arts arena.

Helping Esplanade to bring the arts closer to the lives of the community are corporate companies who believe in the centre’s vision. This past year, we were pleased to welcome on board 17 new sponsors and are also heartened that many of our sponsors from the previous year continued their support of Esplanade. While we have done well in garnering corporate support, we are also aware that with the economy displaying signs of a slowdown, funding will be a challenge moving ahead.

To ensure that we stay consistently cost efficient, policies that promote the prudent use of our resources are constantly put in place and improved. These measures, together with conscious efforts to maximise all our income



potentials have helped the centre to generate a positive income growth of 19% and enabled us to record a net positive balance of \$3.8m this past financial year.

Beyond the policies, however, what really reflects the soul of Esplanade is its people. Here, I would like to take the opportunity to thank the Esplanade team for their hard work in the year past. Their unwavering commitment and passion for what they do are what gives the centre its heartbeat. The year moving ahead will be a challenging one, but I am confident that the team will press on and continue in their efforts to make Esplanade truly an arts centre for everyone.

I would also like to thank our out-going Member, Tan Chin Nam, for his support of Esplanade during his time at the Ministry of Information, Communications and the Arts (MICA) and I look forward to MICA’s continued support as I welcome Chan Yeng Kit on board as Esplanade’s new Member.

I express my heartfelt thanks, as well, to our outgoing board members David Philbrick Conner, Colin Goh, Tommy Koh, Andy Lim, Phua Mei Pin and Shaun Seow for their wise counsel and commitment to service. Each of them will be deeply missed. I also extend a warm welcome to our new members of the board, Steven Chong, Patrick Daniel, Rupert Keeley, John Knight, Saw Phaik Hwa, Mildred Tan and Haslinda Zamani. I am confident that with their contributions, we will be able to take Esplanade to even greater heights in the years ahead.

Theresa Foo-Yo Mie Yoen
Chairman

From the CEO



Esplanade's journey began five years ago guided by a clear and simple vision – to be a performing arts centre for everyone. We endeavoured to bring the arts to our community, creating a year round calendar of programmes ensuring that everyone had something for them. With these programmes, we hoped our people would discover for themselves new sights, unfamiliar sounds and uplifting experiences. Through the arts, we sought to offer our people another facet of life to enrich aside from our relentless pursuit of material wealth. We believe that our personal well-being as well as our community's also depend on our ability to express and share our ideas, emotions and values. The arts is one of these means for us to do so.

Driven by this mission, our passionate team members worked tirelessly to deliver the Esplanade Experience to our community – slowly but surely setting the stage, building the foundations through the years to make the arts a more integral part of the lives of our people.

In the five years since our opening, our dedicated team of 188 staff worked with unwavering commitment to our community. Through the presentation of more than 2,400 programmes, we not only attracted a diverse audience of over 1.7 million but more importantly, engaged many different community groups who may not otherwise have the opportunity to be touched by the arts.

From senior citizens to students, voluntary welfare organisations to community clubs and youths to educators among others, we reached out to over 19,400 people through the 297 outreach activities organised in conjunction with our programmes. This is a 41% increase compared to outreach activities the previous year.

Our *A Date with Friends* series, for example, saw more than 750 senior citizens from different welfare homes and activity centres attend three nights of free programmes along our waterfront where they reminisced about old times while enjoying evergreen hits. Over 900 members from various community and disadvantaged groups also celebrated the Mid-Autumn festival with us at our annual *Moonfest* lantern walkabout. Many among them had never been to Esplanade before and it warmed our hearts to see the smiles on their faces as they happily strolled, paper lanterns in hand along the waterfront.

Our daily free programmes continued to make the arts available to the community as well, engaging nearly 1.2 million people with accessible music performances and special shows during festival periods. A key venue for our free programmes is the Outdoor Theatre, which attracts large crowds to our waterfront every weekend. To meet the needs of our ever growing audience, the theatre was demolished this past year to make way for a larger venue that can take more than twice the number of audiences and present a wider range of shows. The redeveloped Outdoor Theatre would already have been completed as you read this Annual Report, enthraling audiences once again as they enjoy performances along Esplanade's waterfront.

Heartened as we are by the community's warm response to our programmes, we know that even more can be done to engage those that perhaps have yet to be touched by the arts. And with changing trends and new interests, our programmes will evolve to remain relevant to the different communities that we serve.

In our efforts to reach out to more segments, a range of new programmes was introduced in the past year, adding to the diversity of our annual arts calendar. To cater to younger audiences, *Feed Your Imagination (FYI)*, *Limelight* and *PLAYtime!* were launched. These series provided opportunities for the young – from toddlers to students of



varying levels – to be exposed and engaged with different art forms from an early age. The community's interest in Malay programmes was also fueled with the introduction of *Pentas – Setting the Stage*, a series which presents audiences with quality Malay programmes throughout the year. And to groom and develop electronic music artists, there was *Electrolab* – a new series featuring a mix of interesting soundscapes performed by acoustic and electronic musicians from around the world.

The community continued to enjoy the diversity of programmes within our anchor cultural festivals – *Kalaa Utsavam – Indian Festival of Arts*, *Pesta Raya – Malay Festival of Arts* and *Huayi – Chinese Festival of Arts*. Introduced when the centre first opened, they have today become highlights during the three main ethnic celebrations in Singapore: Deepavali, Hari Raya and Chinese New Year, allowing the community to celebrate the festivities through the arts. This past year, the festivals continued to evolve with new initiatives that delighted regular supporters and engaged new audiences.

in:music, which was launched during *Huayi*, attracted fans of local and regional Chinese indie singer-songwriters, who may not have otherwise attended the festival. *Huayi's* first artist-in-residence programme also gave local artists an opportunity to work with award-winning Taiwanese musician Lim Giong while our collaboration with local theatre company Toy Factory enabled the staging of *Shanghai Blues* in our theatre – the first local Chinese musical to be presented at Esplanade. *Kalaa Utsavam* also broke new ground with local arts group Miror Theatre's *Thondan* – a Tamil adaptation of Shakespeare's *Titus Andronicus*. Performed in literary Tamil, the play combined traditional Indian art forms with modern theatre techniques in a production that saw four sold out shows and attracted many non-Indian audiences.

As we grow the breadth and depth of our programmes, a key priority for Esplanade is to strengthen the local arts industry through collaborations and projects with local arts groups. In the past year, we collaborated with the Singapore Repertory Theatre to present the critically acclaimed Royal Shakespeare Company. Led by respected stage and screen actor Sir Ian McKellen, the cast impressed audiences with their superb performance in William Shakespeare's *King Lear* as well as Anton Chekov's *The Seagull* which together attracted more than 8,000 people over five shows.

Our collaborations also promoted a deeper appreciation for Asian art forms. In expanding our repertoire for the *Chinese Opera Delights* series, we worked with three new local groups – Chinese Opera Institute, Siong Leng Musical Association and the Teochew Drama Association – to present more Chinese opera genres. In addition to staging performances, the groups also held post-show talks to explain the intricacies of the different types of operas to audiences, increasing their understanding of the art form further. We continued our collaboration with the Singapore Indian Fine Arts Society (SIFAS) for the *Festival of Indian Classical Music and Dance* which presented its first dance drama by the Kalakshetra Dance Academy – considered to be the leading institution for the Indian classical dance, Bharathanatyam. We are encouraged that the festival continued to see growing audiences this past year.





Beyond collaborations, various platforms in our arts calendar allowed us to promote a wide-ranging number of local artists to our audiences. Our free programmes – *At the Concourse*, *On the Waterfront*, *Lunchbox* and *Beautiful Sunday* – introduced up-and-coming local talents to the diverse visitors at the centre, helping them to grow their audience base. Our popular *Late Night* series also gave local artists a chance to deepen their engagement with audiences in the intimate setting of our Recital Studio. And not forgetting our community groups, we introduced a new *Community Concerts* series this past year to help bands and orchestras from the community produce their first ticketed concert at Esplanade.

As we deepened our relations with local artists and developed their capabilities, we also promoted greater interaction among Asian arts practitioners and their international counterparts with the *Asian Arts Mart 2007*. The biennial event organised by Esplanade promotes Asian contemporary works through curated showcases and provides avenues for business and artistic exchange as well as networking opportunities among participants. This past mart saw 215 arts leaders from over 20 countries attending the three-day event.

Our genre festivals and series continued to develop audiences and nurture their interest for different art forms. *Mosaic Music Festival 2008* presented 114 diverse programmes to an appreciative crowd of over 97,000 people. From established headlining artists like Harry Connick Jr., Eddie Palmieri and The Roots to newer talents Raul Midon, Dhafer Youssef and Sondre Lerche, an eclectic mix of music genres was presented to cater to the festival's supporters while attracting new audiences.

This past *Mosaic* also welcomed its first artist-in-residence, jazz vocalist Kurt Elling. The seven-time Grammy® nominated music veteran performed in a solo concert and conducted workshops as well as vocal masterclasses, benefiting local artists and audiences as he shared with them his vast music experiences. With over 60% of the festival's line-up comprising local and Asian groups, *Mosaic* also generated much interest among audiences from our neighbouring countries and garnered strong support from the regional media with Malaysian daily *The Star* commenting that "the *Mosaic Music Festival* just keeps growing from strength to strength".

Indie and alternative music fans were also well served this past year with *Baybeats* – our popular indie music festival – presenting more than 30 bands over three days in August. Among these were ten new local bands, which were selected after a stringent audition process. These bands had the chance to play alongside other more established international groups along our waterfront. For the first time, the festival also presented a ticketed show which featured the American rock group, Mercury Rev. Into its sixth edition, attendance at *Baybeats* has been growing from year to year with this latest festival attracting an audience of 85,000 – a 15% increase from the previous year.

Our second *da:ns* festival welcomed more than 51,000 people who were invited to "fall in love with dance" through performances ranging from ballet and flamenco to Asian dances and even hip-hop. In addition to internationally renowned groups like the Zurich Ballet and Batsheva Dance Company, the festival also saw local artist-in-residence Kuik Swee Boon presenting a new piece, *Silence*, which performed to two full houses. Beyond watching performances, patrons got a chance to get into the action as well when they jived to our free social dancing programmes along Esplanade's waterfront.



In addition to the array of *Esplanade Presents* programmes, audiences also enjoyed shows brought to them by hirers of our venues. In the past year, our hirers presented close to 500 events at the centre, giving audiences a wide variety of performances to choose from. Some highlights include the inaugural *Singapore Sun Festival*, Western musicals like *The Phantom of the Opera* and *Chitty Chitty Bang Bang* as well as local productions *Beauty World* and *Dim Sum Dollies in the History of Singapore*, among others. Esplanade was also the venue of choice for high-profile events like *The President's Design Award* and *The Patron of the Arts Award*, which saw honours being bestowed on the nation's best in various fields.

Complementing our performing arts programmes, a range of 56 visual arts exhibitions livened up the public spaces around the centre. From mainstream art displays to more adventurous avant-garde pieces, the art works piqued the interest of our visitors and brought out in them a sense of curiosity. Instead of dismissing unusual looking creations as art – as many did in our initial years – visitors made the effort to read the information sheets accompanying the exhibitions to discover the inspiration behind the artists' works – opening up their minds in the process, to things different and unfamiliar.

Indeed this past year has been an intensive one for Esplanade, but it was also a fulfilling one for us. We recorded our highest Cost Recovery Rate of 56.7% and our income reached a peak of \$27.2 million – a 19% increase compared to the previous year. The number of *Esplanade Presents* programmes also grew by over 15% with our ticketing income going up by 25%. And despite higher activity levels and the ageing centre, our maintenance and utilities costs were controlled with prudent conservation initiatives, which resulted in savings of 5.4% of our total utilities bill.

These are glowing statistics to cap our first phase of growth where we sought to lay the foundation for a diverse annual calendar of arts events. As we transit to our next phase of growth, the priority will shift towards more qualitative initiatives to deepen and intensify audience and artist development. This involves more investment with outcomes that are more likely to be measured by its impact on staff and artist capability and new artistic works inspired, rather than by absolute financial returns.

Looking ahead, there will also be new challenges. With the centre's existing spaces almost fully utilised, there will be limited growth in venue and ticketing income. The tight labour market coupled with high salary costs will also mean manpower challenges. And with the uncertainty in the global economy as well as the rising cost of living, audience demand for the arts may be dampened. Given these circumstances, government grants will be even more critical to the centre, as will corporate support from organisations and individuals.

So we are grateful to all our valued sponsors who have supported us in our journey thus far. Their generous contributions have helped to sustain our efforts through the years. And to our Esplanade Partners Visa International and Nokia, thank you for believing in us and in the power of the arts to make a difference in the lives of our community – a subtle yet significant difference that we see every day through the reactions of our audiences.

We also thank our Chairman and Directors on the board for their guidance and constructive suggestions, which have helped us tremendously in improving on our work at Esplanade. And to our outgoing board members David Philbrick Conner, Colin Goh, Tommy Koh, Andy Lim, Phua Mei Pin and Shaun Seow, we bid you a fond farewell and wish you all the best in your future endeavours.

We take the opportunity as well to warmly welcome our new Directors Steven Chong, Patrick Daniel, Rupert Keeley, John Knight, Saw Phaik Hwa, Mildred Tan and Haslinda Zamani.

And to the different people in our community – those that delighted in our programmes, enjoyed the breeze at our waterfront or just "chilled out" at our spaces – thank you for embracing Esplanade and for allowing us to continue serving you through the arts.

Benson Puah
Chief Executive Officer



Engaging the Community

"It has been five years since Esplanade first opened its doors. I have always considered myself privileged to be part of the pioneer team. Looking back, the pre-opening days were indeed thrilling – filled with much fun, excitement and long hours of work that knew neither day nor night! Those fond memories will always have a special place in my heart.

When the opening fireworks and the celebrations were over, all eyes were on Esplanade and how we would develop the arts in Singapore and deliver on our vision to be an arts centre for everyone. Five years on, we've stayed true to our vision and today, I'm proud to say the centre has a diversity of programmes that reaches out to audiences all over.

Having the opportunity to oversee Hwaiyi, Esplanade's Chinese Festival of Arts since 2003 has been one of the greatest challenges for me. I am thankful to the colleagues that have helped to put the festival together year-on-year, and to the artists and audiences who have been supportive of the festival. I hope for Hwaiyi to be fully embraced by the community as an event not to be missed during Chinese New Year, and a festival that Chinese artists near and far will aspire to attend, to share their art and explore new ideas.

I enjoy being a member of the Programming team – working, learning and growing as a family. The department has really grown since we opened and I hope that together, we will do more in nurturing local arts while we continue to bring to our audiences programmes that will educate, entertain, engage and inspire."

Mimi Yee, Producer



"Thanks a million for this opportunity to share the magic of theatre with our young audiences. This has also acted as a springboard for our developing actors and theatre practitioners."

R Chandran, ACT 3 Theatrics,
FYI: Just So Stories, August 2007



Programming

Since the opening of Esplanade, we have stayed true to our mission of being a performing arts centre for everyone, building a wide-ranging arts calendar that now incorporates 15 festivals and 20 series.

Expanding and improving our programming each year, we presented 459 ticketed events this past year. This represents a 39% increase compared to the previous year and more than double what we started with five years ago. Our non-ticketed activities have also grown by 10%. We are heartened that audiences have responded enthusiastically to our widening range of arts genres, which celebrate our multi-ethnic cultures and cater to different communities and interests. Over the past year, attendances have risen by 11%.

The increase in our programmes and audience base has helped more and more Singaporeans to encounter and experience the arts. And as Esplanade continues to grow, we hope to engage our audiences on an even deeper level and make the arts a fundamental part of their lives.

Creating Interest

To broaden our offering and reach out to more segments of our community, we developed new programmes this past year that appeal to today's audience, while cultivating the audiences of tomorrow.

Believing that no one is too young for the arts and that a love for the arts can be cultivated from a young age, we launched *Feed Your Imagination (FYI)* and *Limelight* targeted at schools and *PLAYtime!*, developed for toddlers. Featuring Asian folk tales and music, *PLAYtime!* helps to nurture a connection with our cultural heritage among our audiences from an early age.

Supported by the National Arts Council, *FYI* provides students and teachers quality arts performances in a theatre setting. To give them a more holistic arts-going experience, centre tours are also organised to complement the programme and activity sheets on the productions and the themes discussed are made available. We have received encouraging feedback for the shows that were staged in collaboration with The Finger Players, ACT 3 Theatrics, The Necessary Stage, Moving Arts and I Theatre and are encouraged that over 7,400 students and teachers have already attended the 44 shows in *FYI's* first year.

ENGAGING THE COMMUNITY



"Once again Esplanade has been a successful ground for us. Four sold out performances... The high point has been the ability of our performance to attract non-Indians – who incidentally were impressed with our work, a feather in our cap as this play was in literary Tamil!"

Vadi PVSS, *Mirror Theatre*,
Kalaa Utsavam: Thondan,
November 2007

Limelight is a platform to showcase the best of school choirs and symphonic bands in publicly ticketed performances at Esplanade's Concert Hall. In presenting these groups, we also work with them to improve their performing skills and enhance the production standards of their performances, developing their potential even further. Some of the schools we presented in the past year included Temasek Junior College, Raffles Girls' Secondary Choir and Catholic High School Symphonic Band.

Our education programmes extend to those beyond school-going age as well. *Bitesize* was created for those interested in finding out more about different art forms through workshops focusing on topics ranging from musical theatre and Middle Eastern drumming to belly dancing and photography.

Through the years, Esplanade's *Pesta Raya – Malay Festival of Arts* has developed an interest in the community for quality Malay programmes. To give our audiences even more choice, a new Malay series outside of the festival was introduced in August 2007. Named *Pentas – Setting the Stage*, the highlight of the series this past year was a concert by renowned Malaysian singer Dato Siti Nurhaliza who moved audiences with her sentimental and heartfelt performance.

Another new series that made its debut was *Electrolab*. Introduced to grow the genre of electronic music, *Electrolab* provided a platform for artists in this field to showcase their craft. The range of artists that we presented – Japanese-American Caroline Lufkin, Montag from Canada as well as Indonesia's Goodnight Electric and IGO from China – also exposed local electronic music artists to the works of their counterparts from around the world.

ESPLANADE PRESENTS

Overall	
Productions	785
Performances	1,832
Attendance	1,235,262
Opportunities for Artists/Crew	8,550

Ticketed Performances	
Performances	303
Attendance	78,754

Non-ticketed Performances	
Performances	1,529
Attendance	1,156,508

COLLABORATION EVENTS

Overall	
Productions	85
Performances	183
Attendance	62,864
Opportunities for Artists/Crew	2,325

Ticketed Performances	
Performances	156
Attendance	53,637

Non-ticketed Performances	
Performances	27
Attendance	9,227

ARTISTS/CREW PROFILE (TOTAL)

Local	8,905
Regional	1,003
International	967



Growing our Festivals and Series

Esplanade's festivals and series have continued to grow year-on-year as we introduce new elements to further engage our regular audiences and win over new ones. This past year, we saw warm response from the community for our three annual cultural festivals.

Kalaa Utsavam – Indian Festival of Arts presented a balanced programme of North and South Indian arts with its 72 performances – ranging from the traditional to the contemporary – attracting an audience of more than 31,600 people. The most popular production was a new work produced in collaboration with local arts group *Mirror Theatre*, entitled *Thondan*. A Tamil adaptation of Shakespeare's *Titus Andronicus*, it saw four sold out performances and attracted many non-Indian audiences. We also collaborated with *Teamwork Productions* to present two concerts of Indian movie music: *Chennai Rocks*, featuring Tamil Kollywood playback singers Srinivas, Karthik, Sujatha Mohan and Srileka Parthasarathy, and *Kailasa*, which had Bollywood playback star Kailash Kher wowing the audience. Other highlights of the festival were our collaborations with *Alapana Arts* for the Bharathanatyam dance performance *Alchemy of Opposites*, and with the *Singapore Indian Fine Arts Society* for the Carnatic music performance *Sangaman*.

Our sixth edition of *Pesta Raya – Malay Festival of Arts* garnered many new audiences with its wide range of Malay productions reaching over 37,700 people. Our surveys showed that of those who attended the festival, 77% were attending for the first time. One of the main attractions for audiences was the theatre piece *Wangi Jadi Saksi*. Featuring Malaysian theatre heavyweights Deanna Yussof and Datuk Rahim Razali, the production enjoyed four sold out

performances. To discover more local songwriting talents, we also held our first Hari Raya songwriting contest, which attracted more than 40 submissions. The finalists' songs were performed in a gala concert at our Concert Hall where the winner won a contract for his song to be recorded by a popular local artist. As in previous years, *Pesta Raya* continued to garner good support from the media with *Berita Harian* being the official festival newspaper and *Suria* and *Warna*, the official broadcast media.

Huayi – Chinese Festival of Arts continued to feature quality contemporary works by Chinese artists from all over the world. In addition, we also deepened our engagement with local artists through various programmes.

For the first time, we co-produced a Chinese musical, *Shanghai Blues*, with local theatre company *Toy Factory*. The production brought audiences back in time to the war-torn Shanghai of the 1930s and featured popular Hong Kong artiste William So and Singapore's own leading ladies Mindee Ong (of *881* fame) and prolific thespian Emma Yong. *in:music*, a new series which made its debut this *Huayi* also featured local Chinese independent singer-songwriters together with their regional counterparts while *Sound Seed Project*, *Huayi's* first artist-in-residence programme, brought together award-winning Taiwanese musician Lim Giong and four Singaporean talents to present a multi-disciplinary melange of music, lights and visual arts installations.

ENGAGING THE COMMUNITY

"It has been a pleasure performing at Huayi for the fourth time. This time I can feel the accumulation of audience experience that translates into sophistication and depth, adding to our pleasure in performing."

Stan Lai, Director of *Like Shadows* at Huayi,
17 February 2008



"This is our first visit to Singapore and to perform at Huayi. The centre is bustling with the arts and our performances are also well-received. We noticed that some audience came back to see our performances several times. This gave us great encouragement and it also confirmed that the audiences in Singapore do appreciate the traditional arts. Our performances ended successfully with the support of Esplanade. We owe this success to all the working crew of Esplanade. Our best wishes to Huayi."

Li Chuang Tsain, Troupe Leader,
I Wan Puppets Troupe, Huayi,
8 - 17 February 2008
(translated from Chinese)

Theatre productions *What is Man?* from Hong Kong director Edward Lam and the suspenseful *Like Shadows* by Taiwanese playwright and director Stan Lai were well-received by audiences. The festival also saw a diverse music programme, which ranged from Taiwanese rocker Zhang Zhen Yue to a performance by Chinese violinist Feng Ning and young Singaporean pianist Lim Yan as well as Singapore Chinese Orchestra's *A Concert In Memory of Zhou Xuan*, which played to a full house. The ticketed performances together with *Huayi's* free programmes attracted an impressive audience of 140,000 people – a 22% increase over the previous year. The festival also received good coverage from the mainstream media, including official newspaper *Lianhe Zaobao* and official TV station, *Channel U*.

Complementing our cultural festivals were other programmes that catered to the community at large. This past year, more than 53,000 people attended our Mid-Autumn Festival celebration *Moonfest*, which delighted audiences with its wide variety of free events featuring traditional Chinese music, dance, lantern riddles and street opera. We also presented ticketed performances by one of China's top Yue Opera troupes, Zhejiang Xiaobaihua, which

staged *The Butterfly Lovers* and *The Tale of the Ancient Book Collector*. In addition, lantern making, shadow puppetry and Chinese knots workshops were organised for community groups to nurture an interest for traditional Chinese crafts. Some of the groups who participated in the workshops included patients from the Institute of Mental Health, children from the Muhammadiyah Welfare Home and senior citizens from Bedok Radiance Seniors' Activities Centre.

Bringing the community together were our activities for National Day and New Year's Eve. With the *National Day Parade* being held at the Marina Bay Floating Platform for the first time in 2007, our centre was a prime vantage point for Singaporeans to enjoy the celebrations. Complementing the festivities happening around Marina Bay, a series of free activities and performances celebrated and showcased our local artists. These events attracted nearly 60,000 people to the centre.



EXPLORATIONS

Esplanade Presents

Talks/Workshops	186
Attendance	13,347

Collaboration Events

Talks/Workshops	12
Attendance	1,336

The annual *Marina Bay Singapore Countdown* also engaged many members of the community. Volunteers from various schools and community organisations helped to gather wishes from the public in the month of December. These wishes were penned on 5,000 wishing spheres, which were released into the waters of Marina Bay as part of a spectacular visual arts display. Reaching beyond our shores, Singaporeans and well-wishers overseas were also able to watch the countdown through *Channel NewsAsia International's* live broadcast of the event as well as via a microsite created for the event. About 250,000 people at the countdown were enthralled by the vibrant fireworks display, which was choreographed to the original score of local musician Iskandar Ismail.

Helping to further grow and develop audiences for different art forms were our genre-specific festivals and series. Our second *da:ns* festival in October 2007 attracted more than 51,000 people and invited audiences to fall in love with dance through the presentation of acclaimed artists known not only for their technical brilliance but also for their creative genius. Enchanting our patrons were world-renowned artists from the Zurich Ballet, Compañía María Pagés, Stars of Russian Ballet and the Batsheva Dance Company.

The festival also saw local choreographer and festival artist-in-residence Kuik Swee Boon premiere a new work entitled *Silence*, which attracted two full houses in the Theatre Studio. Our studios also showcased cutting-edge works from Lucy Guerin of Australia, Jerome Bel from France and Thailand's Picet Klunchun, who collectively reshaped and shifted traditional notions of dance.

"We, the Batsheva company, are amazed by your hospitality. You help us to be at our best. Last night you gave us an opportunity to rediscover why we dance. Hope to see you again."

Ohad Naharin, Artistic Director,
Batsheva Dance Company, *da:ns* festival,
19 and 20 October 2007

The free events during *da:ns* encouraged audiences to release their inhibitions and give in to the joy of movement. Asian traditional dances were showcased at the concourse with *Rasas* and outdoors, our social dance programme *What's Your Move?* got audiences jiving to different dance styles. Our hip-hop programme *Overdrive* also saw the Concourse transform into a cool dance club which featured popular choreographer Marty Kudelka.

Many of the artists conducted masterclasses and post-performance talks to share their craft and experiences with enthusiastic dance lovers. To encourage participation from the young we conducted workshops for students and parent-child dance sessions that proved to be fun for the whole family. These activities are part of our educational series *Explorations* which provides opportunities for our public to learn more about the arts, and to interact with artists and performers.



"Thank you for welcoming us so warmly on our first trip to Singapore. The hall is beautiful – a splendid place to make and shape sonic art. Congratulations and best wishes for years to come."

Kurt Elling, Artist-in-Residence,
Mosaic Music Festival, 10 March 2008



Our music programmes continued to present a wide range of genres that catered to the varied tastes of our different audiences. Our *Classics* series showcased one of the world's leading opera companies, the Vienna State Opera under the baton of dynamic Maestro Seiji Ozawa. The company performed the concert version of Mozart's *Le Nozze di Figaro* to an appreciative full house. The *Pedals and Pipes* series also presented two concerts this past year. Organist Carol Williams performed in April while local pipe organ master, Evelyn Lim, harpist Katryna Tan and the Celebration Chorus, conducted by Tom Anderson brought festive cheer to audiences in December.

Baybeats – our indie, rock and alternative music festival – continued to be an important musical celebration for youths and attendance in its fifth edition reached an all-time high of 85,000. To discover fresh talent, ten new local bands from a highly competitive field of 300 entries were selected to perform at the festival after a rigorous audition process. These bands performed alongside more established local and international groups during the three-day event which showcased a total of 33 bands. For the first time, a ticketed show featuring rock group Mercury Rev was also introduced. In addition, activities like meet-the-artist sessions, workshops and an arts reporter programme were organised to encourage more youth participation in the festival.

Inviting audiences to "plug in" to even more great music was *Mosaic Music Festival 2008* which presented an eclectic mix of music with 114 ticketed and non-ticketed events.

From established musicians like Harry Connick Jr., George Clinton, Al Mackay and Eddie Palmieri to newer talents such as Raul Midon, Sondre Lerche, Saskia Laroo and Dhafer Youssef, the festival delighted ardent music fans and endeared itself to many new audiences. Besides well-known international acts, more than 60% of the overall line-up also comprised Asian and local groups.



"...Mosaic is to be lauded for taking the plunge and programming less-known acts like Raul Midon, a blind guitarist-singer. In fact, a testament to how effectively Mosaic's programming has established itself is the healthy ticket sales for less familiar acts as music fans trust the programming team to deliver solid shows."

Eddino Abdul Hadi, *The Straits Times Life!*
21 March 2008



"Thank you for inviting us, caring for us in such a splendid theatre and bringing in such intelligent & enthusiastic audiences. It has been an unforgettable week at Esplanade."

Ian McKellen, the Royal Shakespeare Company,
King Lear & The Seagull,
19 - 22 July 2007

A new element this past year, was the introduction of Mosaic's first artist-in-residence, seven-time Grammy® nominated jazz vocalist Kurt Elling. Beyond his solo concert, Elling made guest appearances at jam sessions and shared his poems with patrons through a visual arts exhibition at the centre. Together with other Mosaic artists, Elling also conducted music masterclasses and workshops which benefited many of our local artists.

This past Mosaic attracted more than 97,000 people – an increase from the 90,000 people who attended the previous year's festival. It also had ten sell-out concerts including performances by indie band Broken Social Scene, Japanese alternative jazz outfit Soil & "PIMP" sessions and electro pop group The Bird and the Bee, among others. The festival interested music lovers overseas as well, with many music fans from neighbouring countries planning their trips to Singapore around the event. Helping to drum up the excitement further was coverage from regional media like Thailand's *The Nation*, Malaysia's *The Star* and *The New Straits Times* as well as *The Jakarta Post*. Our local media also gave strong support to the event, with *The Straits Times Life!* and *Channel 5* as the official festival media.

Outside of the festival, the Mosaic series also presented leading musicians during the course of the year. In the last quarter of 2007, we featured concerts by saxophonists David Sanborn and Sadao Watanabe, as well as guitarist Larry Carlton.

"You gave me a great opportunity to be part of a collaboration project with Esplanade. I have enjoyed every moment of working with your professional and friendly staff. I am looking forward to working with you on future collaboration projects."

Ramesh Meyyappan,
The Studios: Gin & Tonic & Passing Trains,
July 2007



Nurturing the Industry

An important part of our programming strategy has been to work together with local arts groups and artists on festivals or special projects and in the process help develop new capabilities, deepen relations and strengthen the arts industry in Singapore.

One such collaborative project was undertaken with the Singapore Repertory Theatre in presenting the acclaimed Royal Shakespeare Company with an ensemble cast led by Sir Ian McKellen. Over 8,000 people attended the five performances of William Shakespeare's *King Lear* and Anton Chekhov's *The Seagull*, directed by Trevor Nunn.

Through *The Studios* series, we also provide opportunities for the presentation of new local works and innovative international multi-disciplinary works, which serves to enrich Singapore's theatre scene. Local productions this past year included Toy Factory's *251* and Cake Theatrical Productions' *Nothing*. Ramesh Meyyappan also collaborated with Spike Theatre (UK) to present *Gin and Tonic and Passing Trains* and performance boundaries were pushed in *Vibrations*, a collaboration between NUS Indian Dance and Collective Mayhem. *The Studios* will continue to feature contemporary works and present a mix of established and new artists, while our SPARKS scheme has been revamped to incubate and develop new works for future presentation.



On the traditional arts front, we collaborated with four different Chinese opera groups – the Chinese Theatre Circle, the Chinese Opera Institute, Siong Leng Musical Association and the Teochew Drama Association – to expand our *Chinese Opera Delights* series beyond just Cantonese Opera. We also continued working with the Singapore Chinese Orchestra to present four concerts in the *Chinese Chamber Music* series.

To help community bands and orchestras produce their first ticketed concert at Esplanade, we created a *Community Concert* series as well. In the series' inaugural year, we presented three concerts with City Chinese Orchestra, Keat Hong Chinese Orchestra and West Winds: Band of the Bukit Batok Community Club.

In the realm of indie popular music, we worked with new partners Kitty Wu Records to present the *Labrador Asian Tour with Club 8 and Pelle Carlberg*, a sold-out double-bill concert featuring two of Sweden's most popular indie pop bands. We also embarked on new collaborations with The Philharmonic Orchestra on *The Sibelius Cycle*, the Young People's Performing Arts Ensemble to improve the standard of school choirs; with Yong Siew Toh Conservatory of Music for our new contemporary music series *Spectrum*, and with Heads Up, who brought *The New Minstrels* back for a reunion concert.

Outside of our festivals, our programmes like *At the Concourse*, *Lunchbox*, *On the Waterfront* and *Beautiful Sunday* continued to provide free performances to the community, attracting over 357,000 people to more than 614 shows in the past year. In addition to engaging visitors at the centre, these programmes showcase the talents of local artists and develop an audience base for them.

Beyond the arts scene in Singapore, we facilitated interaction among arts industry practitioners within Asia and the world with the biennial *Asian Arts Mart* held in June 2007. Organised by Esplanade, the event serves as a platform for exchange, business cooperation and networking for industry participants. The event presented 17 artist showcases from nine countries and held breakfast talks by renowned arts practitioners like Tan Dun, Shelton Stanfield and Leni-Basso, who led lively discussions on issues in Asian performing arts. A total of 215 delegates from 20 countries attended the mart, which is the only one of its kind in Asia.

In addition to creating business opportunities, this fourth *Asian Arts Mart* put the artists at the centre of the event, providing platforms for delegates to better understand the artistic philosophy behind the showcased artists with the hope of deepening relations between artists and arts promoters and encouraging greater exploration between the two beyond a 'buyer-seller' relationship.

Visual Arts

The centre had 56 visual arts exhibitions over the past year, enhancing the arts experience for our visitors and concertgoers by presenting fun, visually appealing and thought-provoking works.

Among these many exhibitions, *Superstring* – a series of single continuous line drawings on rolls of canvas by local artist Joshua Yang and NUS High School students, gave visitors a refreshing take on the classical medium of drawing at our Concourse.



VISUAL ARTS PRESENTATIONS

Exhibitions	56
No. of days	3,397
Local artists	172
Regional artists	17
International artists	8



"Esplanade has given me a great opportunity to create my biggest piece of work to date. The centre is an outstanding creative platform for showcasing local artists and artists in the Asian region. It has supported emerging artists as well as established ones. I am very honoured to have exhibited my works at Esplanade."

Angie Seah, Visual Artist,
Falling Into Thoughts,
 9 October 2007 - 2 January 2008

Large-scale installations also featured in the contained space of Jendela – our visual arts gallery. *The House* by Singaporean sculptor Yeo Chee Kiong was conceived specifically for the elongated area, suggesting several sections of a living area with video works, soft sculptures and furniture-style sculptural forms. Innovative use of traditional mediums was also explored in *Mapped*, a five-man show representing four countries – Singapore, Vietnam, Indonesia and Malaysia, which provided a new take on forms and functions derived from clay. *Because it's Happy Chaos*, a concept articulated on the theme of *PLAY* by recent fine art graduates, was an expressive assemblage of painted surfaces using a wide range of mediums, adding energy to the Esplanade Tunnel space.

Visual arts workshops were organised for the young as well. Participants in *Artlab* created wearable art pieces under the guidance of artists, using materials like banana leaves and old cardboard.

The next stage

Growing the arts audience in Singapore will remain an important mission for the Programming team and our audience development efforts will continue, with a special focus on programmes for the young.

We will continue to grow with the arts community by actively working with artists, helping to develop their capabilities and enhance their profile. We will invest in the development of new works by local and Asian artists that speak to audiences in fresh ways and reflect the hopes and concerns of our society.

Venues & Events

The centre's programming calendar of signature *Esplanade Presents* productions and events is complemented by quality presentations brought to audiences by external hirers of our venues, which comprise arts groups, organisations and commercial presenters.

While *Esplanade Presents* programmes reach out to different audience segments and may sometimes push artistic boundaries with more adventurous works, external hirers of our venues present shows that are commercially more viable, appealing to the mass market with musicals being the most popular genre. The eclectic mix of shows presented by Esplanade and our hirers help to provide our community with a diverse annual arts calendar.

As Esplanade gains international repute as an arts icon, many organisations also see the centre as a unique venue for their corporate events, creating special experiences for their guests through product launches or hospitality functions within our spaces.

Our external hirers ensure that the centre's spaces see optimal usage throughout the year and help generate valuable income for us through their rentals of these spaces.

"It has been such a joy and pleasure to close our show at this beautiful theatre, surrounded by your wonderful staff and the spectacular Singapore audiences. I have felt right at home at the Esplanade, and I truly hope that my travels bring me back here before too long! Thank You!!!"

*Brianna Borger, Actress in The King & I
26 August 2007*



The Venues & Events department caters to the needs of these hirers. Through the years, the team has managed to consolidate its processes and fine-tune its work procedures with the Operations Department. Together with the introduction of specialised client servicing teams and a more targeted approach to revenue-generating opportunities, the department has proven to be an efficient single point of contact to manage the varied needs of our hirers.

In the latest annual customer satisfaction survey our Venues & Events staff were rated 8.66 by hirers out of a total possible score of 10. This is indeed encouraging as based on industry standards, a score above 7.5 is considered very good.

New initiatives

As a service-oriented centre, feedback from our customers is critical in helping us to further improve our services to them. Over the years, we have deepened our relationships with many of our hirers and in turn earned their trust in us. With this trust, we were able to obtain from them candid and constructive feedback, which gave us valuable insights into the prevailing arts market sentiments and trends. These insights led us to review our venue hire rate structure this past year. Taking into consideration the venue usage patterns of our hirers, among other factors, we revised our venue hire rates in January 2008. The new rates have enabled our hirers to enjoy greater flexibility in terms of time usage in our venues, as well as significant savings in production costs.

To encourage more local non-profit theatre companies to undertake large-scale projects at Esplanade, we also introduced a special scheme for them this past year, which gave them further incentives to stage bigger productions in our Theatre. And as part of our efforts to enhance work processes we implemented an internal online booking system, which improved our ability to track and update hirer's venue booking information more accurately and efficiently. In addition, we also expanded our list of approved tent suppliers to offer hirers a wider choice of tentage options when they use our venues.



"It's been a delight to perform here in such a wonderful venue. It gives us a chance to show the people of Singapore our dance form and how we portray it. I look forward to performing here again one day. Many thanks!"

*Robin Windsor, Dancer, Burn the Floor,
August 2007*

ENGAGING THE COMMUNITY

VENUES & EVENTS

Hirers' Events (all venues)*	495	100%
Arts General	407	82%
Private	16	3%
Schools & Community Groups	72	15%

HIRERS

No. of Hirers	114
No. of Productions	212

CATERING

No. of Events	152
No. of Guests	18,698

* Includes Esplanade's Collaborations

Diverse presentations

FY07/08 saw the presentation of a colourful mix of events and productions by external hirers at Esplanade.

Phantom of the Opera was a phenomenal hit with audiences here. With a 130-strong cast and crew, spectacular sets, over 230 opulent costumes, and some of Andrew Lloyd Webber's most memorable tunes, the musical saw a sold out house on most evenings during its run. Audiences also hummed to the familiar songs of the award-winning Rodgers & Hammerstein musical, *The King & I* and enjoyed the light-hearted musical adventure *Chitty Chitty Bang Bang*, which featured a vintage flying car, stunning special effects and a cast that included ten lively dogs.

Local theatre company Wild Rice celebrated the 20th anniversary of Michael Chiang and Dick Lee's *Beauty World* this past year with a sparkling new production at the Esplanade Theatre featuring sets and costumes which transported audiences back to the hey days of Singapore's nightclub cabaret scene in the 1960s. Another crowd favourite was *Dim Sum Dollies in the History of Singapore* by The Dream Academy, which presented their hilarious, tongue-in-cheek version of Singapore's history pre-1965. The production was so well-received, it was staged twice in our Theatre – in July 2007 and February 2008 – due to popular demand.

The annual *Singapore Arts Festival* also celebrated its 30th Anniversary at Esplanade with an exciting programme line-up including *The Map & Paper Concerto* by Oscar-winning composer Tan Dun with the Singapore Symphony Orchestra and *Sacred Monsters* which brought together two great stars of the present dance world, Sylvie Guillem and Akram Khan, among others. This was the fifth year that Esplanade hosted the festival's programmes. Delighting audiences as well was *Floorplay*, a sizzling performance by the energetic dance group Burn The Floor which got everyone's feet tapping to their passionate samba, salsa, waltz, rumba, tango, swing and jive routines.



"What a real pleasure to work here! An excellent platform for us local artists! Thank you very much!"

Elaine Chan, Music Director,
Dim Sum Dollies, July 2007

Esplanade's Concert Hall was also the venue of choice for some of the performances at the inaugural *Singapore Sun Festival* in October 2007. The premium lifestyle festival – which is also held annually in Italy and the USA – celebrates the art of living well through seven disciplines: music, film, literature, visual arts, cuisine, wine and wellness. Singapore is the first and exclusive Asian home for the festival and during its run at Esplanade, audiences were treated to performances by the Russian National Orchestra, the Soweto Gospel Choir as well as world-renowned pianist, Lang Lang, among other acclaimed artists.

Our Concert Hall also hosted performances by the Singapore Symphony Orchestra as well as *The National Piano & Violin Competition*, which was organised by the National Arts Council to promote musical excellence and develop the performing skills of talented piano and violin players in Singapore. Another event that showcased local talent was the Wind Bands Association of Singapore's annual *Junior College Band Festival*, which saw student bands from junior colleges and pre-university institutions performing under the batons of local and international guest conductors.



"I joined the Customer Service department in 2002 and moved on to Venues & Events in 2004. I feel a sense of pride when I think about how the centre has grown and how I have grown, both professionally and on a personal level. It's great to know that I've helped hirers to stage world-class events and performances, especially local groups that have gone on to showcase their work internationally. I am proud to be a part of a centre for the arts that works hard as a launch pad for local arts groups and as a venue that delivers great experiences to our audiences."

Racel Yee, Manager
Venues & Events



Photo Credit : 31 Images

Some of the other hirer presentations that took place at Esplanade this past year included performances by Bossa Nova queen Bebel Gilberto, singer-songwriter Suzanne Vega and the renowned Vienna Boys Choir.

Beyond varied arts productions, Esplanade also had the honour of hosting high-profile events where some of the nation's highest honours and accolades were bestowed.

Our Concert Hall was the chosen venue for the prize presentation ceremony of the prestigious *President's Design Award*, which recognises Singapore's best in the fields of architecture, urban design, fashion design, industrial and product design, interior design as well as visual communications design. Winners of the various awards received their prizes personally from the President of Singapore, Mr S R Nathan.

The National Arts Council's *Patron of the Arts Award* was once again held at the Esplanade Theatre this past year. Recognising the contributions made by sponsors towards the promotion and organisation of artistic activities, the awards ceremony has been held in Esplanade annually since 2003. Another event that returned to the centre was the annual *Singapore Tourism Awards*. Into its fourth year here at Esplanade, the ceremony honours the stars of Singapore's tourism industry – individuals and organisations that go the extra mile to offer a "Uniquely Singapore" experience to foreign visitors here.

Moving ahead

As we move into the next stage of Esplanade's growth, the Venues & Events department will continue to improve on its service levels and nurture its relationships with regular hirers of our venues while looking out for opportunities to introduce new hirers and show presenters to our spaces. The team will also focus its efforts on performing a more effective sales programming role – reviewing the mix of hirer events and how they complement the programmes presented by Esplanade – so as to ensure a balanced annual programming calendar that caters to different segments is presented to our community.

VENUE UTILISATION

CONCERT HALL

Utilisation	83%
Ticketed & non-ticketed performances	189
Attendance	194,429

THEATRE

Utilisation	94%
Ticketed & non-ticketed performances	262
Attendance	348,270

Corporate Communications and Public Affairs

The Corporate Communications and Public Affairs team helps to raise awareness and influence perceptions of Esplanade among our different publics. Since the opening of the centre, we've believed in a more personal way of reaching out to various groups. Through different initiatives – like dialogue sessions, centre tours, hostings to our programmes, arts workshops and internship opportunities, among others – we introduced Esplanade to corporate and business leaders, government officials, grassroots members, disadvantaged groups, youths, students as well as educators.

With a better understanding of how the centre operates and more importantly, experiencing for themselves how the arts can make a difference to them and their organisations, many in these groups have continued to return to Esplanade through the years and slowly but surely, are discovering in their own different ways, a place in the centre they can call their own.

Just as the various public segments have come to know us better, so have the different media groups. In raising the profile of Esplanade, our sincere, truthful and transparent engagement with the media has earned their trust and increased their understanding of Esplanade's raison d'être through the years. So while many reports expressed skepticism about the centre even before it opened in 2002, recent local media reports have lauded "the Durian's" success in "drawing the crowds and striking a balance between high art and popular appeal" (*The Straits Times*, 25 and 28 October 2007).

And indeed, the eight and a half million visitors that came to the centre this past year bear testament to these reports.

Deepening relations with the community

Our efforts to reach out to even more community members continued to intensify in the past financial year as we introduced the arts to groups who may not otherwise have had the opportunity to experience it. And we were delighted to witness the different ways in which the community was touched – the smile from a visually handicapped woman as she clapped her hands during a free concert, the patience displayed by a teenage boy as he helped a mentally ill patient at an arts workshop, or the energetic moves from a sixty year old uncle during a tea dance party.

"The majority of our senior participants are staying alone and they are indeed fortunate to be given the opportunity to celebrate this festive season with such a big crowd. I believe our senior citizens enjoyed the programme very much as I noticed that their faces were beaming... we would like to express our heartfelt thanks for your arrangements at Moonfest."

Cheong Yoke Mun, Programme Coordinator,
Bedok Radianse Seniors' Activity Centre,
25 September 2007

Some of the new community groups we made contact with include the National Council of Social Services, the National Volunteer & Philanthropy Centre, Singapore Action for Elders amongst others. As we continue to engage new groups, we were also heartened that relationships built with our earlier contacts have deepened through the years, with many of these community groups now making Esplanade's activities a regular part of their plans.

This past year, for example, the Institute of Mental Health, which started off attending our free concerts on an ad-hoc basis, have now made the *Beautiful Sunday* concerts a staple in their monthly activity schedule for patients. They are also regularly involved in many of our community outreach initiatives organised in conjunction with our programmes.

Hostings at our free programmes and activities continue to be a good platform for community and disadvantaged groups to experience the arts for themselves. During our anchor cultural festivals as well as at programmes catered for the wider community, many have increased their appreciation of various art forms through the non-ticketed activities and in the process, learned more about Esplanade.

An example was this past year's *Moonfest*, where we invited more than 900 members from various community groups and voluntary welfare organisations to celebrate the Mid-Autumn festival at our annual lantern walkabout along Esplanade's waterfront. Reaching out to our seniors, we also hosted more than 750 residents from various homes and activity centres to three nights of free outdoor evergreen music programmes during our *A Date with Friends* series. Many of these residents have never been to Esplanade before and it was heart-warming to see them clap and sway to the tunes as they reminisced about old times.





"It seems like only yesterday when these thoughts were swimming in my head: Will these people enjoy the show? Will they get restless or uneasy in an unfamiliar environment? Will other patrons be staring too hard at them?"

It has now been four years since I joined Esplanade and today, our friends from the Institute of Mental Health have made our Beautiful Sunday performances their monthly outing – a delightful Sunday afternoon treat out of the premises of the hospital. Some of the long-stay patients who have become more familiar with us have even taken it upon themselves to be the "guides" to their fellow patients! Looking at their smiles, I feel heartened and privileged to have played a role in reaching out to them and our different community members through the arts.

Over the years, the centre has made inroads in engaging many segments in the community, but I feel that there's still much more we can do, more activities we can plan and more hearts we can reach out to as we continue to plough the ground of our community, slowly sowing the seeds so that their lives may be touched by the magic of the arts."

**Veronica Goh, Manager,
Corporate Communications & Public Affairs**

ENGAGING THE COMMUNITY



"I think the volunteers had a great time with all the people who came. It was definitely a rewarding experience and I'm looking forward to helping out in other projects! Your team was wonderful to all of us!"

*Lyna, Esplanade Youths volunteer
on our Beautiful Sunday Mother's Day Special Concert,
13 May 2007*

While the community enjoyed our free programmes, they were also engaged by our arts-related workshops, which gave them the opportunity to be actively involved in the creative process.

As part of our National Day celebrations, we worked with the South East Community Development Council (CDC) to conduct workshops for more than 160 of their residents. The participants put together a visual arts piece using small paper cranes that were collected in an earlier *Cranes to Grains* initiative by the CDC, which encouraged residents to fold cranes in exchange for bowls of rice donated to the needy. Not only did the workshops allow the residents to express their creativity, they also gave a new lease of life to a meaningful community project, spreading the message of charity through the arts to even more people at Esplanade.

About 200 children from various children's homes also had a chance to participate in a series of acrylic-painting workshops as part of *Pesta Raya* and *Kalaa Utsavam*. Their works were then put together to form the centre's decoration during the two festivals. As the children visited Esplanade for the opening of *Pesta Raya*, many could not stop smiling as they beamed with pride looking at their artistic creations. Coming mostly from underprivileged backgrounds, their smiles truly reflect the impact of the arts on building the self-esteem of these little ones.

"I just want to take this opportunity to thank you for the very enriching Learning Journey we had last Friday. From the feedback received, all the teachers thoroughly enjoyed the whole experience and found the session very enlightening. It has also certainly changed many of their views towards the arts and their notion of Esplanade. Many were also thoroughly inspired by the impassioned speech given by Mr Benson Pua. Also, to have him take time out to spend the afternoon with us truly moved us. He didn't have to but he did and for this, we really appreciate it."

*Sandra Lee, Subject Head (Aesthetics),
Yishun Primary School, June 2007*



Engaging our youth

This past year, the centre's youth membership programme – *Esplanade Youths* – saw its members involved in a variety of activities, which encouraged deeper arts appreciation and engagement through fun and interactive ways.

Huayi and *Mosaic Music Festival* provided opportunities for *Esplanade Youths* members to get up close and personal with many artists and learn from their experiences through specially organised meet-the-artists sessions. Our programmes also served as platforms for the youth to gain hands-on experience in various arts activities. For example, during *Huayi*, students from Singapore Polytechnic had the chance to create the set for the *Sound Seed Project* – a work by the festival's first artist-in-residence, Taiwanese musician Lim Giong. *Esplanade Youths* members also assisted in taking care of the *Huayi* artists' needs as they interned with our Artist Liaison Officers. During *Mosaic Music Festival* and *Baybeats*, youths tried their hand at being arts reporters and writers by interviewing artists and reviewing programmes during the festivals.

Youth volunteerism was also actively displayed at Esplanade this past year. It was heart-warming to see the enthusiasm of some 80 youths who volunteered their time to host members from welfare organisations and disadvantaged groups during our *Mother's Day* and *Moonfest* celebrations. *Esplanade Youths* members also helped out at arts workshops held at various homes and care centres as part of the *Pesta Raya*, *Kalaa Utsavam* and *Huayi* festivals. We are encouraged that these arts volunteering opportunities have been increasingly well received through the years with many youths repeatedly returning to share their time with the needy. The good response indeed reflects the willingness of our youth to give back to the community.

Our internship programme continued to be popular with tertiary students as they gained greater insights into the operations of Esplanade through their attachments to various departments. Interns with our Front-of-House department learned various customer service and event management skills, while students attached to the Corporate Communications and Public Affairs team were exposed to a range of media and community engagement activities.

Our outreach efforts were also extended to younger children with an activity trail worksheet being introduced for primary and secondary school students this past year. This specially created interactive trail exposed our young participants to the arts and helped them learn about the centre and our programmes in a fun and engaging way.

As we reach out to a wide range of students, we also intensified efforts to engage educators who play a key role in the development of our young. Our on-site *Learning Journeys* have been gaining good response from teachers in the past few years as many find the guided centre tour as well as the engaging discussions with our CEO and staff members refreshing and informative. Through positive word of mouth from participants, our *Learning Journeys* now reach out to teachers, Vice Principals and Principals not only within individual schools, but also at the school cluster level.

Beyond the *Learning Journeys*, we also met up with subject lecturers in smaller groups – hosting them to selected programmes and having informal dialogue sessions. Through a more personal interaction with them, we hope to increase their understanding of Esplanade's programmes and activities with a view to working with them on meaningful arts initiatives that would benefit their students.

"The Durian factor in drawing people to work and live here is unquantifiable but probably significant. That's not the half of it. Its well-chosen programming each year to honour the Chinese, Malay and Indian festivals and its extensive pan-Asian content has made arts consumers of many more Singaporeans. The ultimate accolade has to be that the spikey-skin design slammed as 'frightfully ugly' and 'hideous' in the public exhibition phase is now embraced as cool, utterly contemporary."

Editorial in *The Sunday Times*,
28 October 2007

ENGAGING THE COMMUNITY

"The great thing about Mosaic, which is now in its fourth edition, is that, as always, the acts seem to have been booked by individuals who are true music fans... Despite Mosaic's wilfully adventurous musical line-ups each year, Singaporeans and foreigners alike have continued to turn up to the festival in droves, with the turnout increasing each year."

Zack Yusof, *Star Two (Malaysia)*,
17 March 2008

Raising awareness for Esplanade

Since Esplanade's opening, many key influencers have helped in raising the centre's profile within and beyond Singapore's shores. Through the years, we've continued to build and deepen relations with these influencers – the local and international media, arts industry practitioners, business leaders, government agencies, among others – and we are encouraged that many among them have now grown more familiar with Esplanade's philosophy and even more importantly come to support the rationale behind the activities we present.

Several articles this past year in *The Straits Times* and *Lianhe Zaobao*, amongst others, illustrated the local media's appreciation for our programmes and initiatives and their support for what we do.

One story in particular on Esplanade's fifth anniversary highlighted how our government partners, the public and media alike have come to believe in the centre's initiatives. Reported *The Straits Times* in October 2007: "Half a decade on, the Esplanade has succeeded against all odds with its careful programming, fiscal prudence and accessibility. In the short time it has been in existence, it has become, as Mr Lee Suan Hiang, 57, chief executive officer of the National Arts Council (NAC), put it, 'the iconic face of Singapore arts' – both for Singaporeans and for the world. One of its most laudable achievements is how it has become a favourite haunt for Singaporeans."

Corporate stories on the launch of our new programmes for the young – from toddlers to tertiary students – and the redevelopment of our Outdoor Theatre also reinforced the range of programmes presented by the centre and their accessibility to different groups of audiences. A *Lianhe Zaobao* article on the launch of our new programmes commented: "Esplanade has not only become Asia's but one of the world's most eye-catching buildings and certainly the most vibrant performing arts centre in Singapore."

Regional and international media – a key avenue for us to reach audiences and stakeholders overseas – continued to positively profile our programmes. Through our engagement with them, festivals like *da:ns*, *Huayi* and *Mosaic* garnered

CORPORATE COMMUNICATIONS & PUBLIC AFFAIRS

Activities

Outreach:	
Youth Related Activities:	147 (13,265 people)
Grassroots-related Activities:	150 (6,141 people)
VIP Visits:	8 (78 people)
Others (site recces and activities for government, arts and other agencies):	34 (186 people)
Total:	339 (19,670 people)

Media

International:	108 (228 people)
Local:	441 (959 people)
Total:	549 (1,187 people)

Media Clips

Print Local:	5,144
Print International:	123
Radio:	41
TV:	164
Total:	5,472

Media Advertising Value: \$25.5 million



good coverage from publications like *The Jakarta Post*, *The Nation*, *The Star*, *The New Straits Times* and *Sin Chew Daily*, among others, with *Mosaic* being prominently featured in the Malaysian press.

This past year, we also continued to deepen our engagement with key stakeholders such as our sponsors and government agencies. Working closely with our Partnership Development team, we organised activities that were aligned to our sponsors' Corporate Social Responsibility objectives.

A good example was City Gas' sponsorship of *Pesta Raya* and *Kalaa Utsavam*. Through our series of arts workshops and hostings for underprivileged children during the



"I'm happy to be able to participate in this workshop as it allows me to learn to draw interesting art pieces. Although I was initially not too comfortable with Chinese painting, I think I can still succeed if I work hard. I drew a group of rats eating a cake with fireworks in the background to signify the Chinese New Year celebration in Singapore. My only wish for the Chinese New Year is to go home to my family."

"Ah Hao", a youth from the Singapore Boys' Home on the Huayi Chinese craft workshops, 5 January 2008

festivals, the company was able to further its community outreach efforts in reaching out to the less fortunate – offering them opportunities to experience and participate in the arts. City Gas' sponsorship also garnered good coverage in *Berita Harian* and *Suria* news.

Our relationship with key government partners continued to be nurtured through regular dialogues and engagement. We are thankful for the support from The Ministry of Information Communications and the Arts, The Ministry of Foreign Affairs and statutory boards like Singapore Tourism Board, National Arts Council and the Overseas Singaporean Unit, amongst others, who helped to profile the centre to their local and international stakeholders through the promotion of our activities. We also began working more closely with the Singapore International Foundation to reach out to Singaporeans based overseas. To profile the local arts and culture sector, centre tours and briefings for the foundation's guests – which include foreign media and government officials – were conducted as well.

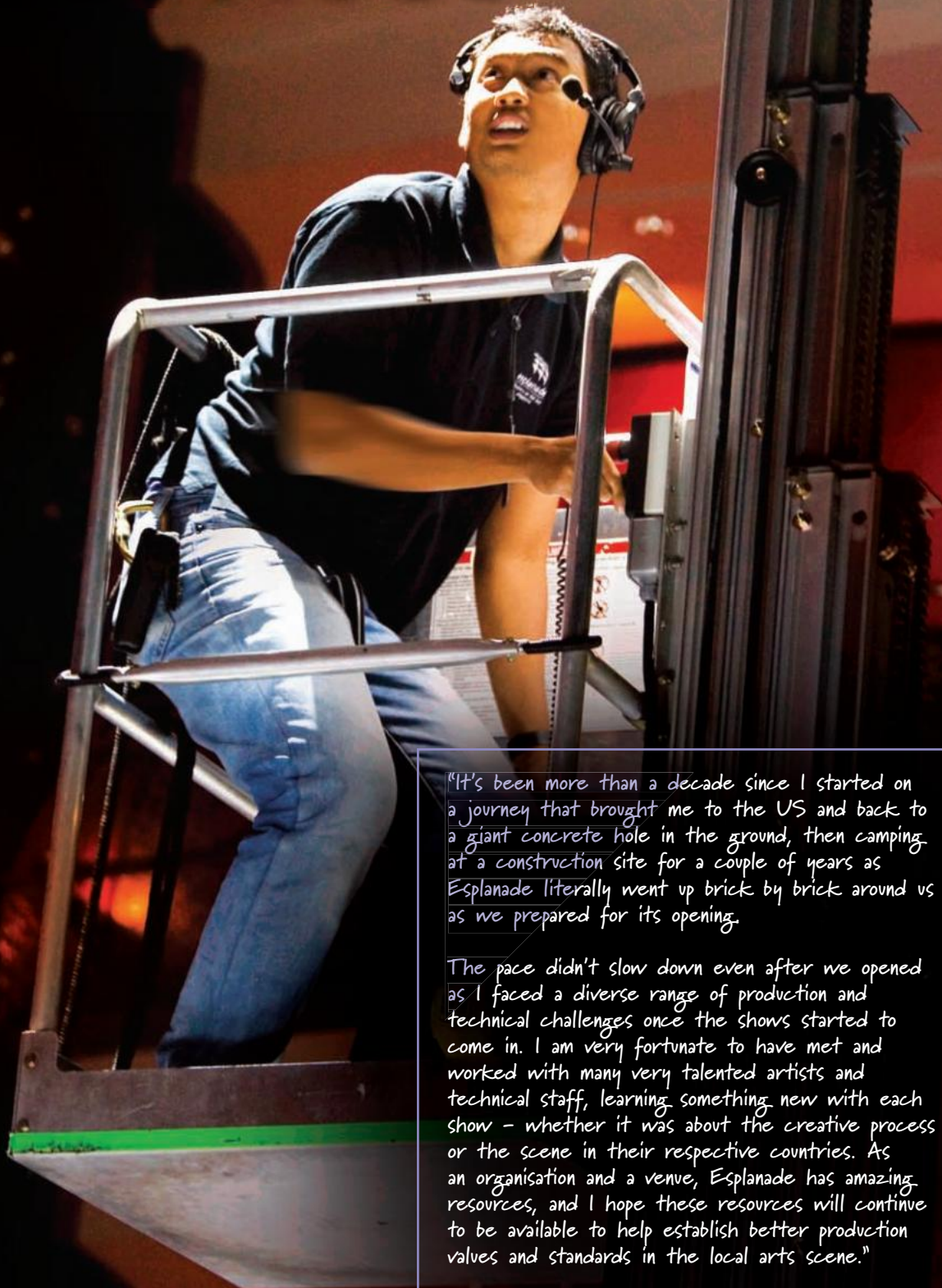
Having been in operation for five years, Esplanade's reputation as Singapore's arts icon has also grown in tandem. Through the years, we have welcomed many government dignitaries and VIPs who have requested to visit the centre while they were in Singapore. Leaders from arts

institutions around the world have also visited the centre to learn more about how Esplanade is run. This past year was no different.

Some of the luminaries the centre hosted include Hong Kong's Secretary of State, the Governor of Luxor, the Chairman of Korea's National Youth Committee as well as senior Malaysian government officials under the auspices of the 5th ASEAN Ministerial Meeting. Learning tours and presentations were also conducted for the Director of the Canadian Arts Council, a delegation from the Kaoshiung Wei-Wu Ying Centre for the Performing Arts, as well as representatives from the Mandurah Performing Arts Centre among other groups. These visits gave an influential global audience greater insights into Esplanade and its activities, profiling the centre even further in the international arena.

As Esplanade moves into the next phase of its growth, the centre will continue to engage even more sectors – from the local community to international influencers, from the media to corporate sponsors as well as government partners. But beyond the numbers, a key focus for the department moving forward will be the quality of this engagement – to ensure that every initiative, every interaction and every activity planned for these diverse groups is a meaningful one that will serve to inspire and touch them through the arts.

Our Services



"It's been more than a decade since I started on a journey that brought me to the US and back to a giant concrete hole in the ground, then camping at a construction site for a couple of years as Esplanade literally went up brick by brick around us as we prepared for its opening.

The pace didn't slow down even after we opened as I faced a diverse range of production and technical challenges once the shows started to come in. I am very fortunate to have met and worked with many very talented artists and technical staff, learning something new with each show - whether it was about the creative process or the scene in their respective countries. As an organisation and a venue, Esplanade has amazing resources, and I hope these resources will continue to be available to help establish better production values and standards in the local arts scene."

Lee Cheng Heng, Senior Production Coordinator



Operations

As an arts centre for everyone, Esplanade presents productions of the highest quality to our varied audiences. But beyond what happens on stage, we also strive to ensure that every interaction a patron has with the centre is a pleasant and enjoyable one – from the purchase of a ticket to the service at our mall, from our parking facilities to the assurance of a safe and comfortable environment, a dedicated team of professionals in the Operations department works painstakingly behind the scenes and around the clock to enhance the Esplanade Experience for everyone who steps into the centre.

Front-of-House

Our Front-of-House colleagues interact with the public every day, performing duties that encompass Customer Service, Box Office and Security functions. These dedicated staff members at the frontline delight our patrons time and again, bringing smiles to faces with their warmth and genuine desire to be of service.

Customer Service

In a market where consumers are becoming increasingly sophisticated, our Customer Service staff continue to win over patrons with their friendliness, sincerity and willingness to go beyond what is expected as they carry out their duties.

"My wife and I would like to commend your staff for going the extra mile to assist my father, who was attending the performance but required wheel-chair assistance. The help rendered was exemplary and done with sincere care, which impressed us tremendously. Keep up the good work!", said an appreciative patron who attended a performance of the musical, *Chitty Chitty Bang Bang*.

Comments like this reflect the typical feedback we receive from satisfied customers and spur our Customer Service officers on to improve every encounter with our patrons. As we meet the expectations of customers, many of our services have also evolved through the years. An example is our guided tour around Esplanade.

"We have grown significantly over the last five years. As a young organisation, we strive hard to ensure that everyone who comes to the centre can enjoy the Esplanade Experience.

But the Esplanade Experience is not just about what visitors can enjoy. As someone who has been with the centre for the last five years, I have found every day an interesting experience with learning opportunities that abound as long as you are keen to step up to them. The centre has truly helped me grow and rising through the ranks was possible because of Esplanade's practice of its values – a willingness to invest in its staff and make learning and self-improvement a natural part of its culture. Its vision, mission and values are not only words but a mantra that comes alive. Esplanade lives and breathes its aspirations even till today!"

Syahan Syahana, Customer Service Manager

Introduced when we first opened, these tours gave visitors a better understanding of the centre as well as our different performance venues. As we interacted with patrons, we realised that different visitors preferred to tour the centre at different paces. To cater to their needs, we introduced our new *iTour* this past year – a PDA tour that not only gives visitors insights into Esplanade's history, architecture and aspirations, but also allows them to explore the centre at their own time and even replay the recorded commentary.

As our services change with time, audiences' reactions to some of the centre's guidelines have also altered. When Esplanade opened in 2002, we made the decision to start all performances on time out of respect for our artists and patrons who were punctual. Latecomers were admitted only at appropriate intervals. This practice was considered radical at the time and understandably was not always well-received by latecomers.

"This is my sixth year with the organisation and many things have evolved since I joined in 2002. I started as a Customer Service Officer and through good mentorship and guidance as well as the opportunities afforded for me to grow, I am now able to contribute to the centre as its Box Office Manager.

Esplanade has indeed provided me with the platform to learn and develop my capabilities. Through the years, there have been successes and failures but we don't face these alone, through every experience we stand together and learn as a team. In my current position, I am responsible for ensuring my ticketing team has a good working environment, is able to withstand difficulties and at the same time provides excellent service to all our patrons. There are always challenges in trying to meet the high expectation of our ticket buyers but it really warms my heart to see happy patrons coming back to us time and again."

Roy Loo, Box Office Manager

Five years on, the tables have turned. Instead of complaints from those who are late, audiences who are punctual are the ones complaining – about the latecomers! With higher audience expectations come greater challenges for the team. But we have continued to remain focused on monitoring feedback and service standards – making improvements where necessary.

This past year, for instance, we fine-tuned our re-admission practice for classical performances and also started to display the programme flow of such performances outside every door at the venue to better manage audience expectations. Following these changes, we are encouraged that complaints on the admission of latecomers have been significantly reduced.

Box Office

Esplanade's Box Office has consistently been recognised for its high service levels and through the years, it has grown to become one of the more popular locations for purchasing tickets through the SISTIC network. To ensure that audiences continue to enjoy a smooth and seamless ticket purchase experience, our Box Office team constantly reviews its services as well as procedures to further improve workflow and inter-departmental communication.

In the past year, we revisited the way ticketing information was displayed to customers, making it more informative and accurate. Instead of the old method where information was displayed on paper signages, our new system presents ticketing and programme details on plasma screens located at the Box Office. This enables more timely information updates and adds to the professionalism of our services.

We also revised our in-house customised ticketing reports to provide more detailed information, enabling relevant



departments within the centre to better monitor the usage, availability and sale of different categories and types of tickets for performances. In addition, the reports help users to identify ticketing trends and thus map out corresponding strategies for productions under their charge.

Security

A top priority for Esplanade has always been to ensure a safe and secure environment at the centre so that our patrons have peace of mind while they attend performances or simply enjoy our facilities. Over the years, we have increased security manpower and reviewed security measures to keep pace with the centre's increased visitorship and growing programmes.

A range of security and surveillance equipment helps the Security team in their daily duties. This past year, we upgraded our closed-circuit television network and card access system as well as introduced an intelligent digital video management system. Beyond the hardware, regular training is conducted for our operational and security staff to ensure they are well equipped to deal with unexpected or crisis situations. We have also been very much involved in the Marina Bay security watch group – cooperating closely with the police and the security teams of other buildings in the area to enhance security levels at the centre and its vicinity.

With Marina Bay becoming the new downtown area of Singapore, security will continue to be a key area of focus,



"I watched the recent Dim Sum Dollies performance last weekend and I was on crutches having just undergone an operation. I was very pleasantly surprised at the care and attentiveness displayed by the Esplanade staff. I didn't ask for any special treatment but the moment they realised I was on crutches, they despatched a staff to usher me to the circle seats via a special lift and made sure that I got to my seat safely. I am really impressed with the level of service shown. If we could replicate this amongst many other front line customer service personnel in Singapore, it would truly become a city with first class service. Please thank your staff on my behalf."

Fong Wei Kurk, patron
9 August 2007

especially with major events such as the *National Day Parade*, *Formula 1 SingTel Singapore Grand Prix*, the *Marina Bay Singapore Countdown*, *Singapore River HongBao* and several marathons being held along the waters of the Marina Reservoir. To ensure the safety of our patrons and those attending these events, we will continue to work closely with the organisers and the relevant government agencies to facilitate and coordinate security, logistics and contingency planning.

Building Maintenance Services and Engineering Services

Besides attending ticketed performances, patrons also visit the centre for a host of other reasons – be it to shop and dine at Esplanade Mall, to enjoy a free performance at the Concourse, or simply to soak in the breezy atmosphere along our waterfront. Through the efficient management of Esplanade's physical compound and services, our colleagues from the Building Maintenance Services and Engineering Services teams ensure that patrons enjoy a pleasant experience every time – regardless of their reasons for visiting Esplanade.

As the centre moved into its fifth year of operations in FY07/08, preventive maintenance works were carried out on many of our plant equipment, which were approaching mid-life. We overhauled the air conditioning cooling towers, as well as upgraded the building automation and public address systems. We also refurbished the artists' rooms and

renovated our office pantries and workspaces to address the growing needs of the centre and its corresponding increase in staff members.

In our continuous effort to conserve water and energy, rainwater was collected for use in our cooling towers and for irrigation purposes, auto tube cleaning system was installed for all our chillers to make them more efficient, electricity tariff was reviewed with our electricity service provider and our operating procedures were reviewed to ensure that our major plants are operating at optimum efficiency. The collective result of these initiatives is a saving of \$181,000 or 5.4% of our utility cost, despite the increase in visitorship and venue utilisation at the centre.



"It was about five years ago that I began to embark on this new journey with Esplanade and it has been an exciting journey since then. Over the years, the centre has provided me with a platform to grow and I have been given exciting tasks and opportunities to be creative while furthering my education.

Moving forward, the landscape of Marina Bay is set to change and I believe there will be many new challenges ahead. As the Security Manager, I aspire to lead Esplanade's security team to meet up to these challenges and be the elite security force within the Marina Baywatch Group District. Due to the nature of the job, however, difficult and sometimes unpopular measures need to be implemented. But through it all, I am thankful that I am working with a great team – one that does not see me as just a colleague, but who considers me part of the family, the Esplanade family."

Robert John Scully, Security Manager

This past year, we also conducted an energy audit and identified additional means for energy conservation which if fully implemented, will save the centre a further 6% of electricity usage. The audit also helped us to benchmark our electricity usage against that of other buildings. We are encouraged that our energy utilisation index (EUI) of 148kwh/m² for the past year fell well within the "very good" category. While our EUI was close to the average EUI of 144.5kwh/m² for office buildings, it was significantly lower than the EUI of 427kwh/m² for hotels and 171kwh/m² for retail buildings.

In addition to conservation measures, improvements were also made to our car parking system to enhance the convenience and speed of entry and exit for patrons using our car park.

Production Services

Our Production Services team has been working hard to improve and expand our technical capabilities in order to push the production values of the shows presented at Esplanade even higher. This past year, we consolidated our current levels of service whilst conducting enhanced training for our technicians to better meet the rising expectations of our audiences and artists.

To enable greater mastery of the use of projections in multimedia and mixed genre productions, we started a Visual Media division within the Lighting division. We also commenced training for our systems specialists to groom them as in-house service resources for our automated fly system, dimmer systems and lighting fixtures.

Improvements were made as well to the infrastructure and equipment within our performance venues. Outmoded microphones were replaced with state-of-the-art wireless microphone systems while the introduction of stage monitors, digital HD recorders and a mixing console added to our technical capabilities. In addition, we are also in the final phase of installing a digital audio infrastructure system

and have acquired more "quiet" automated lighting fixtures and lighting consoles. In terms of Staging, we improved rigging points, stage masking, quick-change booths for performers, shelving and storage units, spray paint ventilators, and load-cell system for our chain hoists.

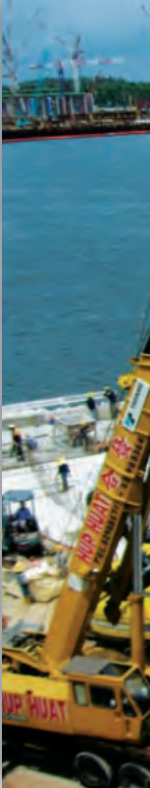
These hardware improvements create a better experience for our presenters and artists, offering them more options in lighting, sound and technical features. And for our audiences, the enhancements have certainly added to their enjoyment and created visual and aural impressions that will stay with them long after the performance on stage has ended.

Redeveloping the Outdoor Theatre

A major project for the Operations team this past year has been the redevelopment of Esplanade's Outdoor Theatre. Since the centre's opening, free performances at our Outdoor Theatre have energised Esplanade's waterfront, engaging diverse community segments and introducing many up-and-coming local artists to different audiences.

But with the large crowds it draws every weekend and during our festivals, it was clear that we had outgrown the Outdoor Theatre. To better serve our growing audience, the venue was demolished in April 2007 to make way for a larger, purpose built structure that will allow the presentation of a greater range of performances and accommodate more than twice the number of audiences.

Working closely with the architect and consultants the Operations team ensured that the new performance space met the technical demands of our artists while paying special attention to its architectural design, which like the old venue, defines and characterises Esplanade's waterfront. As you leaf through the pages of this Annual Report, the redeveloped Outdoor Theatre would have already begun to welcome the community, re-energising once again our waterfront area with the different sights and sounds its performances have to offer.





"This is the best facility I have ever had the privilege of performing in! I'll miss the lovely staff as well as the beautiful dressing room I lived in for 3 weeks! Thanks for the wonderful hospitality!"

*Paul Nakauchi, Lead Actor,
The King & I, August 2008*

Looking ahead

One of the key objectives for the Operations team moving forward is to employ more environmentally friendly practices in managing the operational aspects within the centre. While some conservation initiatives have already been implemented, more holistic recycling strategies as well as energy-efficient consumables will be introduced as we do our part to conserve the environment.

To develop more technical expertise in the local arts industry, the Production team will also work with Human Resources to kick off our next phase of training and skills development with the execution of a pilot apprenticeship programme for those pursuing qualifications in technical theatre.

And with service quality being at the heart of everything we do, the various Operations teams will be undertaking extensive reviews on work processes to ensure that we exceed the expectations of our patrons, time and again, as we continue to deliver the Esplanade Experience.

SERVICES – OPERATIONS

Guided Tours

No. of tours	487
Participants	11,627

Visitorship

8,493,056

BOX OFFICE

% of seats sold	Esplanade	Hirer
Concert Hall	61%	57%
Theatre	74%	70%
Recital Studio	75%	77%
Theatre Studio	75%	45%

Number of ticketed performances

Esplanade*	459
Hirers	421
Total	880

Attendance (Ticketed shows)

Esplanade*	132,391
Hirers	444,841
Total	577,232

**Includes Collaborations*

"On concert day, your crew was professional and efficient in helping the band get ready early for the concert and made pre-show run-throughs successfully, saving the members a lot of pre-show jitters. Our members have thoroughly enjoyed working with the entire Esplanade crew."

*The late Dr Ong Chit Chung, MP for Jurong GRC,
West Winds Concert – All Things Japanese, 29 March 2008*

Marketing Services

The entity in flight symbolised in the Esplanade logo captures the very essence of our centre's mission – to reach out to everyone in the community and share the magic of the arts from home, Asia and beyond. Our Marketing Services department takes care to ensure that our brand and logo are always appropriately represented across all avenues. By reaching out to different stakeholders through creative and increasingly varied initiatives and marketing channels, the team has played a key role in ensuring that the Esplanade brand continues to stand for accessibility and artistic excellence.

Understanding our customers

Ever since Esplanade opened its doors, we have always maintained that the centre is a space where everyone is welcome to enjoy. To better understand our diverse groups of patrons and visitors, we conducted our first visitorship survey in 2004 and a second study was facilitated this past year.



We were heartened to learn that the increase in diversity of our programmes, our publicity efforts as well as outreach initiatives for the community are bearing fruit – the percentage of visitors who come from the heartlands has risen from 74% in 2004 to 78% in 2007. Heartlanders now also make up 64% of all patrons, an increase from 59% in 2004. Another encouraging result is the significant increase in the percentage of Asian tourists among our overseas visitors. This figure rose from 39% in 2004 to 54% in 2007, showing that our efforts to promote Esplanade's activities to neighbouring countries are yielding positive results.





Recognising the popularity and accessibility of the Internet in the community, we also extended our research into cyberspace – analysing the hits on our main website and festival microsites, as well as gathering feedback from patrons. This has given us a clearer picture of the needs of this community segment and helped us fine-tune our on-line strategy to deliver a more engaging and interactive experience for them.

Leveraging alternative marketing channels

As Esplanade's programmes and activities evolve through the years, so have the interests and tastes of our customers. In our efforts to better connect with the different segments in an increasingly information-saturated market, we constantly need to explore new ways to market the centre's activities to them.

This past year, the hoardings built to facilitate the redevelopment of our Outdoor Theatre provided us an opportunity to liven up the waterfront area amidst the construction. Through customised designs, we transformed the plain pieces of wood into giant canvases to market our programmes. Not only did these converted billboards serve as an additional promotional space, the larger-than-life likenesses of artists' images also became great photo opportunities for our visitors.

Leveraging on the popularity of the mobile phone Short Message Service (SMS), we also introduced an opt-in SMS reminder service to alert patrons of upcoming shows. In addition, the convenience and cost-effectiveness of SMS provided an effective means for patrons to submit lucky draw entries.

Harnessing technology

With the increased pervasiveness of the Internet, our on-line marketing efforts have also become more sophisticated over the years. While basic electronic direct mailers were used to promote our programmes in the early days, we now have dedicated festival microsites incorporating an entire host of web features which allow us to engage patrons with up-to-the-minute information as we gather feedback from them.

To encourage Internet users to spend even more time at our website we also introduced more customised on-line elements this past year – special emoticons, downloadable festival logos and schedules and personal avatars, among other features – which greatly increased the interactivity of our microsites. This has translated into greater engagement with our patrons and added to the positive word-of-mouth for the centre and its initiatives.

Our *Marina Bay Singapore Countdown* microsite, which provided patrons the opportunity to send New Year wishes in text, photo and video formats, was particularly popular. The site, which also allowed users to watch the Countdown event live, attracted 23% more well wishes than the year before. But more importantly, it provided a platform for Singaporeans here and overseas as well as their friends to usher in the New Year together in a meaningful way.





The Esplanade Shop

Enhancing our visitors experience at the centre is the Esplanade Shop. More than just a souvenir shop selling postcards and commemorative keepsakes, Esplanade Shop has evolved over the years to become a platform where visitors can come into contact with the work of budding local designers. This past year, we teamed up with Designed In Singapore and Gagatree to further promote the products of up-and-coming local talents like Ngiam Tee Woh and Colin Chen.

Catering to a range of tastes and budgets, the merchandise available at Esplanade Shop has also grown to include unique, one-off designer items. To ensure that there is always something new in Esplanade's souvenir range we collaborated with Brex International and ARCH to develop a series of specially-designed Esplanade lacquerware and woodcraft. We also continued to work with external presenters to stock up on show mementoes such as CDs, mugs and programme books so that visitors will always have the option of leaving Esplanade with a meaningful reminder of the time they spent here.

In a market with increasingly varied interests, the dual goals of anticipating our patrons needs yet staying relevant to them will be something that Marketing Services will continue to strive for. Be it through the use of technology, merchandising or different promotional means, we will continue to explore innovative yet effective ways of reaching out to more in our community.


Offering a one-stop guide to Esplanade

One of the mainstays of our marketing efforts is the Esplanade Diary. It is the definitive guide for anyone who wants to find out more about Esplanade – from performances and visual arts exhibitions to mall promotions and operating hours, the diary's content has been evolving over the years to suit our patron's needs.

Currently, 160,000 copies of Esplanade Diary per quarter are available to the public at more than 1,070 points all around Singapore. To better manage the logistical aspects of printing, warehousing and distribution of the Diary, we worked with MediaCorp Publishing this past year to leverage on their publishing expertise and infrastructure. The partnership allowed us to tap into their vast distribution points – including lifestyle outlets, local attractions and popular magazine kiosks, among others – which helped us reach out to even more arts enthusiasts through the Esplanade Diary.

Beyond the diary, we also sought new avenues to promote Esplanade to the public. Leveraging on friendships built over the years, we worked with Duck Tours to promote our interactive *iTour* in the visitor booklets that they distribute. We also reached out to foreign visitors through advertisements in key tourist publications such as the *Marina Bay Map*, *Tourist Information*, *The Official Guide & Map* and *WHERE Singapore*.





"To me, Esplanade is almost like a second home. It is a place where I have played, worked and grown up over the last five years."

When I first started as an in-house designer, my primary job was to create the corporate identity and brand consistency was my key responsibility. It was a daunting task which started from ground zero. Over the years, we have developed and refined the Esplanade Presents brand to what it is today and I feel a great sense of satisfaction in creating the recognisable visual cues for the centre's many series and festivals.

Working at Esplanade has also allowed me to experiment with different physical spaces. One of my most interesting tasks is developing the onsite decorations for the centre's programmes. One day, an ordinary walkway can be transformed to a railway track and the next day, a functional hoarding can be transformed into a gallery of artists in a garden setting. It really puts a smile on my face when I see visitors posing and engaging with the decorations. This motivates me to continuously create "surprises" for them at the centre.

Over the last five years at Esplanade, I have moved from a desktop artist, a graphic designer to a brand guardian and now even a merchandise designer for Esplanade Shop. Esplanade has taught and given me many opportunities to explore and go beyond my boundaries. There is never a dull moment for me here as the centre continuously pushes new grounds in the arts."

Cathy Toi,
Senior Designer

Our People

Human Resources

United by a shared belief and a strong drive to succeed, our team at Esplanade has always been motivated by a common vision: to make Esplanade truly a centre for everyone. We began with a core group of dedicated staff, most of whom had never worked in an arts centre, much less opened one. But our passion for the arts and our commitment to delivering service of the highest quality kept us going.

Our initial years taught us how much we could achieve as a small but united team and helped us forge a strong Esplanade culture that is predicated on the fundamental values of humility, integrity, kindness and warmth. These core values remain close to the hearts of our team members today – be they in Programming, Partnership Development, Finance, Operations or other departments – and constantly guide us as we continue to serve the community and make Esplanade a performing arts centre that everyone in Singapore can be proud of.

Developing the team

Since our opening, we have always set very high performance standards for all our staff members so as to ensure that the centre has a high performing team where every individual performs to their optimum, while maintaining relatively lean staff strength. As Esplanade moves into the next phase of its development, maintaining and nurturing a high performance team becomes even more critical as we meet the challenges of the centre's growth. Key to enhancing the performance of our staff is capability development through the deepening of specialised skills.

To groom and develop greater depth of talent in the areas of Production Management and Programming, we started a management trainee programme in these departments in 2006. Participants in this programme have been training under the mentorship of their more senior colleagues in the past year and by the next financial year, will complete the full programme and be ready to take on permanent positions at the centre.

"Looking at our pioneering team, who started with little inkling of how to manage a performing arts centre, it was through their sheer passion and drive that guided the rest of the team members to overcome the many challenges to transform the ordinary "Durian" into "XO Durians".

It never fails to stir up a sense of pride within me whenever I hear of arts venues from other parts of the world wanting to learn from us and to use Esplanade's approach as a model in promoting the arts. It is also heartwarming to see how the centre has evolved from what some skeptics had described as a "White-Elephant" to a place where more than 2,400 performances are presented to an audience of over 1.75 million people.

My wish moving ahead will be for the centre to continue to scale new heights and bring the arts to the next level."

Soon Hwee Leng, Training Manager

HUMAN RESOURCES

Full Time Permanent Staff	188
Contract Staff	24
Trainees (30 locals and 5 foreigners)	35
Avg no. of Training Hours per Full Time Staff	29



"Your Customer Service staff have done a wonderful job giving our students a good insight to the performing arts scenes that they would not have experienced on their own. They were also very good in communicating in the language that our students can understand. Our students have enjoyed and benefited from the guided tours arranged by you".

*Ms Tuan Bin, Delta Senior School,
29 January 08*

As we develop the skills of our staff within Esplanade, we also recognise the importance of creating and growing a pool of specialised staff within the arts industry. With the current scarcity of experienced arts programmers and technical theatre specialists, these professionals are highly sought after both in Singapore and overseas. And with Singapore's integrated resorts opening within the next three years, the competition for arts industry talent will only intensify moving ahead.

Recognising that the pool of expertise in the field of technical theatre is small in Singapore, our strategy is to encourage new entrants into this area so that the resource pool in the industry as a whole is augmented, thereby creating a larger pool for Esplanade as well. To facilitate this, we kicked off a programme with Ngee Ann Polytechnic this past year. The programme will see students from the polytechnic's new Diploma in Audio Visual Technology Programme do their industrial attachments with Esplanade annually. First year students will attend a one-month familiarisation programme while second year students take on six-month industrial attachments. We expect to train a dozen students per year through this initiative.

To enable school-leavers and working adults who are interested in specialist careers to join the arts industry, we also appointed a technical theatre programme developer to design an apprenticeship programme in technical theatre.

With the introduction of these initiatives, our technical management team has been very much involved in the training process this past year, ensuring that the appropriate skills are passed on to the talent pool. To help the technical managers cope with these training responsibilities, which are in addition to their main duties of staff supervision and ensuring the smooth running of performances at the centre, three Assistant Technical Managers with expertise in staging, lighting and sound, will be hired to assist in our training efforts.

In addition to our internal training initiatives, we have also been working closely with the Workforce Development Agency on competency maps and in laying the foundation for appropriate training catering to specialised practitioners in the arts industry. We believe that this would be beneficial not only to Esplanade but also the industry as a whole, in the long run.

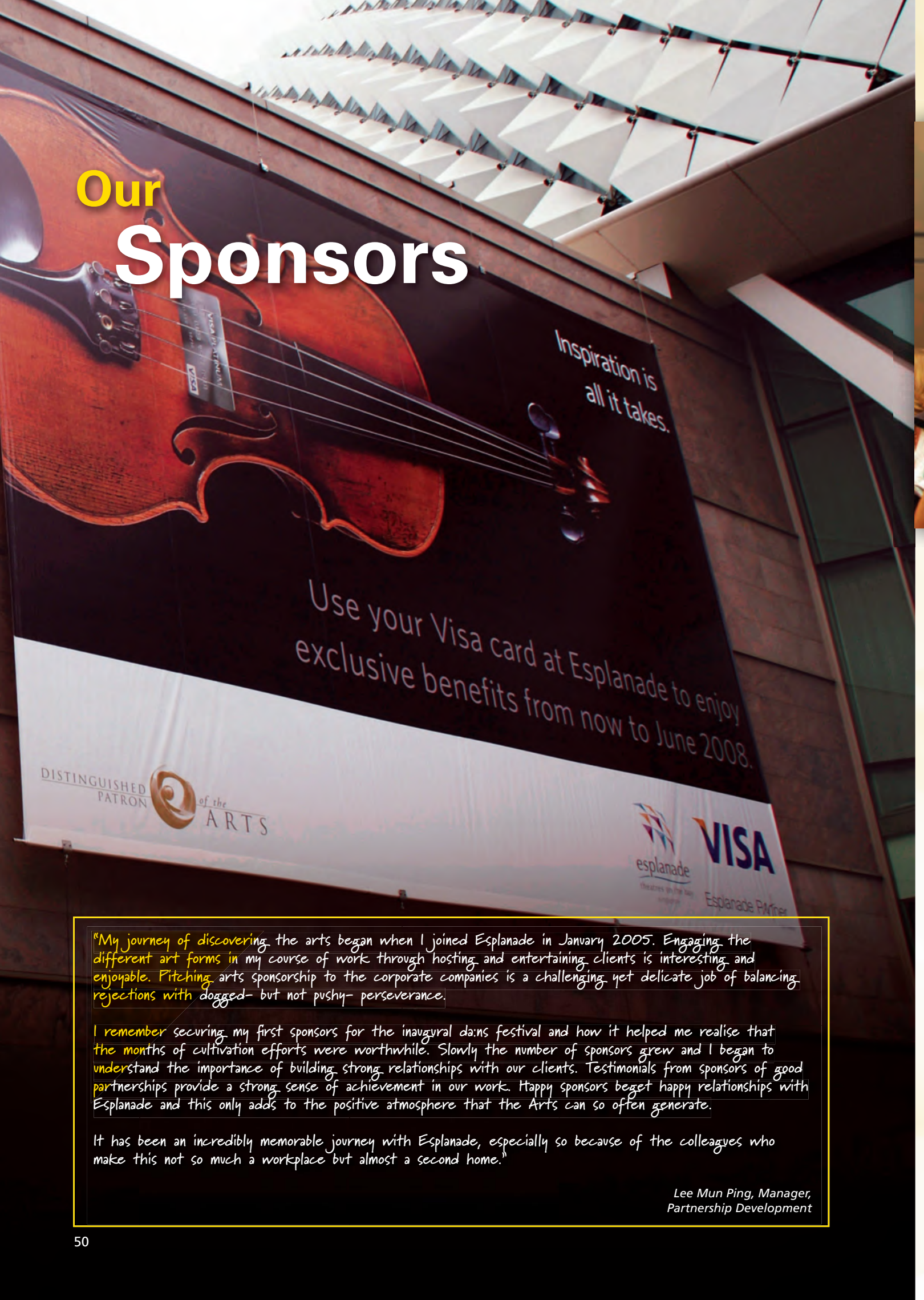
As Esplanade continues to grow, we will ensure that all our staff members are given adequate opportunities to continuously upgrade their skills in an environment they enjoy. Through this, we hope to foster a deeper sense of belonging and loyalty, binding together a passionate team – comprising not only our permanent and contract full time staff but also our casual pool of ushers and production personnel – who are committed to the common goal of making Esplanade a world-class performing arts centre for everyone.

Sharing our expertise

As we strengthen the capabilities of our staff, Esplanade is also very open to sharing our expertise in the arts with members of the public who are keen to learn. In the past year, we hosted 30 local trainees and five overseas trainees – from the United States, Malaysia, Germany and Korea. These interns spent between two weeks and two months in various departments at Esplanade to gain behind-the-scenes experience on how the centre operates.

Management staff from arts organisations as well as the corporate and government sectors also spent time with us. Among them were a representative from the Hong Kong Civil Service, a member of the Singapore Totalisator Board, a six-man delegation from the Shenzhen Concert Hall and staff from Dewan Filharmonik, Petronas who came to the centre for study visits. These exchanges have not only helped us to strengthen our friendships across the different sectors but more importantly, it allowed the participants to gain greater insights into the philosophy behind our work at Esplanade – hopefully gaining for the centre even more ambassadors both in Singapore and internationally.

Our Sponsors



"My journey of discovering the arts began when I joined Esplanade in January 2005. Engaging the different art forms in my course of work through hosting and entertaining clients is interesting and enjoyable. Pitching arts sponsorship to the corporate companies is a challenging yet delicate job of balancing rejections with dogged- but not pushy- perseverance.

I remember securing my first sponsors for the inaugural da:ns festival and how it helped me realise that the months of cultivation efforts were worthwhile. Slowly the number of sponsors grew and I began to understand the importance of building strong relationships with our clients. Testimonials from sponsors of good partnerships provide a strong sense of achievement in our work. Happy sponsors beget happy relationships with Esplanade and this only adds to the positive atmosphere that the Arts can so often generate.

It has been an incredibly memorable journey with Esplanade, especially so because of the colleagues who make this not so much a workplace but almost a second home."

Lee Mun Ping, Manager,
Partnership Development



Partnership Development

As Esplanade continues to present a diverse range of arts programmes that cater to different community segments, support from the government as well as contributions by corporate sponsors is critical. The Partnership Development team helps to reach out to these corporate companies and grow the pool of corporate arts sponsors.

Although the culture of corporate support for the arts in Singapore is still very much in its infancy, through the years, the team has gradually built strong relationships with their corporate contacts and with a work ethic based on sincerity, transparency and integrity, nurtured a high degree of trust among them. We are encouraged that since the centre's opening, not only have we managed to garner new support from companies that do not traditionally associate their brands with the arts, a high percentage of our existing sponsors also continue to renew their support for Esplanade, year after year.

Deepening relationships

Seeing value in how Esplanade's programmes and initiatives have helped to meet their branding objectives, 77% of our sponsors from the previous year continued their support with Esplanade in FY07/08. We are also encouraged that the contribution from these repeat sponsors has increased by 65% compared to the previous year. Among these supporters were Esplanade Partners – Visa International and Nokia.

"The Heineken Music Club, as part of the Mosaic Music Festival, offers a unique opportunity for us to showcase some of the world's best and diverse music genres to local music enthusiasts in an intimate setting. With Singaporeans becoming much more cosmopolitan in their music tastes, the Heineken Music Club provides them with the opportunity to come together and enjoy exceptional international performances in a unique setting."

*Desmond Tan, Marketing Manager,
Asia Pacific Breweries (Heineken), March 2008*

Visa became an Esplanade Partner in 2004 and through the years they have strengthened their association with the arts and Esplanade alike through campaigns and advertisements inspired by the arts, which were displayed throughout the centre. Recognising Visa's continuous contribution to the arts, the company was awarded the *Distinguished Patron of the Arts* award by the National Arts Council in October 2007.

This past year, focusing on the needs of Visa, a series of promotions were implemented at Esplanade to encourage the use of their cards among the wide range of visitors to the centre. The annual one-for-one lunch promotion continued to be well received by patrons of Esplanade Mall, as was the year-end festive campaign, which gave Esplanade visitors a chance to win attractive cash prizes when they used Visa cards at the centre. Visa also continued their association with *Mosaic Music Festival*, which allowed them to reach out to their target segments in a different way from their competitors.

OUR SPONSORS

"City Gas is proud to be the sponsor for Pesta Raya and Kalaa Utsavam 2007. This is the first time that we are partnering Esplanade. It is an unique experience to come together and appreciate the different 'flavours' of culture. We are glad to provide an opportunity for all and especially for the less fortunate ones to appreciate our arts and culture, to give our budding artists and singers a platform to shine and to give support to Singapore's arts scene. All these are in line with City Gas' on-going community outreach efforts."

Ng Yong Hwee, CEO,
City Gas Pte Ltd (as Trustee), December 2007



Although Nokia signed on as an Esplanade Partner in the previous financial year, their relationship with Esplanade started back in 2005 when they were a supporting sponsor of the inaugural *Mosaic Music Festival*. Nokia's partnership with us exemplifies the possibilities that can result from an integration of a sponsor's brand with Esplanade's venues, performances and activities.

This past year, for example, Nokia continued its association with our waterfront free programmes with the naming of the Nokia Powerhouse during *Mosaic Music Festival 2008* – reaching out to the different community groups that throng our outdoor areas through the quality international music acts presented at the venue. Integrating its brand even more into the centre's programmes, Nokia also sponsored activities for *Esplanade Youths* – Esplanade's membership programme for tertiary students – during *Baybeats* and *Mosaic Music Festival*, where the use of their latest mobile phones were introduced into contests planned for the festivals – further promoting the phones and their functions to the youth participants.

In addition to our Esplanade Partners, we were also grateful to our other repeat sponsors who helped to bring quality *Esplanade Presents* programmes closer to the community. We welcomed back APRIL Fine Paper Trading Pte Ltd, Asia Pacific Breweries (Singapore) Pte Ltd (Heineken), Australian High Commission, Din Tai Fung, Deutsche Bank, Embassy of Spain, EVA Air, Field Catering & Supplies Pte Ltd, Frasers Hospitality Pte Ltd, French Embassy, Geneva Master Time Pte Ltd (Patek Philippe), Giant Hypermarkets, Harry's International Pte Ltd, Hong Leong Foundation, Keppel Land International Limited, KPMG, L.C.H. (S) Pte Ltd, LianBee-Jeco Pte Ltd (Braun Büffel), Morgan Stanley Asia (Singapore) Pte, Ngee Ann Development Pte Ltd, People's Association Youth

Movement, Pioneer Electronics Asiacentre Pte Ltd, Qantas Airways Singapore, The Orientalist, Urban Redevelopment Authority and Western Union Global Network Pte Ltd.

New partnerships

As we grow and deepen our relationships with existing sponsors, we also look out for opportunities to build friendships with new partners, sharing with them the value that the arts can create for their brands. This past year, we were pleased to welcome British Airways, Chye Thiam Maintenance Pte Ltd, City Developments Limited, Club Med Services (S) Pte Ltd, Cristal Caritas Trust, Crocs Asia Pte Ltd, Embassy of the Kingdom of the Netherlands, GIBSON Guitar Singapore Pte Ltd, Häagen-Dazs, Lee Foundation, Marina Bay Financial Centre, One Fullerton, Pontiac Marina Private Limited, Sennheiser Electronic Asia Pte Ltd, Singapore Press Holdings Limited, Temasek Holdings and The Fullerton Hotel Singapore.

Another new sponsor we welcomed was City Gas. Joining us as Supporting Sponsor for *Pesta Raya* and *Kalaa Utsavam*, they saw the festivals as good opportunities to further the company's Corporate Social Responsibility objectives. In addition to their contribution, the CEO and staff of City Gas were very much involved in the acrylic painting workshops organised as part of the festivals' community outreach initiative. Not only did they volunteer their time to help children from underprivileged homes learn a new craft, they also hosted these children – many of whom have never been to Esplanade – during the opening of *Pesta Raya* at the centre. Looking at how the City Gas staff chatted, laughed along and played with the children, their time spent with the little ones undoubtedly benefited them as much as it did the children.

"The Esplanade dawns festival expresses the strength, perseverance and elegance of the human spirit. These are qualities which lie at the heart of The KPMG Way, and is but one of the reasons for KPMG's sponsorship of the festival since its inception. As one of the highlights of the Esplanade calendar, the festival opens doors to new perspectives through the world of dance. We look forward to once again supporting this year's festival, and reinforcing our commitment to the development and appreciation of the arts, and cultural activities in Singapore."

Danny Teoh, Managing Partner,
KPMG in Singapore



PARTNERSHIP DEVELOPMENT

No. of Sponsors	48
No. of New Sponsors	17
No. of Repeat Sponsors	31
Cash Sponsorship and Donations	\$4,879,650
- Non-programme related	\$1,103,875
- Programme related	\$3,775,775
 In-kind Sponsorship	 \$72,588

"Häagen-Dazs is proud to be a Supporting Sponsor of Esplanade's Mosaic Music Festival. The Esplanade has done an excellent job in organising performances for highly talented and diverse jazz musicians from local and international groups to showcase their talent. Music is often seen as food for the soul. So Häagen-Dazs sees in Mosaic a strong strategic synergy, very much in line with what the brand stands for – pleasure and quality that goes across all cultures – a true inspiration for the senses."

Raj Kumar, Managing Director,
General Mills, March 2008

Our Corporate Patrons programme also saw strong support with more organisations recognising the exclusivity of this unique platform, which allows them to host their valued business associates to arts performances at our VIP Box Suites and enjoy other privileges when they watch programmes at Esplanade. This past year, we welcomed two new sponsors Cristal Caritas Trust and SembCorp Marine Ltd who join our existing Corporate Patrons, APRIL Fine Paper Trading Pte Ltd, Citi, DBS Bank Ltd, L.C.H. (S) Pte Ltd, Merrill Lynch International Bank Ltd, Standard Chartered Bank and United Overseas Bank Limited.

Sharing ideas

With working relationships founded and built on trust and integrity, our sponsors often share openly with us which campaigns at Esplanade worked for them and which, perhaps, needed more fine-tuning. These candid evaluation

sessions have helped us further understand their needs and work towards improving their branding initiatives with us. As sponsors continue to align their brands with Esplanade's varied programmes, many have given us positive feedback on how our range of festivals and series has helped them reach out to their different target segments.

Wanting to share this feedback with other sponsors so they too may gain from these experiences, we organised our first-ever sponsors' get-together in October 2007 in anticipation of *Mosaic Music Festival 2008*. The event provided a platform for our existing *Mosaic* supporters to openly share with new and potential sponsors their experiences in supporting past *Mosaic Music Festivals* and also created an opportunity for the different sponsors to network and discuss potential areas for collaboration. We were very encouraged by the positive response from sponsors who attended the session and moving forward, we will look out for more of such avenues to share and exchange ideas with our sponsors.

As Esplanade continues to grow, more efforts will be put into nurturing the relationships we have with our existing sponsors as we continue to develop friendships with new supporters in tandem. We will endeavour as well to expand our range of sponsorship products while refining current initiatives to better meet the needs of our sponsors. And to all our valued supporters of the arts, thank you for your commitment in helping to make our programmes even more accessible to everyone in the community.

Esplanade at a Glance

The balanced scorecard approach was adopted to measure whether Esplanade was achieving our artistic and social objectives beyond the pure financial numbers. There are four aspects that taken together would provide a holistic view of our performance.

The National Perspective

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

Since the opening of Esplanade in October 2002, it has gradually but firmly established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a calendar of festivals and activities throughout the year. Esplanade's programmes encourage audiences to go beyond popular works to a deeper appreciation of the arts. The community is engaged through the festivals that are timed with major ethnic celebrations. Through our free performances, we have made the arts accessible to all and lived up to our mission of being a centre for everyone. We have also brought the arts to students, community and welfare groups through the outreach activities that we organise both within and outside of our premises.

	FY 07/08	FY 06/07	FY 05/06
a) No. of Activities			
– Ticketed	880	641	637
– Non-Ticketed	1,595	1,485	1,278
Total No. of Activities – Ticketed & Non-Ticketed	2,475	2,126	1,915
b) Attendance			
– Ticketed	577,232	401,631	438,726
– Non-Ticketed	1,177,110	1,068,684	1,001,700
Total Attendance – Ticketed & Non-Ticketed	1,754,342	1,470,315	1,440,426
c) Visitorship	8,493,056	7,766,611	7,556,477
d) Outreach			
– No. of Activities	297	211	145
– No. of Participants	19,406	24,709	13,596

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/major 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.

Aside from audience development, artists are also developed through collaboration works with Esplanade and international groups and the number of collaborations have grown exponentially through the years. To support the industry, Esplanade has also trained a pool of casuals and provided an increasing number of job opportunities for them. In addition, technical training courses are organised for those who are interested in working within the arts industry.

Esplanade at a Glance

	FY 07/08	FY 06/07	FY 05/06
a) No. of New Hirers	53	84	76
b) No. of New Sponsors	17	17	11
c) Job Opportunities for			
– Artists/Crew	27,119	26,000	22,905
– Casual staff ¹	44,557	36,814	26,243
d) No. of Courses Conducted	6	4	7
– No. of Participants	79	70	96
e) No. of Collaboration Events (performances)	171	81	48
f) No. of New Works Presented	38	24	8

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 the expectations of our customers.

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. In FY07/08, we have benchmarked ourselves against a mean score of 8 out of a rating scale of 0 – 10, which is higher than the normal benchmark score of 7.5 for most companies, according to survey standards. This new rating scale provides the customer greater opportunity to pinpoint their exact level of satisfaction compared to the scale of 1 – 7 which we used in the previous two years. However, our patrons have indicated their fatigue due to our frequent surveys and we have decided to take a break from the survey for FY08/09.

There were two interruptions to performance in FY07/08 due to technical faults, one of which was due to the hirer's equipment, but these were promptly resolved and went unnoticed by the audience.

	FY 07/08	FY 06/07	FY 05/06
a) Interruptions to Performance	2	0	0
b) Customer Satisfaction Ratings			
i) Patrons			
– Ushers & Box Office Officers (Overall average) ²	8.26	6.00	6.08
ii) Artists (Overall Average) ³	9.61	6.69	6.57
iii) Hirers (Overall Average) ⁴	8.42	5.93	5.85

1 A total of 44,557 job opportunities was created for our certified casual pool of 622 staff during the year.

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

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

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

Esplanade at a Glance

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.

With the development of income streams and strict financial discipline over expenditure, Cost Recovery Rate (CRR) has reached the highest ever at 56.7%. Income streams have grown steadily year on year and at a faster pace than expenditure. However, as venue utilisation is close to maximum, there is limited upside to further income growth. While we continue to control expenditure, it is inevitable for cost to increase with rising inflation, increased operating cost, an aging centre and a tight labour market.

FY07/08 could be considered the best year for Esplanade as we transit from the first phase of laying the foundation for the development of the arts into the next phase of growth. This next phase seeks to deepen engagement with audiences and artists while building on the momentum from the last five years. Audiences can expect to see a wider range of programmes and festivals, in particular Asian works, which will bring greater vibrancy to the local arts scene. Programmes to develop the young will be intensified while local industry support will be strengthened through more collaboration efforts and the development of new works. These development initiatives necessary for the next phase of growth, will involve a different level of investment. Cost Recovery Rates will therefore unlikely be at the same level as that in the first phase.

Corporate sponsorship is an area which Esplanade has cultivated over the years by working with like-minded sponsors that share our vision of bringing the arts closer to the community. Aside from increasing our number of sponsors year on year, we also managed to retain sponsors and grow the sponsorship amount. In FY07/08, 77% were repeat sponsors from the previous year.

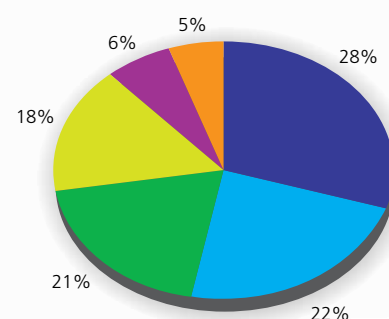
	FY 07/08	FY 06/07	FY 05/06
a) Key Financial Indicators			
– Income	\$27,248,491	\$22,895,093	\$19,668,053
– Expenditure	\$61,706,363	\$55,927,724	\$53,491,232
– Cost Recovery Rate	56.7%	53.5%	48.6%
b) Corporate Support			
– Sponsorship	\$4,879,650	\$3,346,972	\$2,213,868
– Number of Sponsors	48	40	26
c) Productivity			
– Event to staff ratio	13	12	11.5
– Income to staff ratio	\$144,939	\$129,351	\$117,773
d) Staff Development			
– Training (% of annual basic salaries)	3.0%	2.2%	2.2%
– Staff Turnover/Movement (monthly average)	1.3%	1.9%	1.3%
– (National average)	2.0%	2.1%	2.1%

Financial Highlights

	<i>FY07/08</i> \$'000	<i>FY06/07</i> \$'000
TOTAL INCOME	27,248	22,895
TOTAL OPERATING EXPENDITURE	(61,706)	(55,928)
DEFICIT BEFORE GRANTS	(34,458)	(33,033)
SHARE OF PROFIT OF ASSOCIATED COMPANY	421	241
RESULTS AFTER SHARE OF PROFIT OF ASSOCIATED COMPANY	(34,037)	(32,792)
GRANTS FOR THE YEAR	27,066	27,147
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	10,735	10,584
RESULTS FOR THE YEAR	3,764	4,939
COST RECOVERY RATE	57%	54%
CAPITAL EXPENDITURE	4,023	4,033
TOTAL ASSETS	55,749	49,654

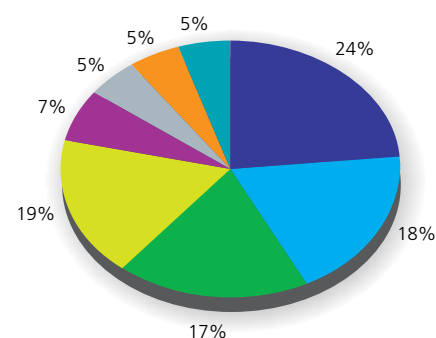
INCOME for the financial year ended 31 March 2008

	<i>FY 07/08</i>		<i>FY 06/07</i>	
	\$'000	%	\$'000	%
■ Venue hire and event services	7,734	28	6,532	28
■ Mall and other rentals	5,956	22	5,697	25
■ Ticketing	5,650	21	4,525	20
■ Sponsorships, donations and specific funds	4,912	18	3,389	15
■ Car parking	1,648	6	1,299	6
■ Other Income	1,348	5	1,453	6
Total	27,248	100	22,895	100



EXPENDITURE for the financial year ended 31 March 2008

	<i>FY 07/08</i>		<i>FY 06/07</i>	
	\$'000	%	\$'000	%
■ Employee benefits	14,763	24	12,501	22
■ Property maintenance and utilities	11,201	18	11,124	20
■ Rental of property	10,735	17	10,584	19
■ Programming	12,001	19	9,760	17
■ Marketing and communications	4,165	7	3,900	7
■ Depreciation and amortisation	2,879	5	2,563	5
■ Presentation services and relations	2,776	5	2,839	5
■ Others	3,186	5	2,657	5
Total	61,706	100	55,928	100



Operating and Financial Overview

Operating Review

Since its opening in October 2002, Esplanade has sought to maintain the delicate balance between fulfilling our core national and social objectives of developing the arts and improving financial performance concurrently. We have been able to do this by developing and building revenue streams while exercising sound management and strict financial discipline in terms of expenditure. This has resulted in improvements in Cost Recovery Rates (CRR) year on year, with the highest ever CRR of 56.7% in FY07/08.

Income has grown by a compounded annual growth rate of 12% over the last 5 years and increased by 19% over the previous year, reaching a peak of \$27.2m in FY07/08. Expenditure increased at a slower rate of 10% compared to FY06/07, reaching \$61.7m.

Venue hire income increased 18% to \$7.7m and continued to be the highest contributor at 28% of overall income. However, FY07/08 was a bumper year due to the large number of musicals and major productions which increased our variable income. This is unlikely to be repeated as major musicals have completed their tours in the region.

As part of our continuing efforts to develop the arts and build audiences, we stepped up programming activities from 330 ticketed events to 459 this past year, a significant increase of 39%. Our free activities also grew 10% to 1,556 events and this was achieved without significant increase in cost. In fact, cost per head was reduced as we reached out to a wider audience. It was also encouraging to note that attendances at *Esplanade Presents* ticketed events was higher than the more popular commercial performances presented by our hirers, most of which were major musicals. With the increase in activity levels and active yield management, ticketing income increased 25% over the previous year to \$5.6m.

Corporate sponsors, whom we have meticulously cultivated through the years, increased to 48. Out of this number, 31 were repeat sponsors who increased their contribution by 65% in FY07/08. Sponsorship income as a percentage to total income increased from 15% the previous year to 18%.

Expenditure increased \$5.8m or 10% over FY06/07. More intense programming activity accounted for an increase of \$2.2m while manpower cost increased \$2.3m. The increase in manpower cost was necessary to support the increased activity levels. Staff were also more productive as event to staff and income to staff ratios improved.

Property maintenance and utilities costs were well controlled despite higher activity levels and the ageing centre. The consumption of water and electricity in actual units declined from last year due to water and energy saving measures implemented.

FY07/08 closed with a deficit before grant of \$34.4m compared to \$33.0m the previous year. Our associate company SISTIC continued to be profitable, contributing \$0.4m to our results, bringing our deficit to \$34.0m which was funded via a grant of \$27.1m and government subvention of \$10.7m, resulting in a balance of \$3.8m. Government grants continue to be awarded under stricter conditions and increasing emphasis on Esplanade's earned income.

The Outdoor Theatre has been a focal point of Esplanade's free programmes and soon after our opening, could no longer accommodate the large crowds that regularly attended the many performances staged. In April 2007, the Outdoor Theatre was demolished for redevelopment. The new and larger Outdoor Theatre will enable Esplanade to organise more diversified performances of a larger scale and cater to the increase in our audiences. The Outdoor Theatre will also enhance the landscape of the Marina Bay with its larger canopy and extended area closer to the water's edge. MICA is funding the redevelopment of the Outdoor Theatre which is expected to be completed in August 2008.

Operating and Financial Overview

Financial Review

FY07/08 could be considered the best year for Esplanade so far as we gradually reap the fruits of five years' effort in establishing a calendar of events and laying the groundwork for the development of the arts in Singapore. Audiences are now familiar with our programmes and have come to associate Esplanade as a venue for quality performances.

Esplanade's reserve policy is to maintain an amount equivalent to half of annual operating expenditure. Our accumulated funds to date stand at \$28.0m, still less than half of our annual operating expenditure of \$61.7m for FY07/08. 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 such as a fall in income due to a change in business sentiments or business interruptions. This reserve will also enable special projects to be undertaken as these would be over and above the normal funding levels.

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 RAP6 and the financial statements have complied with RAP 6 where applicable.

Going Forward

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

Esplanade's first phase of programme development was to present a comprehensive range of programmes and build an arts calendar for Singapore. These presentations have ranged from the classical to the popular, encompassing different arts genres and reaching out to different audiences and communities. Esplanade has presented some of the foremost international companies and enhanced Singapore's profile globally as an arts city while also engaging local artists to perform in our venues through presentations and collaborations. This forward momentum in the growth of the arts needs to be maintained.

Going forward, the second phase will focus on deepening these relationships and strengthening Singapore's profile through a long-term view of investing in artist and audience development. With artists, collaborations will be further intensified, local industry support will be strengthened, more new works will be developed and an Asian exchange built up. Young audiences will be cultivated through a wide range of educational programmes and audience taste will be developed to rediscover our rich Asian heritage. Esplanade's festivals will take on a more sophisticated character to cater to different audiences, as a bigger diversity of works will be presented. Artists will also be able to use Esplanade as a home for their works, and touch audiences in new ways.

As Esplanade continues to grow, we are also faced with challenging external factors. Musicals contribute a significant portion of venue hire income. Most of the major touring musicals have already been presented at Esplanade. Hence, venue hire income will be affected until a new cycle of major touring musicals starts. The centre will also be closed to the public during F1. As our current spaces are almost fully utilized, there is limited capacity for growth in venue or ticketing income. The uncertain global economic climate, volatile oil prices and inflation at its highest in 26 years may affect demand for the arts which is largely a discretionary expenditure.

On the manpower front, there will be additional challenges to attract and retain the right talent for the arts industry and Esplanade, given the tight labour market and increasing salary costs. Operating expenditure will also continue to rise with higher electricity tariffs, freight, accommodation, repair and maintenance cost and depreciation as the centre ages. As we move forward, we will need to invest in more qualitative initiatives. This is essential for the next phase of growth for the local arts industry and the evolution of our society.

Directors' Report

For the financial year ended 31 March 2008

The Directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2008.

DIRECTORS

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

Theresa Foo-Yo Mie Yoen (Chairman)
Benson Puah Tuan Soon (Chief Executive Officer)
Peter Chay Fook Yuen
Steven Chong Horng Siong (appointed on 24 Nov 2007)
Patrick Daniel (appointed on 24 Nov 2007)
Haslinda bte Zamani (appointed on 24 Nov 2007)
Rupert Graham Keeley (appointed on 24 Nov 2007)
John Ruffin Knight (appointed on 24 Nov 2007)
Lee Suan Hiang
Lee Tzu Yang
Lim Neo Chian
Lock Wai Han (appointed on 15 May 2008)
Irene Ng Phek Hoong
Saw Phaik Hwa (appointed on 24 Nov 2007)
Mildred Tan-Sim Beng Mei (appointed on 24 Nov 2007)

ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

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

DIRECTORS' INTERESTS IN DEBENTURES

According to the register of Directors' shareholdings, none of the Directors at the end of the financial year had any interest in the debentures of the Company either at the beginning or end of the financial year.

DIVIDENDS

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

DIRECTORS' CONTRACTUAL BENEFITS

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

INDEPENDENT AUDITOR

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

On behalf of the Directors



THERESA FOO-YO MIE YOEN
Chairman



BENSON PUAH TUAN SOON
Director

17 July 2008

Statement by Directors

In the opinion of the Directors,

- (a) the financial statements as set out on pages 63 to 82 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2008 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

17 July 2008

Independent Auditor's Report

To the Members of The Esplanade Co Ltd

We have audited the financial statements of The Esplanade Co Ltd set out on pages 63 to 82, which comprise the balance sheet as at 31 March 2008, the income and expenditure statement, statement of changes in accumulated funds and cash flow statement for the year then ended, and a summary of significant accounting policies and other explanatory notes.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

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

- (a) 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; and transactions are properly authorised and that they are recorded as necessary to permit the preparation of true and fair profit and loss accounts, and balance sheets, and to maintain accountability of assets;
- (b) selecting and applying appropriate accounting policies; and
- (c) making accounting estimates that are reasonable in the circumstances.

AUDITOR'S RESPONSIBILITY

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

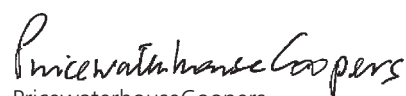
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or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

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

OPINION

In our opinion,

- (a) the financial statements of the Company are properly drawn up in accordance with the provisions of the Act and Singapore's Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Company as at 31 March 2008, and the results, changes in accumulated funds and cash flows of the Company for the financial year ended on that date; and
- (b) the accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.



PricewaterhouseCoopers
Public Accountants and Certified Public Accountants

Singapore, 17 July 2008

Income and Expenditure Statement

For the financial year ended 31 March 2008

	<i>Note</i>	<i>2008</i> \$	<i>2007</i> \$
Income	3	27,248,491	22,895,093
Expenditure	5	61,706,363	55,927,724
Deficit before grants		(34,457,872)	(33,032,631)
Share of profit of associated company	17	421,050	240,450
Results after share of profit of associated company		(34,036,822)	(32,792,181)
Release of grants			
– Operating grant	14	24,087,434	24,523,614
– Deferred capital grant	23	2,977,932	2,623,100
		27,065,366	27,146,714
Government subvention – rental of property	8	10,735,200	10,584,000
Results for the year transferred to Accumulated Funds		3,763,744	4,938,533
Retained in:			
The Company		3,342,694	4,698,083
The Associated Company		421,050	240,450
		3,763,744	4,938,533

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

Balance Sheet

As at 31 March 2008

	Note	2008 \$	2007 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	25,580,920	13,914,660
Trade receivables	13	1,206,754	1,347,272
Grants receivable	14	7,897,133	17,895,093
Merchandise	15	39,113	76,798
Other current assets	16	4,381,759	1,240,843
		39,105,679	34,474,666
Non-current assets			
Investment in associated company	17	3,716,890	3,295,840
Property, plant and equipment	18	12,484,975	11,721,169
Computer software	19	441,568	162,586
		16,643,433	15,179,595
Total assets		55,749,112	49,654,261
LIABILITIES			
Current liabilities			
Payables	20	12,100,319	10,671,524
Specific funds – programmes	21	325,580	357,902
		12,425,899	11,029,426
Net assets		43,323,213	38,624,835
Accumulated funds			
		27,999,819	24,236,075
Deferred Grants			
Investment grant	22	2,505,007	2,505,007
Deferred capital grants	23	12,818,387	11,883,753
		15,323,394	14,388,760
		43,323,213	38,624,835

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

Statement of Changes in Accumulated Funds

For the financial year ended 31 March 2008

Balance at 1 April 2007	\$ 24,236,075
Results for the year	3,763,744
Balance at 31 March 2008	<u>27,999,819</u>
Balance at 1 April 2006	19,297,542
Results for the year	4,938,533
Balance at 31 March 2007	<u>24,236,075</u>

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

Cash Flow Statement

For the financial year ended 31 March 2008

	<i>Note</i>	<i>2008</i> \$	<i>2007</i> \$
Cash flows from operating activities			
Cash receipts from customers		27,330,368	22,117,114
Cash paid to suppliers and employees		(50,508,983)	(42,224,847)
Net cash used for operating activities		(23,178,615)	(20,107,733)
Cash flows from investing activities			
Purchase of property, plant and equipment		(3,443,982)	(4,137,223)
Proceeds from sale of property, plant and equipment		7,974	25,755
Interest received		282,923	477,653
Net cash used for investing activities		(3,153,085)	(3,633,815)
Cash flows from financing activities			
Grants received from Government	14	37,997,960	19,668,053
Deposits pledged		-	(646,000)
Cash held in trust		6,037	(20,287)
Net cash from financing activities		38,003,997	19,001,766
Net increase/(decrease) in cash and cash equivalents held		11,672,297	(4,739,782)
Cash and cash equivalents at the beginning of the financial year		13,164,111	17,903,893
Cash and cash equivalents at the end of the financial year	12	24,836,408	13,164,111

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

Notes to the Financial Statements

For the financial year ended 31 March 2008

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

1. GENERAL

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

1 Esplanade Drive
Singapore 038981

The principal activities of the Company are:

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

2. SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

The financial statements have been prepared in accordance with the 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.

There are no new or amended Standards and Interpretations effective in 2007 which are relevant to the Company.

(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) Malls 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.

Notes to the Financial Statements

For the financial year ended 31 March 2008

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(b) *Income recognition (continued)*

(4) *Sponsorship and donations*

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

(5) *Carparking*

Carparking income is recognised on a receipt basis.

(6) *Merchandise sales*

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

(7) *Interest Income*

Interest income is recognised using the effective interest method.

(c) *Grants*

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

Grants for depreciable assets recorded in the company's financial statements are taken to the deferred capital grant account, and credited to the statement of income and expenditure over the periods necessary to match the depreciation of the corresponding depreciable assets.

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

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

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

(d) *Property, plant and equipment*

(1) *Measurement*

(i) Property, plant and equipment

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

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

Notes to the Financial Statements

For the financial year ended 31 March 2008

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(1) Measurement (continued)

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

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

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

(3) Subsequent expenditure

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

(4) Disposal

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

(e) Computer software

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

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

Notes to the Financial Statements

For the financial year ended 31 March 2008

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(f) *Investment in associated company*

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

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.

(g) *Impairment of non-financial assets*

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

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

(h) *Trade receivables*

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

(i) *Leases*

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

Operating leases

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

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

Notes to the Financial Statements

For the financial year ended 31 March 2008

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(i) Leases (continued)

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

Operating leases

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

(j) 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.

(k) Provisions

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

(l) Trade payables

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

(m) Employee benefits

(1) Defined contribution plans

Defined contribution plans are post-employment benefit plans under which the Company pays fixed contributions into separate entities such as Central Provident Fund on a mandatory, contractual or voluntary basis. The Company has no further payment obligations once the contributions have been paid. The Company's contributions are recognised as employee compensation expense when they 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.

(n) Foreign currency translation

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

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

(o) 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 2008

3. INCOME

	<i>Note</i>	<i>2008</i> \$	<i>2007</i> \$
Venue hire and event services		7,734,140	6,531,514
Mall and other rentals		5,956,462	5,697,165
Ticketing		5,650,314	4,524,795
Sponsorships and donations	4	4,879,650	3,346,972
Car parking		1,647,645	1,299,271
Specific funds – programmes	21	32,322	42,212
Other income:			
Merchandise sales		558,635	484,745
Interest income on fixed deposits		310,833	378,281
Income from guided tours		24,572	35,966
Tenant services		109,265	112,628
Miscellaneous		344,653	441,544
		1,347,958	1,453,164
		27,248,491	22,895,093

4. SPONSORSHIPS AND DONATIONS

The total tax-deductible sponsorships and donations, including any donations classified under grants received for the year ended 31 March 2008, amounted to \$2,463,653 (2007: \$2,068,640). These donations are unrestricted, and are given to support the presentation and development of artistic productions and activities. The use of donations is in accordance with the objectives of the Company.

The value of ex-gratia services and donations in kind received in the same year amounted to **\$72,588** (2007: \$106,922).

5. EXPENDITURE

	<i>Note</i>	<i>2008</i> \$	<i>2007</i> \$
Employee benefits	6	14,763,345	12,500,720
Property maintenance and utilities	7	11,201,447	11,124,074
Rental of property	8	10,735,200	10,584,000
Programming		12,000,573	9,760,484
Marketing and communications	9	4,165,061	3,899,670
Presentation services and relations	10	2,775,928	2,838,480
Other expenditure	11	6,064,809	5,220,296
		61,706,363	55,927,724

Notes to the Financial Statements

For the financial year ended 31 March 2008

6. EMPLOYEE BENEFITS

	<i>2008</i>	<i>2007</i>
	\$	\$
Wages and salaries	12,381,327	10,564,346
Employer's contribution to Central Provident Fund	1,357,810	1,127,685
Other benefits	1,024,208	808,689
	14,763,345	12,500,720

Average number of persons employed during the financial year:

	<i>2008</i>	<i>2007</i>
Permanent staff	188	177
Contract staff	24	23
Full-time employees	212	200

7. PROPERTY MAINTENANCE AND UTILITIES

	<i>2008</i>	<i>2007</i>
	\$	\$
Building and facilities maintenance	7,932,075	7,677,898
Utilities	3,181,933	3,362,985
Insurance	87,439	83,191
	11,201,447	11,124,074

8. RENTAL OF PROPERTY

The Government of Singapore has charged the Company rental of \$10,735,200 (2007: \$10,584,000) for use of Esplanade – Theatres on the Bay. The rental is funded by way of a Government's subvention.

9. MARKETING AND COMMUNICATIONS

	<i>2008</i>	<i>2007</i>
	\$	\$
Advertising and promotion	3,050,045	3,018,413
Public relations	651,243	557,379
Sponsor services and development	267,998	233,208
Publications costs	195,775	90,670
	4,165,061	3,899,670

10. PRESENTATION SERVICES AND RELATIONS

	<i>2008</i>	<i>2007</i>
	\$	\$
Production services	2,015,370	1,859,666
Ticketing and event services	760,558	978,814
	2,775,928	2,838,480

Notes to the Financial Statements

For the financial year ended 31 March 2008

11. OTHER EXPENDITURE

	2008 \$	2007 \$
Depreciation of property, plant and equipment	2,768,119	2,509,911
GST expense	847,297	673,773
Professional and IT support charges	600,307	500,218
Office supplies, postage and communication	313,632	339,858
Minor assets expensed	291,369	257,943
Merchandise		
– Cost of merchandise sold	247,434	275,610
– Allowance for diminution in value	17,567	39,225
Travelling and transport	326,748	182,347
Amortisation of computer software	110,624	53,178
Bank charges	145,851	113,519
Miscellaneous expenses	166,971	170,851
Governance costs		
– Legal and secretarial fees	98,881	41,496
– External auditors' remuneration	44,352	45,406
– Internal auditors' remuneration		
– current year	37,973	35,000
– prior year overprovision	(4,855)	(35,000)
	33,118	-
Allowance for doubtful debts from trade receivables	11,326	520
Loss on disposal of property, plant and equipment	42,848	34,256
Foreign exchange (gain)	(1,635)	(17,815)
	6,064,809	5,220,296

12. CASH AND CASH EQUIVALENTS

	2008 \$	2007 \$
Cash at bank and on hand	134,920	718,660
Fixed deposits	25,446,000	13,196,000
	25,580,920	13,914,660
Deposits pledged	(646,000)	(646,000)
Cash held in trust	(98,512)	(104,549)
Cash and cash equivalents in the cash flow statement	24,836,408	13,164,111

The fixed deposits with financial institutions mature on varying dates within 4 months (2007: varying dates within 2 months) from the financial year end. Interest rates on these deposits are variable, and the weighted average effective interest rate as at 31 March 2008 was 1.08% (2007: 2.80%) per annum.

Notes to the Financial Statements

For the financial year ended 31 March 2008

12. CASH AND CASH EQUIVALENTS (CONTINUED)

Deposits of \$646,000 (2007: \$646,000) have been pledged to a bank for a Bankers' Guarantee issued to a supplier.

Cash and cash equivalents are denominated in the following currencies:

	<i>2008</i>	<i>2007</i>
	\$	\$
Singapore Dollars	25,482,408	13,810,111
United States Dollars	98,512	104,549
	25,580,920	13,914,660

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounted to US\$71,334 (2007: US\$62,691) is held in trust by the Company for that association.

13. TRADE RECEIVABLES

	<i>2008</i>	<i>2007</i>
	\$	\$
(a) Associated company – trade	16,257	6,744
Non-related parties – trade	1,190,497	1,340,528
	1,206,754	1,347,272
(b) Non-related party trade receivables are stated after deducting allowance for doubtful debts	11,284	25,734

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

14. GRANTS IN ADVANCE/(RECEIVABLE)

	<i>Development grant</i>	<i>Operating grant</i>	<i>Total grant</i>
	\$	\$	\$
Balance as at 1 April 2007	-	(17,895,093)	(17,895,093)
Grants received	-	37,997,960	37,997,960
Transfer to deferred capital grants	-	(3,912,566)	(3,912,566)
Amount released to income and expenditure statement	-	(24,087,434)	(24,087,434)
Balance as at 31 March 2008	-	(7,897,133)	(7,897,133)
Balance as at 1 April 2006	661,575	(9,668,053)	(9,006,478)
Grants received	-	19,668,053	19,668,053
Transfer to deferred capital grants	(661,575)	(3,371,479)	(4,033,054)
Amount released to income and expenditure statement	-	(24,523,614)	(24,523,614)
Balance as at 31 March 2007	-	(17,895,093)	(17,895,093)

Notes to the Financial Statements

For the financial year ended 31 March 2008

14. GRANTS IN ADVANCE/(RECEIVABLE) (CONTINUED)

Grants in advance/(receivable) are denominated in Singapore Dollars. These funds are non-restricted in nature.

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

Grants for cyclical improvement works and replacement of assets owned by MICA received and receivable in the year ended 31 March 2008 amounted to \$310,800 (2007: Nil) and \$3,309,674 (2007: \$310,800) respectively.

15. MERCHANDISE

	<i>2008</i>	<i>2007</i>
	\$	\$
At cost	75,013	143,250
Less: Allowance for impairment	(35,900)	(66,452)
At net realisable value	39,113	76,798

16. OTHER CURRENT ASSETS

	<i>2008</i>	<i>2007</i>
	\$	\$
Recoverable expenditure and receivables	3,497,791	404,862
Recoverable from the associated company	152,328	262,003
Prepayments	616,230	455,488
Deposits	115,410	118,490
	4,381,759	1,240,843

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

17. INVESTMENT IN ASSOCIATED COMPANY

	<i>2008</i>	<i>2007</i>
	\$	\$
Balance at beginning of year	3,295,840	3,055,390
Share of results for the year	421,050	240,450
Balance at end of year	3,716,890	3,295,840

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

	<i>2008</i>	<i>2007</i>
	\$	\$
Assets	16,960,000	19,711,000
Liabilities	9,623,000	14,049,000
Revenues	9,920,000	7,694,000
Net profits	1,203,000	687,000

Investment in the associated company includes goodwill of \$1,358,735 (2007: \$1,358,735).

Notes to the Financial Statements

For the financial year ended 31 March 2008

17. INVESTMENT IN ASSOCIATED COMPANY (CONTINUED)

Details of the investment in associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2008 %	2007 %	2008 \$	2007 \$
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	35	35	<u>2,505,007</u>	<u>2,505,007</u>

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.

18. PROPERTY, PLANT AND EQUIPMENT

	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Capital projects in progress \$	Total \$
Cost							
At 1 April 2007	2,881,333	3,053,262	7,791,749	357,616	5,814,331	275,292	20,173,583
Additions	6,950	647,598	592,384	-	165,961	2,220,054	3,632,947
Disposals	-	(58,850)	(84,089)	-	(222,334)	-	(365,273)
Transfers from Capital Projects in Progress	19,100	175,550	487,071	-	908,332	(1,590,053)	-
At 31 March 2008	2,907,383	3,817,560	8,787,115	357,616	6,666,290	905,293	23,441,257
Accumulated depreciation							
At 1 April 2007	954,900	845,254	2,536,609	350,419	3,765,232	-	8,452,414
Depreciation	328,595	319,394	1,278,982	6,699	834,449	-	2,768,119
Disposals	-	(16,613)	(29,431)	-	(218,207)	-	(264,251)
At 31 March 2008	1,283,495	1,148,035	3,786,160	357,118	4,381,474	-	10,956,282
Net book value							
At 31 March 2008	1,623,888	2,669,525	5,000,955	498	2,284,816	905,293	12,484,975

Notes to the Financial Statements

For the financial year ended 31 March 2008

18. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	<i>Leasehold improvements</i> \$	<i>Plant and machinery</i> \$	<i>Production equipment</i> \$	<i>Artwork</i> \$	<i>Furniture, fittings and equipment</i> \$	<i>Capital projects in progress</i> \$	<i>Total</i> \$
Cost							
At 1 April 2006	2,672,818	2,744,237	5,481,778	357,616	5,074,218	186,923	16,517,590
Additions	21,500	309,025	1,275,123	-	851,562	1,467,545	3,924,755
Disposals	(21,400)	-	-	-	(247,362)	-	(268,762)
Transfers from Capital Projects in Progress	208,415	-	1,034,848	-	135,913	(1,379,176)	-
At 31 March 2007	2,881,333	3,053,262	7,791,749	357,616	5,814,331	275,292	20,173,583
Accumulated depreciation							
At 1 April 2006	654,292	587,011	1,490,086	336,072	3,083,793	-	6,151,254
Depreciation	314,161	258,243	1,046,523	14,347	876,637	-	2,509,911
Disposals	(13,553)	-	-	-	(195,198)	-	(208,751)
At 31 March 2007	954,900	845,254	2,536,609	350,419	3,765,232	-	8,452,414
Net book value							
At 31 March 2007	1,926,433	2,208,008	5,255,140	7,197	2,049,099	275,292	11,721,169

19. COMPUTER SOFTWARE

	<i>2008</i> \$	<i>2007</i> \$
Cost		
At beginning of year	1,513,496	1,405,196
Additions	389,607	108,300
Disposals	(78,455)	-
At end of year	1,824,648	1,513,496
Accumulated depreciation		
At beginning of year	1,350,911	1,297,732
Amortisation	110,624	53,178
Disposals	(78,455)	-
At end of year	1,383,080	1,350,910
Net book value		
At end of year	441,568	162,586

Notes to the Financial Statements

For the financial year ended 31 March 2008

20. PAYABLES

	<i>2008</i>	<i>2007</i>
	\$	\$
Trade payables	4,391,389	3,527,845
Accrued operating expenses	5,010,256	4,715,252
Deposits received	1,854,922	1,723,066
Deferred income	635,913	483,254
Sundry payables	207,839	222,107
	12,100,319	10,671,524

Deferred income includes a contribution of \$100,000 (2007: \$100,000) by a corporate donor towards the Outdoor Theatre reconstruction project that will be completed in the financial year ending 31 March 2009.

Payables are denominated in the following currencies:

	<i>2008</i>	<i>2007</i>
	\$	\$
Singapore Dollars	12,095,838	10,494,910
Others	4,481	176,614
	12,100,319	10,671,524

21. SPECIFIC FUNDS – PROGRAMMES

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

	<i>2008</i>	<i>2007</i>
	\$	\$
Balance at beginning of year	357,902	400,114
Funds received	-	-
Amount released to income and expenditure statement	(32,322)	(42,212)
Balance at end of year	325,580	357,902

22. INVESTMENT GRANT

	<i>2008</i>	<i>2007</i>
	\$	\$
Balance at beginning and end of year	2,505,007	2,505,007

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

Notes to the Financial Statements

For the financial year ended 31 March 2008

23. DEFERRED CAPITAL GRANTS

	2008 \$	2007 \$
Balance at beginning of year	11,883,753	10,473,799
Amount transferred from		
– Development grant	-	661,575
– Operating grant	3,912,566	3,371,479
Amount released to income and expenditure statement	(2,977,932)	(2,623,100)
Balance at end of year	12,818,387	11,883,753

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

	2008 \$	2007 \$
Commission income	39,044	30,710
Handling fees received	18,339	13,628
Sales commission expense	78,663	72,534
Ticketing agency fees paid	165,646	134,849
Software maintenance fees paid	150,000	150,000
Other services paid	45,564	49,167

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

(b) Services provided by other related parties

	2008 \$	2007 \$
Legal fee paid	75,226	-
Consultancy fee paid	11,770	-

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

(c) Key management personnel compensation

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

	2008 \$	2007 \$
Salaries and other short term benefits	1,853,952	1,720,564
Employer's contribution to Central Provident Fund	74,208	79,311
	1,928,160	1,799,875

Notes to the Financial Statements

For the financial year ended 31 March 2008

24. SIGNIFICANT RELATED PARTY TRANSACTIONS (CONTINUED)

Number of key management in remuneration bands is as follows:

	<i>2008</i>	<i>2007</i>
\$550,000 to below \$600,000	1	-
\$500,000 to below \$550,000	-	-
\$450,000 to below \$500,000	-	1
\$400,000 to below \$450,000	-	-
\$350,000 to below \$400,000	-	-
\$300,000 to below \$350,000	1	-
\$250,000 to below \$300,000	-	1
\$200,000 to below \$250,000	2	1
\$150,000 to below \$200,000	2	1
\$100,000 to below \$150,000	2	4
\$50,000 to below \$100,000	-	1
	8	9

25. TAX

The Company has been registered as a charity under the Charities Act (Cap 37). Starting from Year of Assessment 2008, all registered charities will enjoy automatic tax exemption without having the need to meet the 80% spending rule. Hence, the Company is not required to make provision for Singapore income tax in the financial year ended 31 March 2008.

26. COMMITMENTS

As at the balance sheet date:

(a) Contracted but not provided for:

	<i>2008</i>	<i>2007</i>
	\$	\$
Leasehold improvements and equipment	31,320	30,091
Production equipment	21,652	-
Works and services	202,058	61,229
	255,030	91,320

(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:

	<i>2008</i>	<i>2007</i>
	\$	\$
Not later than 1 year	45,276	16,296
Later than 1 year but not later than 5 years	145,911	32,206
	191,187	48,502

Notes to the Financial Statements

For the financial year ended 31 March 2008

26. COMMITMENTS (CONTINUED)

- (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:

	<i>2008</i>	<i>2007</i>
	\$	\$
Not later than 1 year	3,886,541	4,739,312
Later than 1 year but not later than 5 years	2,063,294	3,463,999
	5,949,835	8,203,311

27. FINANCIAL RISK MANAGEMENT

The Company's business is not exposed to any significant foreign exchange risk and there is no significant concentration of credit risk. The Company has significant interest-bearing assets. Interest rates on these assets are variable (note 12). Income and operating cash flows are substantially independent of changes in market interest rates as the Company's operations is funded by other income streams apart from interest income. Prudent liquidity risk management implies maintaining sufficient cash and the availability of adequate funding. The Company aims to obtain annual funding in advance as well as working capital from the Government and its related agencies.

28. FAIR VALUES

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

29. NEW ACCOUNTING STANDARDS AND FRS INTERPRETATIONS

The Company has not applied the following FRS and Interpretations to Financial Reporting Standards ("INT FRS") that have been issued but are only effective for annual financial periods beginning on 1 January 2008.

Amendment to FRS 1	Presentation of Financial Statements – Capital Disclosure
FRS 107	Financial Instruments: Disclosure

FRS 107 introduces new disclosures to improve the information about financial instruments. It requires the disclosure of qualitative and quantitative information about exposure to risks arising from financial instruments, including minimum disclosures about credit risk, liquidity risk and market risk (including sensitivity analysis to market risk). It replaces the disclosure requirements in FRS 32: Financial Instruments: Disclosure and Presentation. The amendment to FRS 1 introduces disclosures about the level of an entity's capital and how it manages capital.

The Company has assessed the impact of FRS 107 and the amendments to FRS 1 and concluded that they will not have any significant impact on the financial statements.

30. 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 17 July 2008.

PARTNERS, SPONSORS AND DONORS



ESPLANADE PARTNERS

Nokia
Visa International

PROGRAMME SPONSORS

APRIL Fine Paper Trading Pte Ltd
Asia Pacific Breweries (Heineken)
Australian High Commission
City Developments Limited
City Gas Pte Ltd (as Trustee)
Club Med Services (S) Pte Ltd
Cristal Caritas Trust
Crocs Asia Pte Ltd
Deutsche Bank
Din Tai Fung
Embassy of Spain
Embassy of the Kingdom of
the Netherlands
Field Catering & Supplies Pte Ltd
French Embassy
Geneva Master Time Pte Ltd
(Patek Philippe)
Giant Hypermarkets
GIBSON Guitar Singapore Pte Ltd
Häagen-Dazs
Harry's International Pte Ltd
Hong Leong Foundation
Keppel Land International Ltd
KPMG
L.C.H. (S) Pte Ltd
Lee Foundation
LianBee-Jeco Pte Ltd (Braun Büffel)

Marina Bay Financial Centre
Morgan Stanley Asia (Singapore) Pte
Ngee Ann Development Pte Ltd
One Fullerton
People's Association Youth Movement
Pioneer Electronics Asiacentre Pte Ltd
Pontiac Marina Private Limited
Singapore Press Holdings Limited
Temasek Holdings
The Fullerton Hotel Singapore
Urban Redevelopment Authority
Western Union Global Network Pte Ltd

CORPORATE PATRONS

APRIL Fine Paper Trading Pte Ltd
Citi
Cristal Caritas Trust
DBS Bank Ltd
L.C.H. (S) Pte Ltd
Merrill Lynch International Bank Ltd
SembCorp Marine Ltd
Standard Chartered Bank
United Overseas Bank Ltd

DONORS

Lee Foundation
Chye Thiam Maintenance Pte Ltd

SPONSORS IN-KIND

Airebus Pte Ltd
British Airways
Eva Air
Field Catering & Supplies Pte Ltd
Frasers Hospitality Pte Ltd
GIBSON Guitar Singapore Pte Ltd
Qantas Airways Singapore
Sennheiser Electronics Asia Pte Ltd
The Orientalist
Pioneer Electronics Asiacentre Pte Ltd

Esplanade Presents*

performances April 2007 to March 2008

2007 APRIL 2007

Coffee Morning & Afternoon Tea:
Romantic Duets by Robert Fernando
& Lily Nuris

Beautiful Sunday:
Animaniacs! by Mus'Art Wind Orchestra

Exquisite Pain
by Forced Entertainment (UK)

Pedals & Pipes:
By Request by Carol Williams (USA)

Lunchbox:
A Trip to America by Acoustic Trip

Late Nite @ Esplanade:
Whoever You Are by Deb Fung

VISUAL ARTS

Superstring - a series of single continuous line drawings
by Joshua Yang in collaboration
with students of NUS High School
of Math and Science

Me, Myself and All
by Chun Kaifeng

In Search of Mechanical Life
by Donna Ong

Growth
by Tay Bee Aye

The House
by Yeo Chee Kiong

The Pencil
by Tan Zhong Hong

The Battery
by Samuel Ling and Daniel Ling

Enlightenment
by Leon Sooi

Teen factory
by Daniel Ling

Dreaming Space
by Nanda Chen Xiaolong

Mind's Labyrinth
by Zuraidah Tawar

COLLABORATIONS

Five Foot Broadway Unplugged
by Musical Theatre Ltd

Chinese Chamber Music:
From the Heart by Tian Xiao (SCO)

The Studios:
251
by Toy Factory Theatre Ensemble

Nothing
by Cake Theatrical Productions

ON THE WATERFRONT

All Rocked Up:
Spanish Fly
Bad Obsession
Shirlyn Tan
Deputy Siren

Training Ground:
Mistaken Identity
Documentary in Amber
Zero Sequence
Super Illegals
mizeryFree

Sounding Out:
Peter Huang, Lee Ein Ein, Kewei &
Alfred Sim
The Observatory
Malted Milk

Get off that thang again!:
Prana vs r-H
Nuentendo
One Point Brilliance
Fatskunks
Ko Flow
Breakbeat Theory

Labour Day Celebrations:
Chanel Pang & Sugianto

AT THE CONCOURSE

Instrumental Music Month:
Raffles Girls' School Guitar
Ensemble
Haig Girls' School Handbell
Ensemble
Nanyang Primary School String
Ensemble
Anglo Chinese Junior College String
Ensemble
St Margaret Primary School
Harmonica Ensemble
Victoria Junior College Piano
Ensemble
National Junior College Piano
Ensemble
National Junior College String
Ensemble
North Spring Primary School Guitar
Ensemble

Hearing Film: SoundtraX
by Curious Attacks of Green Tofu!

EXPLORATIONS

The Studios Post-Show Talk
by Exquisite Pain (UK)

Pedals and Pipes, Masterclass
with Carol Williams

Chinese Chamber Music
Post-Show Talk
by Tian Xiao (SCO)

MAY 2007

Coffee Morning & Afternoon Tea:
Tribute to Teresa Teng by 3 a.m.

Beautiful Sunday:
Mother's Day Special
by Chiu Sheng Yang, Yao Yi, Deng
Xue Hua and Ye Pei Fen

BodyWorks:
Dance Workshop: Chain of Memory
by Norico Sunayama (Japan)
Dance Workshop
by Wen Wei Dance (Canada)
Introduction to Balinese Dance
Movements
by Chitra Pratiwi (Indonesia)
Dance Workshop
by Akiko Kitamura (Japan)

Lunchbox:
Time Out by Juz B

Late Nite @ Esplanade:
My Favourite Things
by Michaela Therese

The Studios:
Three Sisters
by Pappa Tarahumara (Japan)

COLLABORATIONS

Short and Sweet Singapore Gala Final
by Short and Sweet Singapore

**Out of the Box! Festival of Puppet
Theatre**

Dance Appreciation Series:
Diving into Contemporary Dance

The Studios:
Off Centre by The Necessary Stage

ON THE WATERFRONT

Labour Day Celebrations:
Reverie

Asian Spins:
Kenny Hogan & Friends, Ublues,
Katulistiwa

North-South:
The Love Craft, Tempered Mental,
The Lurks, Lied, Supabar, Telebury
(Malaysia)

Interludes:
Liang & Juwita



IN CONJUNCTION WITH SINGAPORE ARTS FESTIVAL 2007

It's Time to Sayang Sayang!
by The Golden Girlz of Katong

Reeds & Ivories
by Pioneer Secondary School, Keyboard
& Harmonica Ensemble

Basso Bravo!
by d' Bassists

Deballage Public
by Deviation (France)

Murmurrant
by Deviation (France)

Singa Pop
by Jiveoholics, Comic Strip, Black Forest
Band

AT THE CONCOURSE

Hearing Film: Soundtrax
by Curious Attacks of Green Tofu!

Hearing Film: Chaplin Night
by Chamber Sounds

Hearing Film: Electric Shadows
by Musicdreamers

Hearing Film: Film Music
by Re:Mix

Hearing Film: Screen Serenades
by Iris & Louis

Hearing Film: Cinematic Classics
by NUS Piano Ensemble

Hearing Film: Jazzing up the Screen
by XoR

Hearing Film: Silver Screen Classics
by Fritz Quartet

EXPLORATIONS

The Studios: Workshop
by Pappa Tarahumara (Japan)

JUNE 2007

Coffee Morning & Afternoon Tea:
Songs of Glen Campbell by Peter Chua

Beautiful Sunday:
Sharing Songs of Summer by Toa Payoh
Guitar Club

Lunchbox:
Turn the Beat Around by Beat Lab

Late Nite @ Esplanade:
Feeling Good With Nathan Hartono

ElectroLab:
Caroline by Caroline (USA/Japan)

COLLABORATIONS

Five Foot Broadway Showcase:
Georgette
by Musical Theatre Ltd

Chinese Opera Delights:
The Female Consort
(Huangmei opera)
by Chinese Opera Institute

ON THE WATERFRONT

Youth Day Celebrations:
Richard J & Akeem, Slegq, Rauzan
Rahman, Krazie Starr & Zur
Mystroe, Beats Society All Stars, Psykes,
Amateur Takes Control, Trella

IN CONJUNCTION WITH SINGAPORE ARTS FESTIVAL 2007

The Specialists
by Pluck (UK)

The Train
by Dramatic Company Cho-In (Korea)

Blue Love
by Shaun Parker (Australia)

Mechatronica
by Maywa Denki (Japan)

Remixed
by Re:Mix

Global Rhythms at your Doorstep
by Global Ethnic Percussion

Catch RePlay
by Replay

Erhu and Electro World Beats
by Mike Chiang & Uan Zailani

Head-to-Head Haiku
by Word Forward Limited

Ragtime Melodies
by Chamber Sounds

**Composer of Super Shinobi performs
LIVE!**
by Yuzo Koshiro

Singin' a Different Tune
by Celine Rosa Tan

A Mime Adventure - Zip and Zap!
by Renee Chua, Sirfan Sulami & Lee
Gao Ju

Music as a Muse: Automatic Drawing
by Kamal Dollah & Indrasani Mursalim

Indian Classics on Western Keys
by Radha Vijayan & Ramalingam Guhan

Noridan Episode 1
by Noridan (Korea)

Sprocket Parade!
by Noridan (Korea)

BornFire 2007
by Imakokode (France),
Yuta & Poism (Japan),
Elementricks (Thailand),
Antti Suiala (Finland),
FireFlys,
Wayang Aloes,
Flaming Matrix

Asian Explosion
by Yunyu (Australia),
Now Playing,
Tiramisu

Project X
by Raw Dance Company (Australia)

Fusion Fiesta
by Tribal Tide,
The Borderers (Australia),
Projekt Supernatural

A Thousand Different Things
by Cake Theatrical Productions

Roving Rhapsodies
by Chamber Sounds

Sand Animation
by David Myriam (France)

AT THE CONCOURSE

Clockwork Super Strings:
Les Six
Interfus

EXPLORATIONS

Chinese Opera Delights: Pre-Show Talk
by Chinese Opera Institute

Beginner's Body Percussion

Workshop
by Raw Dance company

BodyWorks:
Dance Workshop: Communication
for The Body by Post Ego Dance
Company
Dance Theatre Workshop
by Shaun Parker

JULY 2007

Coffee Morning & Afternoon Tea:
Down Memory Lane
by Ella Chen Ying

Beautiful Sunday:
Folk Songs Favourites by Hainan
Hwee Kuan Harmonica Orchestra

Lunchbox:
Acoustic Interpretations II: The
Original Series by Jack & Rai

Late Nite @ Esplanade:
14 Years of Spankin' That Naughty
Treble by Force Vomit

The Studios:
D.D.D. by Takao Kawaguchi &
Fuyuki Yamakawa (Japan)

VISUAL ARTS

**26th UOB Painting of the Year
Competition**
by Winning artworks

Imaginary Objects series
by Todd Tok

Rowing Boat (Drawings)
by Zainudin Bin Samsuri

Rowing Boat
by Zainudin Bin Samsuri

Because it's happy chaos
by Stephanie Cheng, Kenny Lim,
Eudora Rusli, Calvin Tan, Tan Seow
Wei and Tan Taitien (Singapore and
Indonesia)

Meeting
by Namiko Chan Takahashi

Lost (Plasma Screens)
by Guo Wenxu, Chinese High
School

Freedom? (Plasma Screens)
by Xu Ming Jie, Chen Cherng Yu
and Justin Lim

Hi! Five, Let's Jive! (Plasma Screens)
by Eunike, Raffles Girls' School

Nightmare (Plasma Screens)
by Zorana Kocorep, Rachel Bennett,
Elsa Lim, Orita-Sinclair School of
Art and New Media

All Pretty Faces (Plasma Screens)
by Kelvin Lim, Eddie Yeo, Ronald
Chong, Lena, Naz, Stephen, Orita
Sinclair School of Art and New
Media

COLLABORATIONS

Gin and Tonic and Passing Trains
by Ramesh Meyyappan & Spike
Theatre (Singapore & UK)

Limelight
by Temasek Junior College Choir

**Five Foot Broadway Unplugged:
Believe**
by Musical Theatre Ltd

Feed Your Imagination:
Not Mousey Anymore! by The
Finger Players

**Chinese Opera Delights:
The Scholar and the Maid (Cantonese
Opera)**
by Chinese Theatre Circle

The Seagull
by The Royal Shakespeare
Company/ Singapore Repertory
Theatre (UK/Singapore)

King Lear
by The Royal Shakespeare Company/
Singapore Repertory Theatre (UK/
Singapore)

ON THE WATERFRONT

Rampage the Durian:
West Grand Boulevard, Rika, Great
Spy Experiment, The Pinholes,
Comic Strip, The Sallys

All That Jazz:
Common Language

Northern Exposure:
Muck, Bittersweet, Couple

Acoustic Session II:
Timmy, Shotgun Experiment,
A-Team

AT THE CONCOURSE

Spirit of Singing: Duets
by NAFA Vocal Department

Spirit of Singing
by ACJC Alumni Choir

Spirit of Singing: Musica Transalpina
by Ab Oriente

Spirit of Singing
by Angie & Friends

Spirit of Singing:
National A Cappella Championships
2007

Spirit of Singing:
A Cappella Mania by Upbeat

Spirit of Singing
by The Choir of Trinity College,
University of Melbourne

**Spirit of Singing: Singer/ Songwriter
Week**
by Sara Wei

**Spirit of Singing: Singer/ Songwriter
Week**
by Bevlyn Khoo

**Spirit of Singing: Singer/ Songwriter
Week**
by Richard Philip

**Spirit of Singing: Singer/ Songwriter
Week**
by Dawn Fung

EXPLORATIONS

Post-show talk: D.D.D.
by Takao Kawaguchi & Fuyuki
Yamakawa (Japan)

**The Logic of the Performing Body:
Dance/Physical Theatre Workshop**
by Takao Kawaguchi (Japan)

**Extend Your Body Functions: Throat
Singing and Heartbeat Controlling
Workshop**
by Fuyuki Yamakawa (Japan)

**Bitesize: Alternative Beats & Hips
Don't Lie**
by Amit Gilboa

The Art of Visual Narratives
by Ramesh Meyyappan

Chinese Opera Delights Pre-Show Talk
by Chinese Theatre Circle

AUGUST 2007

Coffee Morning & Afternoon Tea:
Remembering Elvis by Romito
Mendoza

Beautiful Sunday:
Our Beautiful Island by Singapore
Wind Symphony

Lunchbox:
Brasil! by Mario Serio Project Brasil

Late Nite @ Esplanade:
Li Fei Hui in Concert

The Studios:
Vibrations
by NUS Indian Dance &
COLLECTIVE mayhem
perform performing
by Jochen Roller (Germany)
The Way of Air
by Post Ego Dance Company
(Korea)

Pentas - Setting the Stage:
Corat-Coret Nek Jah di Esplanade

VISUAL ARTS

**Baybeats Photography Exhibition,
Singapore**

The EXTRAordinary Tales of Skylarking
by Hong Sek Chern, Ernest Chan,
Noni Kaur, Khiew Huey Chian, Lim
Kok Boon, December Pang, Ian
Woo and Ye Shufang

P.L.A.Y. in Progress
by Leong Soo Min, Beth Tan, Kelvin
Tan, Yukari Uno (Singapore,
Malaysia, Japan)

Your Little Private Movie
by Steve Chua

NATIONAL DAY

Mario Lajarca
The Sallys
Fantastic Four
Groove Therapy
Carrie Chong
Suhaimi Yusof
Rhythm Masala
Rosley's Dancers

MusArt Wind Orchestra
Ublues
Precision Drill Squad of the National Cadet Corps,
accompanied by the Swiss Band
St. Hilda's Primary School Cheerobics Team - The Shooting Stars
Singapore Management University's Music Interactive Club
Haig Girls' School Handbell Ensemble

COLLABORATIONS

Chinese Chamber Music:
Silk and Bamboo II
by Sim Boon Yew, Tan Chye Tiong,
Lee Khiok Hua, Li Xiao Yuan,
Foong Chui San, Tao Kai Li (SCO)

Chinese Opera Delights:
Li Yaxian (Liyuan Opera)
by Siong Leng Musical Association

Limelight:
RGS Secondary School Choir
Catholic High Symphony Band

Dance Appreciation Series:
Legacy of Goh Choo San
by Singapore Dance Theatre

The Art of Choral Singing - Chorus Conducting Techniques
by Young People's Performing Arts Ensemble

Feed Your Imagination:
Just So Stories
by ACT 3 Theatrics

BAYBEATS

Mercury Rev (USA)
King Kong Jane
Stentorian
Azmyl Yunor (Malaysia)
Utopium (France)
Monofone
Caracal
KJWAN (Indonesia)
Plainsunset
The Sallys
Intone (Australia)
March Twelve
Urbandub (Philippines)
The City On Film (USA)
Allura
Deputy Siren
A Vacant Affair
THELOVESONG (Hong Kong)
Blindside (Sweden)
Warren Chan, Reza Salleh & Adlin Rosli (Malaysia)
TooKoo (China)
Giants Must Fall
Everybody Loves Irene (Indonesia)
Kate of Kale
One Buck Short (Malaysia)

Bismuth
The Fire Fight
They will kill us all (Malaysia)
B Quartet
Aloha (USA)
Alaling (Malaysia)
Koffkoff
Jon Chan

ON THE WATERFRONT

Snakweed Power Jam Weekend:
B-Quartet
Zero Sequence
Fat Skunks
B.A.R.B
Caracal
Skive

Move to the Groove:
Dina & Friends
Imran Ajmain
NU-JAZZ
Claude Diallo Quartet
Rosli Mansor

AT THE CONCOURSE

World Music Month - Looking at Southeast Asia: Malay Fusion
by Huzaimi, Jenson & Lenny

World Music Month - Looking at Southeast Asia
by Evergreen Secondary School Gamelan Orchestra

World Music Month - Looking at Southeast Asia: Solo gambus and sitar
by Ismahairie & Krsna

World Music Month - Looking at Southeast Asia: Indian flute & Chinese drums
by Ragha, Joseph & Ismahairie

World Music Month - Looking at Southeast Asia
by National Junior College Angklung Ensemble

World Music Month - Looking at Southeast Asia
by Transformasi

EXPLORATIONS

Post-Show Talk: Vibrations
by NUS Indian Dance & COLLECTIVE Mayhem

Dance Workshop: copy and paste
by Jochen Roller (Germany)

Dance Workshop: Communication for the Body
by Post Ego Dance Company (Korea)

Lantern Making Workshops
by Steve Chua

Shadow Puppet Making Workshops
by Puppet²

Chinese Chamber Music
Post-Show Talk
by Sim Boon Yew, Tan Chye Tiong,
Lee Khiok Hua, Li Xiao Yuan, Foong
Chui San, Tao Kai Li
Chinese Opera Delights Pre-Show Talk
by Siong Leng Musical Association

SEPTEMBER 2007

Coffee Morning & Afternoon Tea:
Songs of Liu Wen Zhen by Cai Wen Qi
& Cai Yiren

Beautiful Sunday:
Sounds of SYCO by Singapore Youth
Chinese Orchestra

Lunchbox:
Rebirth: Shirlyn's Newfound Jealousy by
Shirlyn Tan

The Studios:
Hadaka: K by Venzha Christiawan,
George Chua, Dickson Dee,
Atsuhiro Ito, Jing Sang Tae, Vu Nhat
Tan, Otomo Yoshihide, Yuen Chee
Wai & Zai Kuning (Hong Kong,
Indonesia, Japan, Korea, Vietnam,
Singapore)
C⁴ + datamatics [ver.1.0] by Ryoji
Ikeda (Japan)

Mosaic Series:
Larry Carlton and the Sapphire Blues
Band (USA)

Classics:
Vienna State Opera with Seiji
Ozawa (Vienna)

Late Nite @ Esplanade:
A Tribute to Nina Simone by Rani
Singam

VISUAL ARTS

Artventure
by young talents from Boxed Out I,
II & III

Live your Dream!
by Isaac Lim and Shalom Lim

Art Lab
by Angie Seah, Tay Bee Aye, Jeremy
Hiah and CoCa-Z Tatsuya
Co-curated by Studio Miu
(Singapore and Japan)

Hopscotched
by Song Yue, Hazel Lim, Om Mee Ai
and Tok Wei Yuan

MOONFEST

The Butterfly Lovers
by Zhejiang Xiaobaihua Yue Opera
Troupe (China)

The Tale of the Ancient Book Collector
by Zhejiang Xiaobaihua Yue Opera
Troupe (China)

Melodies under the Moon
by Cheng San Echoes of the Valley
Chinese Orchestra

Roving Stiltwalkers
by Wenyang Sports Association

Pursuit of the Moon
by Tip Tap Toes Dance Company

Rhythm of Riddles
by Riddle Association (Singapore)

Moonlight Treasures
by Yue Yang Chinese Instrumental Ensemble

Fun with Chinese Cross Talk
by Sin Feng Xiang Sheng Society

Shadow Puppetry - Tales of the Moon
by Puppet²

Lantern Walkabout
The Fascinating World of Chinese Opera
by Chinese Theatre Circle

Lantern Making Workshops
by Steve Chua

Shadow Puppet Making Workshops
by Puppet²

Chinese Knots Making Workshop
by Tang Hiang Choo

EXPLORATIONS

Hadaka: K Open Studio
by Venzha Christiawan, George Chua, Dickson Dee, Atsuhiko Ito, Jing Sang Tae, Vu Nhat Tan, Otomo Yoshihide, Yuen Chee Wai & Zai Kuning (Hong Kong, Indonesia, Japan, Korea, Vietnam, Singapore)

COLLABORATIONS

The Art of Choral Singing - Choral Training Methods I
by Young People's Performing Arts Ensemble

An Evening of Chinese Classics
by City Chinese Orchestra

Feed Your Imagination:
Let Me Go
by The Necessary Stage

Five Foot Broadway Raw: Believe
by Musical Theatre Ltd

ON THE WATERFRONT

Music & Lyrics:
Jean Low
Daphne Khoo
Jeff Long
Sara Wei

Raw Energy II:
Monofone
Vertical Rush
Saw Loser
Ublues
Gan Ainm
Soul Circle
EuroAsia Project

Reaction: Aphonia
by Aphonia

OCTOBURST

Ethno Fusion
by Heartbeat Percussion Band
produced by Act 3 Theatrics

Taro the Dragon Boy
produced by ACT 3 Theatrics

The World of StoryArt
with Amy Cheng & Michelle Ow
produced by ACT 3 Theatrics

Harmony
by Chen Hui Fen & Wong Liang Yan
produced by Act 3 Theatrics

Han & Geet
by ACT 3 Theatrics

Playtime: Tick and Tock
by ACT 3 Theatrics

Juz B
by Juz B
produced by Act 3 Theatrics

Jazz Cowboys

Junior Jams

Once Upon a Song
by Athenarts

AT THE CONCOURSE

Lunar Conversations:
by Randy and Derek
Qing Lun and Ser Yang
La Petite Touche Ensemble
Ruan Quintet
ConBrio Chinese Instrumental Ensemble

On the Lantern Path
by Steven Ang, Alvin Koh and Iris Koh
Sing Sheng Philharmonic Society
A Night of Young Talents
Temasek Polytechnic Chinese Orchestra

DA:NS FESTIVAL

Footwork:
Afro Cuban Rumba Workshop,
LA Salsa Partnerwork Workshop,
Merengue Workshop,
Argentine Tango Workshop,
Latin Jam Workshop,
Bachata Workshop,
Cuban Salsa Workshop &
Raggaton Workshop
by ACTFA School of Dance and
Performing Arts

Hip hop / MTV Dancing Workshop,
Salsa Hip Hop Workshop,
Funk Basics Workshop,
Broadway Jam Workshop,
Lyrical Jam Workshop,
Latin Jazz Workshop &
Street Jazz Workshop
by LA Dance Connections

Belly Dancing Workshop
by Angelina Tay

Sevillanas Workshop
by Daphne Huang

Swing Dance Workshop
by Sinclair Ang

Spanish Classical Dance Workshop
by Rose Borromeo Spanish Dance Company

OCTOBER 2007

Coffee Morning & Afternoon Tea: Best of Abba
by Cat Ong, Sheila De Niro, David Ng & Anthony Kwah

Beautiful Sunday:
Asian Dreams by SAF Central Band

Lunchbox:
Violin & Radiohead by Joan Chew

Late Nite @ Esplanade:
Six In The City by CloseApart

VISUAL ARTS

Falling into thoughts
by Angie Seah

Dance Scene
Curated by Avi Feldman (Israel)

MAPPED
by Ahmad Abu Bakar, Thomas Cheong, Umi Baizurah, Nguyen Ngoc Lam and Asmudjo Jono Irianto (Singapore, Malaysia, Vietnam and Indonesia)

Red Green
by Muhammad Fahmi bin Jamal

Shell of an Egg
by Rachel Bennett (UK)

Tangibility
by Toh Hun Ping

Time's Play
by Chua Teck Wee Kevin

Sing No Sad Song for Me
by Wang Wawen

DA:NS FESTIVAL

Cello Suites - Winds in the Void
by Zurich Ballet (Switzerland)

Stars of the Russian Ballet
Ballet Gala with Prima Ballerina of the Mariinsky (Kirov) Ballet Ulyana Lopatkina (Russia)

Sevilla
by Compania Maria Pages (Spain)

Telophaza
by Batsheva Dance Company (Israel)

Waves of Love
by The World of the Whirling Dervishes (Turkey)

Overdrive Dance Party
by Marty Kudelka, Eddie Morales, Nick Bass (USA), Fantastic Four, Daniel, One Crew, Zaihar, Zul Mystroe, DJ KoFlow, Ginette Chittick, Stylustiks, Sheikh Haikel

Silence
by Kuik Swee Boon (Singapore/Spain)

Aether
by Lucy Guerin Inc (Australia)

The Show Must Go On

by Jerome Bel (France)

About Khon by Lifework Dance Company

performed by Pichet Klunchun and Jerome Bel (Thailand/France)

In My Father's House

by LASALLE College of the Arts

The Third Space Series: Contemporary

Asian Exploration in Dance

by Nanyang Academy of Fine Arts

What's Your Move? - Latin Fever

by ACTFA

What's Your Move? - Swing Along

by Jitterbugs Swingapore

What's Your Move? - Arabian Nights

by Claribel Raks Sharki Studio

What's Your Move? - Hip Hop Jam

by O School

What's Your Move? - Bollywood Boogie

by Apsara Asia

What's Your Move? - Get In Line

by Low Boon Hua

What's Your Move? - Strictly Ballroom

by Dance Lingo

Rasas: Dances of Bali (Baris Dance & Topeng)

by Yayasan Tri Pusaka Sakti & Institut Seni Indonesia - Denpasar (Indonesia)

Rasas: Japanese Folk Dance (Bon Odori)

by Yoshitaka's J Dance Gonta Family (Japan)

Rasas: Sayaw (Dance of Philippines)

by Tarlac State University (Philippines)

Rasas: Classical Dance of Cambodia

by Sovanna Phum (Cambodia)

COLLABORATIONS

Dance Appreciation Series:

A Peek into Pas de deux
by Singapore Dance Theatre

Northern Exposure I:

Sibelius Symphony Cycle
by The Philharmonic Orchestra

Together Again...

by The New Minstrels (USA/
Philippines)

Chinese Opera Delights:

The Chalk Circle (Hokkien Opera)
by Chinese Opera Institute

Feed Your Imagination:

Paint Me a Story
by Moving Arts

ON THE WATERFRONT

Tapestry:

purplepaige
Postbox
Allura
Moods

Underneath a Blood Red Sky:

As Seen From Above
Flica (Malaysia)
The Olso Castaways
And They Whisper in Silence

Tinkerbell's Open Cascade

Alaling (Malaysia)
KLPHQ (Malaysia)
Shame Joann Shame

AT THE CONCOURSE

Childhood Memories:

Athenarts
ArtsSphere Chinese Chamber Ensemble
Cantilena Girls Choir
Singapore Armed Forces Bands
Tanglewood Music School
T.H.E. String Ensemble
SMU Voix
Asmaradana Youth Ensemble

EXPLORATIONS

Chinese Opera Delights: Pre-Show Talk

by Chinese Opera Institute

DA:NS Festival Explorations: Flamenco Masterclass

by Maria Pages (Spain)

Ballet Masterclass

by Zurich Ballet (Switzerland)

Overdrive Masterclass

by Marty Kudelka (USA)

Contemporary Dance Masterclass

by Batsheva Dance Company (Israel)

Footwork - Parent-Child Workshop

by Ricky Sim and Wong Wai Yee

NOVEMBER 2007

Coffee Morning & Afternoon Tea:

Songs of Qing Shan
by Zhang Jin Quan

Beautiful Sunday:

Movie Blockbusters
by West Winds Spectrum

Lunchbox:

A Tribute to Stevie Wonder
by Soul Circle

Late Nite @ Esplanade:

Lover and the Sea
by Astreal

Spectrum:

Modern Icons
by Yong Siew Toh Conservatory of Music New Music Ensemble

Bitesize!

by Action Lights Camera! (Ken Cheong)

A Date with Friends:

Tea Dance Party
by Melt
Best of You Ya
by You Ya (Taiwan)
The Crystals (USA)
English Evergreens
by Robert Fernando & Cat Ong
Mandarin Evergreens:
by Nicole Lai & Friends
Rock n Roll & Disco Fever
by Jerry & The Neu Faces

Cantopop Hits

by Typhoon Band

Mosaic Series:

Sadao Watanabe (Japan/ USA)

COLLABORATIONS

Chinese Chamber Music:

Oriental Folk Music - An Erhu & Guan Performance

by Han Lei and Ling Hock Siang (SCO)

The Art Of Choral Singing:

Choral Training Methods II

by Young People Performing Arts Ensemble

The Art Of Choral Singing:

The Art of Choral Singing

(Repertory)

by Young People Performing Arts Ensemble

The Art Of Choral Singing: Voices of Colour

by Young People Performing Arts Ensemble

EXPLORATIONS

Chinese Chamber Music

Post-Show talk

by Han Lei and Ling Hock Siang (SCO)

Suwung - Besar Widodo

Akulturas - Osman Hamid

Batik workshop

by TUJU Arts Group

Thondan Post-Show talk

Flower Garland Making

by Jothi Store & Flower Shop

Post Performance Talk

by Yong Siew Toh Conservatory of Music New Music Ensemble

PESTA RAYA - MALAY FESTIVAL OF ARTS

Akulturas-Badai Semalam

by Osman Hamid's contemporary Malay dance with Teater Tari Era

Hitam & Putih

by Imran Ajmain, Norfasarie & Hyrul Anuar

Accompanied by musician from Sri Mahligai

GammaRays

by Gamelan Asmaradana featuring Ismet Ruchimat

Wangi Jadi Saksi

by directed by U-Wei Haji Saari (Malaysia)

SingaRaya

featuring Taufiq Batisah, Hady Mirza & Aliff Aziz

Pesta Raya Opening Ceremony

by Sengkang Secondary, Tampines Secondary and Zhenghua Secondary

Zainal Abidin (Malaysia)

Warna Raya
by Sri Warisan Performing Arts Troupe

Semarak Muara: Penglipur Lara
featuring I-Yan Pulse, Suhaimi Yusof,
Alias Kadir and Zaleha Hamid

**Semarak Muara: Malam Dangdut with
a Bolly/Kollywood**

**Semarak Muara: Traditional East
Kalimantan song & dance**

Raya Kita
by NUDA,
featuring Addy, Aleem, CG Karmin

Raya Kita: Folk dance

Raya Kita: Ceterpen

**Raya Kita: Contemporary Malay
Songs**

**Rasas: Baris Dance & Topeng - Dance
of Bali**
by Yayasan Tri Pusaka Sakti & Institut Seni
Indonesia - Denpasar (Indonesia)

Rasas: Bon Odori (Japanese Folk Dance)
by Yoshitaka's J Dance Gonta Family
(Japan)

Rasas: Sayaw (Dance of Philippines)
by Tarlac State University (Philippines)

Rasas: Classical (Dance of Cambodia)
by Sovanna Phum (Cambodia)

KALAA UTSAVAM - INDIAN FESTIVAL OF ARTS

Chennai Rocks
by Srinivas, Karthik, Sujatha & Srilekha
(India)

Kailash Kher in Concert
by Kailash Kher (India)

Journeys
by Aditi Mangaldas (India)

**Alchemy of Opposites: A
Bharathanatyam Exploration**
by Alapana (Singapore/India)

Fusion Beats
by Tribal Taal

**Raghu Dixit Project (India) Soothing
Melodies: Amutha Ghanam, Naatya
Manjari**
by Singapore Indian Fine Arts Society

**Soothing Melodies: Amutha Ghanam,
Vocal Ensemble**
by NUS IIE vocal section

**Soothing Melodies: Amutha Ghanam,
Mirrage**
by Mirra Fine Arts

**Soothing Melodies: Amutha Ghanam,
Veena Venu Violin**
by Vaineeeka Music

**Soothing Melodies: Amutha Ghanam,
Echoes -the Renaissance**
by Echoes

**Soothing Melodies: Amutha Ghanam,
Raagamaalika**
by Panchamam Arts and Creation

**Soothing Melodies: Amutha Ghanam,
Colourful Ocean of Indian Landscapes**
by Temple of Fine Arts

**Soothing Melodies: Amutha Ghanam,
Naatyaalaa**
by Bharathaa Arts

Mystical Melodies on guitar
by Dr Kamala Shankar & Rajeev
Janardan (India)

**Thondan - an adaptation of Titus
Andronicus**
by Mirror Theatre & Ravindran Drama
Group

Standup Night with Vir Das
by Vir Das (India/US)

Sangamam
by Chitravina N.Ravikiran and
S.Shashank (India)

ON THE WATERFRONT

Happy Weekend:
S.P.O.N.G.E and Jess Chen

AT THE CONCOURSE

Asian Intonations:
by Ahmad Ibrahim Primary School
Angklung Group
Krsna Govin and Denise

Music Transit:
by Kathleen Harris
Julian Lawrence Gargiulo
PECOMBO (Japan)

DECEMBER 2007

Coffee Morning & Afternoon Tea:
Divas of the Decades by Lily Anna
Nuris

Beautiful Sunday:
Melodies from the East by Nanyang
Polytechnic Chinese Orchestra

Lunchbox:
Christmas Musings.....
by Timmy

Late Nite @ Esplanade:
The Misadventures of Belladonna
and Digitalis by Tiramisu

Mosaic series:
David Sanborn (USA)

Pedals & Pipes:
The Magic of Christmas
by Evelyn Lim, Katyna Tan with
Celebration Chorus conducted by Tom
Anderson

ElectroLab:
by The Karl Maka,
B6 [IGO] (China),
HF [Goodnight Electric] (Indonesia),
elektone,
Plus Nueva,
djediforce,
Montag (Canada),
IGO (China),
Goodnight Electric (Indonesia)

COLLABORATIONS

Five Foot Broadway:
Heart of Musicals Workshop
by Musical Theatre Ltd

Happy Reunion
by Keat Hong Chinese Orchestra

A Jazzy Christmas:
Presented by Showtime Productions,
performed by Jeremy Monteiro,
Tuck & Patti (USA) and Paul
Ponnudurai (Malaysia)

CELEBRATE DECEMBER/ NEW YEAR'S EVE

Zhenghua Primary School Choir
Little Black Spots
Raffles Concert Singers
Meridian JC Choir
Anderson JC Choir
Singapore Polytechnic Choir
AGAPPELLA
SMU Chamber Choir
ACJC Choir
Ministry of Bellz
NAFA Young Talents
Nan Hua Harp Ensemble
Acoustic Interpretations 3
Comic Strip
Rhythm Chef
Radical Context
The Pinholes
Damien & the 2-Four Percussion Teams
Four-4 Percussion Team
The Jerms
Daphne Khoo
PATH Carollers
Jon Chan & Jean Low
The Havana
NUS Jazz Band
Ling
Cradle
Jessea Thyidor
2 Guys, a girl and Amanda
Zack Yusof (Deserters)
Kevin Matthews/ The Groovy People
Skin
Jack & Rai
Alarice Thio
The Fire Fight
King Kong Jane
PeepShow
Allura
Bismuth
Amy Cheng
Koh Chieng Mun
Peggy Ferroa
Rosita Ng
Remesh K Panicker
UN53A

ON THE WATERFRONT

Don't Be Rude:

Loop De Lye
180
The Sallys
Pop Whizzee
Cesspit
The Full Pledge Monkees
Go?Block
Plague of Happiness (Malaysia)

Happy Weekend:

Stentorian
Couple (Malaysia)
Radical Context

AT THE CONCOURSE

It Takes Two!

by The Beatboxing Duo

It Takes Two!: Dear Mun

by Richard Philip & Jonathan

It Takes Two!: Crossroads

by The Aurora Project

EXPLORATIONS

Pedals & Pipes Pre Performance Talk

by Bernard Moey and Robert Navaratnam

2008

JANUARY 2008

Beautiful Sunday:

Potpourri on Strings by NUS Guitar Ensemble & Expose

Coffee Morning & Afternoon Tea:

Songs of Yu Tian by Cai Zhen Xiong

Lunchbox:

Jazz Dim Sum by Joanna Dong

Late Nite @ Esplanade:

In Stores Now by Jack & Rai

VISUAL ARTS

That is the Joy of My Obsession

by Zac Tan

Frozen in Time

by Nathalie Daoust (Canada/ USA)

Paradise - Tropical Garden

by Lim Soo Ngee

Perception is a Delusion

by Miguel Chew

Whimsical Reunion

by Julie Lee

Tourbillon (Plasma Screens)

by Michelle Yu (Hong Kong/ UK)

Conflict Utopia (Plasma Screens)

by Michelle Yu (Hong Kong/ UK)

Clubstrophobia (Plasma Screens)

by Michelle Yu (Hong Kong/ UK)

Still Unbroken (Plasma Screens)

by Kim Hyun-Joo (Korea/ UK)

Sap (Plasma Screens)

by Kim Hyun-Joo (Korea/ UK)

COLLABORATIONS

Labrador Asian Tour

with Club 8 & Pelle Carlberg (Sweden)

Chinese Chamber Music: Triple Play

by Hou Yue Hua, Zhang Li and Jing Po (SCO)
by Jack & Rai

M1 Singapore Fringe Festival:

M1 Singapore Fringe Festival
by The Necessary Stage

ON THE WATERFRONT

New Year's Day Celebration:

Phase2face
Syltra&Friends
Acoustika Inc

Rock Thy Neighbour:

Couple
Vox
The S.I.G.I.T.

Get Off That Thang Thang Thang!:

Fish Tank
Glitched Roots Project
Ugly in the Morning
Sea Bed Sound
The Otherside Orchestra

Livin La Vida Local:

Amore Musica
Little Black Book
Karen Nunis Blackstone

AT THE CONCOURSE

Come Lounge with Us:

Mathilda & the Motherfunkys
Claire Chun
Ruth Ling
Chemical Hearts
Ling
vAcance
Bevlyn Khoo
Amanda Tee
Andrew Chen

EXPLORATIONS

Chinese Chamber: Post Show Talk

by Hou Yue Hua, Zhang Li and Jing Po

Bitesize: Musicals 101

with Elaine Chan

FEBRUARY 2008

Lunchbox:

Introducing: Desperate by Daphne Khoo

Coffee Morning & Afternoon Tea:

A Closer Walk With Anne Murray
by Cat Ong

Beautiful Sunday:

Blossoms in Spring by Kim Seng
Wind Symphony

Late Nite @ Esplanade:

This Love by Juz-B

Playtime!:

Tick, Tack & Tock by ACT 3 Theatrics

VISUAL ARTS

Celebration of Reunion

by Singapore Girls' Home, Singapore Boys' Home and Tan Teng Teng (Singapore and Malaysia)

COLLABORATIONS

Dance Appreciation Series: Giselle

by Singapore Dance Theatre

Feed Your Imagination:

Let Dreams Fly
by The Finger Players

ON THE WATERFRONT

Wake Up Your Weekend:

Giants Must Fall
FishTank
March Twelve
Vertical Rush
WinterHalter
The Fire Fight
Sky In Euphoria
A Vacant Affair

Chinese New Year Celebrations:

Music Dreamer LIVE! Café artists

Indie Indeed:

Ivy's Vendetta
Project Ultrasound
Dualtone
B Quartet
Flybar
Ronin

Making Waves:

Pop Whizzee
GO?Block
The Pinholes

AT THE CONCOURSE

Oriental Dreams:

Wallace Ang
NUS High School
Juying Secondary Choir
Soul56
Musicdreamer LIVE! Café artistes

HUAYI - CHINESE FESTIVAL OF ARTS

Shanghai Blues - The Musical
by Toy Factory Productions

Jue - Aware
by Beijing Modern Dance, Gao Yanjinzi and Luo Lili (China)

A Violin & Piano Recital
by Feng Ning & Lim Yan (China/Singapore)

What is Man?
by National Chiang Kai Shek Cultural Center and Edward Lam Dance Theatre (Taiwan)

A Concert In Memory of Zhou Xuan
by Singapore Chinese Orchestra

Sound Seed Project
by Lim Giong, Jeffrey Yue, Ng Wen Lei, Lim Wei Ling & Lim Woan Wen (Taiwan/Singapore)

Like Shadows
by Performance Workshop (Taiwan)

Zhang Zhen Yue [Unplugged] Live In Concert
by Zhang Zhen Yue (Taiwan)

in: music:
at17 + PixelToy (Hong Kong)
Pur-dur + Panai (Taiwan)
aniDa + Gloria (Hong Kong)
Eric Ng + Wu Jiahui + Ngak (Singapore/Malaysia)

Huayi Opening Launch, Lion Dance
by Wenyang Sports Association

Chinese Drums Fiesta
by An Zhi Shun Percussion Troupe (China)

Love's Destiny
by I Wan Jan Puppet Theatre (Taiwan)

Songs of Celebration
by Lisa, Ling Xiao, Xie Jin Shi, Chen Ming Pei, Fang Rui Er, S.K. Poon, Hong Shao Xuan, Lin Song Yi, Deng Rui Xia, Wei Han Wen, Yao Yi, Xie Guo Wen, Judy Theng (Hong Kong/Malaysia/Taiwan/Singapore)

Chinese Rock Music Showcase
by Infinite Sound,
Little Green Frog,
Qi:nobe,
ah5ive

Spring Blossom I & II
by Angelies Earlnus & Andy Chia,
T.H.E String Quartet

Festive Seasons With ArtsSphere
by ArtsSphere Chinese Chamber Ensemble

Voices of Spring:
Metro Philharmonic Choir
Damai Secondary School Choir
Ying Ho Hakka Choir
Loyang Secondary School Choir
Hokkien Huay Kuan Choir
Chung Cheng High School (Yishun) Choir
Kang Fu Choir
Taman Jurong CC Choir
Meterfield Music Choir

Fairfield Methodist Secondary School Choir
Soka Junior Choir
Soka Chorus
SSA Tulip Choir
Tampines Junior College Choir
Rhythm of Peace Choir

EXPLORATIONS

Huayi:
Violin Masterclass
by Feng Ning
Creativity and Like Shadows Talk
by Stan Lai
What is Man and the Modern Man
by Edward Lam
Shanghai Blues Post-Performance Talk
by Goh Boon Teck and leading cast
Jue - Aware Post-Performance Talk
by Beijing Modern Dance
Sound Seed Project Post Performance Talk
by Lim Giong
Community Project: Celebration of Reunion Community Project
by Singapore Girls' Home, Singapore Boys' Home and Tan Teng Teng (Singapore/Malaysia)
What is Man Post-Performance Talk
by Edward Lam and leading cast
Like Shadows Post-Performance Talk
by Stan Lai and leading cast

MARCH 2008

Coffee Morning & Afternoon Tea:
Songs of Feng Fei Fei by Luo Bi Xian & Hong Shao Xuan

Late Nite @ Esplanade:
One Singular Sensation by Selena Tan

Lunchbox:
Music of Elton John by Wynne Sandosham

Beautiful Sunday:
Harmonies of the World by People's Association Youth Chinese Orchestra

Spectrum:
HARpercussion
featuring Katryna Tan, Robert Alvarez and Natasha Junyan Liu

VISUAL ARTS

Writing Songs Through Drawings
by Jinchao (China)

Escape into the Ivory White Darkness
by Dominic Wang

Pirimida dan Perahu Hayat (Pyramid and a Soul Ship)
by Salleh Japar

Every Entranced Euphoria
by Jase Lim, Ina and Poh Ya See (Singapore and Malaysia)

EQ
by Nurasyikin Bte Hamzah

AT THE CONCOURSE

Jazzing it Up:
Ling & Friends
Sara & Friends
Mezz Mezzrow
Jens & Uli
Nathan Hartono
ITE College of East Guitar Ensemble
SMU SoundFoundry Jazz Ensemble

COLLABORATIONS

Feed Your Imagination:
Under the Dragon Moon
by I Theatre

SIFAS Festival of Indian: Classical Music & Dance 2008:

Madhur Murlu: Nectar of the Flute
by Pandit Hariprasad Chaurasia (India)
Gana Tarangini: A River of Melodies
by S Sowmya
Vadya Sammelana: A Rhythmic Conference
by U Shrinivas & Percussion Ensemble
Swara Raga Pravaha: A Cascade of Musical Notes
by T M Krishna
Dasaru Kanda Krishna: Krishna in the eyes of Purundara Dasa
by Kalakshetra Dance Academy (India)

All Things Japanese
by West Winds Band of Bukit Batok Community Club

Northern Exposure II:
Sibelius Symphony Cycle
by The Philharmonic Orchestra

ON THE WATERFRONT

Making Waves:
Akta Angkasa
Cesspit
Plainsunset
Shamejoannshame
Force Vomit

Family Affair:
The Rogue Traders
St John's School (Guam)
Sidd & His Self-Esteem
Willow Quartet

Shake & Bake:
DRAVEN
1234x
Moods
Destroy All Monsters
D'arson
Men Under Zero Eff
Frontline Sound System
Amateur Takes Control

MOSAIC MUSIC FESTIVAL

Harry Connick Jr. My New Orleans Tour (USA)

Montreux Jazz Special Concert
by Lee Ritenour & Friends (USA)

Broken Social Scene (Canada)

Raul Midon (USA)

Jools Holland & his Rhythm & Blues Orchestra (UK)

Mum (Iceland)

The Roots (USA)

Sondre Lerche & The Faces Down (Norway)

Eddie Palmieri Latin Jazz Band (USA)

Kurt Elling (USA)

SOIL & PIMP SESSIONS & All Stars Jam (Japan)

Lady Doo-Bop Saskia Laroo Band and Midnight Jam (The Netherlands)

The Earth, Wind and Fire Experience
George Clinton (USA)

Bass Fiction
by Kode9 & the Spaceape (UK)

Tango Nuevo
by Salle Gaveau (Japan),

yanokami (Japan)

Vusi Mahlasela (South Africa)

the bird and the bee (USA)

Get Up, Stand Up! - Reggae's Greatest Songs
by Desmond Foster with guest MC DJ Papa Dee (UK/Sweden),

Fujiya & Miyagi (UK)

House of Blues II
featuring Lampano Alley, uBlues, Enrico Crivellaro and Teo Boon Chye (Philippines/Italy/Singapore)

Omar Sosa Afreecanos Quartet (Cuba)

Moderndog (Thailand)

Divine Shadows
by Dhafer Youssef (Tunisia/Norway)

Modern Jazz Classics
by Half Past Late Organ Trio feat, Nico Maiofiss, Hui Min

Bright Young Things
by Kevin & Marcus Loh

An Evening of Jazz Standards
by Louis Soliano Quartet

Relax One Corner
by Najip Ali

Indie Industry
by vAcance, The Great Spy Experiment

Purely Acoustic, Red White & Blue
by Trey Lockerbie (USA)
The Disclaimers (UK)
Andrea Hamilton (USA)

Jazz Experiments
by sOap's
Chuan & Friends

Jazz Finger Busters
by Omar
Tay Cher Siang (Malaysia)

Indie Industry:
Ferns (Malaysia)
Tokyo Rose (USA)

Singer Songwriter Fab Females
by Megan Bowman (Australia)
Olivia Ong
Kathleen Harris (Australia)
Mathilda & The Motherfunkys

Top of the Pops
by Nanu
d'Easton Ritmo

World Music Express
by The Aurora Project

Urban Union
by Quadrose (Malaysia)
Alif & Friends (Malaysia)
Jesseha Thyidor

Music & Lyrics
by Daphne Khoo
Shayna Zaid (Malaysia)
Andrea Hamilton (USA)
Trey Lockerbie (USA)

Indie Air
by If Angels Were Architects (Australia)
Imago (The Philippines)

Jazzology
by The Chok Kerong Trio
Logic (Australia)

Waxing Lyrical
by Swissy (The Philippines)
Reza Salleh (Malaysia)
Megan Bowman (Australia)

Indie-Mand
by T.I.E.N
Seven (Malaysia)
Up Dharma Down (The Philippines)

Rock Steady
by Silly Fools (Thailand)
Violet (Australia)

Jazz Affair
by KIIASS
No Age Limit (Malaysia)

Roots Revival
by Crying Nut (Korea)
Tribal Tide

In the House FM
hosted by Jack & Rae

EXPLORATIONS**Footwork:**

Swing Dance Parent/ Child Workshop
and Swing Dance Workshop
by Sinclair Ang

Belly Dancing Parent/ Child Workshop
and Belly Dancing Workshop
by Angelina Tay

Hip Hop Parent/ Child Workshop and
Funk Basics: B Boying Workshop
by LA Dance Connections

Funk Basics: Locking and Popping
Workshop, Salsa Hip Hop Workshop,
Broadway Jazz Workshop and Latin Jazz
Workshop

by LA Dance Connections
Latin Jam Workshop, LA Salsa Workshop
and Cuban Salsa Workshop

by ACTFA School of Dance and
Performing Arts

Bachata Workshop, Afro Cuban Rumba
Workshop, Merengue Workshop and
Reggaeton Workshop

by School of Dance and Performing
Arts

Mosaic:

Kurt Elling Workshop & Masterclass
Post-Show Talk by Dhafer Youssef
Post-Show Talk by Vusi Mahlasela
Eddie Palmieri Workshop

Spectrum Post-Performance Talk
by Ratryn Tan, Robert Alvarez and
Natasha Liu Junyan

WITH THANKS

Our appreciation to:
Sparks panel members Christina
Sergeant and Nora Samosir
Baybeats 08 audition judges Rennie
Gomes, Vivian Wang and Joe Ng



Unless otherwise stated,
all performances are from Singapore.

Hirers' Performances*

April 2007 to March 2008

CONCERT HALL

APRIL 2007

Anderson Junior College:

- VoyAJe: A New Journey Begins

Anglo-Chinese Junior College:

- ACJC Annual Band Concert-Muse

G.O.M.:

- Lam Troung in Singapore

M2M Pte Ltd:

- Salaam-E-Sonu

Singapore Symphonia Company Limited:

- Music for Good Friday
- Unfinished Business
- Breaking New Grounds

Yong Siew Toh Conservatory of Music:

- Qin Li-Wei with the Conservatory Orchestra

MAY 2007

Anglo-Chinese Junior College:

- An Evening with Friends

Hwa Chong Institution:

- Cantare

Singapore Buddhist Free Clinic:

- Buddhists Symphony Concert

Singapore Symphonia Company Limited:

- Strains of Majesty
- Wagner Gala
- A Day in the Country
- Casual Concert
- Scottish Fantasies

Teamwork Productions Event Management:

- Best of Shankar Ehsaan Loy – Live

The Singapore Lyric Opera:

- SLO Children's Choir – I Can Give You The Starlight

Victoria Junior College:

- Symphony of Voices 2007

JUNE 2007

National Arts Council:

Singapore Arts Festival 2007:

- The Map & Paper Concerto by Tan Dun & Singapore Symphony Orchestra
- PLAY! A Video Game Symphony
- Jeremy Monteiro with Jimmy Cobb, Bob Sheppard, Jay Anderson & Roberta Gambarini

- Festival Fantasia by Singapore Festival Orchestra

The Philharmonic Winds:

- Behind Wooden Bars

JULY 2007

Arts Management Associates:

- Tommy Emmanuel Concert

Singapore Symphonia Company Limited:

- President's Young Performers Concert
- Viva Espana!
- Bell'Italia!
- Inspirational Notes

The Hongkong and Shanghai Banking Corporation Limited:

- Gabriel Ng @ Esplanade

AUGUST 2007

Diva Jams Pte Ltd:

- ROCK...LIVE!

Singapore Symphonia Company Limited:

- Clouds of Glory

Tang Renaissance Communicators Pte Ltd:

- Duyen Dang Viet Nam

Victoria Chorale:

- Victoria Chorale – 20 Years, In Song

SEPTEMBER 2007

ETC Music & Entertainment:

- Zhou Xuan's 50th Anniversary Tribute

Harmonic Music Society:

- Songs Of Lion City

Singapore Chinese Orchestra Company Ltd:

- Cho-Liang Lin and SCO

Singapore Symphonia Company Limited:

- Flights of Fantasy
- Pictures of Passion
- Jean-Yves Thibaudet: Hungarian Rhapsodies
- Elgar Anniversary: Remembrance of things Past

SYC Ensemble Singers:

- Lluvia – SYC Ensemble Singers

The Old Parliament House Limited:

- Prague Sinfonia Orchestra

The Philharmonic Winds:

- Philharmonic Winds Meets Boston Brass

OCTOBER 2007

Fang Zhong Hua Music Specialists:

- Music Story with Anthony Png

IMG Artists Pte Ltd:

Singapore Sun Festival 2007:

- Opening Nite & Gala Concert
- Dmitri Hvorostovsky in Recital
- Russian National Chamber Orchestra with Pinchas Zukerman and Amanada Forsyth
- Soweto Gospel Choir
- Russian National Orchestra with Mikhail Pletnev, Pinchas Zukerman and Amanada Forsyth
- Russian National Orchestra with Mikhail Pletnev and Piotr Anderszewski
- Lang-Lang in Recital

Methodist School of Music:

- Trelawny Male Choir In Concert

Schema International Pte Ltd:

- Bebel Gilberto

Singapore Symphonia Company Limited:

- Myths and Legends
- Single-Handed Brilliance
- Rush Hour Concert

NOVEMBER 2007

Arts Management Associates:

- Vienna Boys Choir

Borneo Motors (S) Pte Ltd:

- Toyota Classics 2007

CE Concerts Pte Ltd:

- An Evening with Rockapella

DynamicWorkz:

- Alex Kobrin Piano Recital

Singapore Symphonia Company Limited:

- Fire and Power
- A Strauss Odyssey

DECEMBER 2007

Choral Association (Singapore):

- "Songs of Joy" Chorus Night

Singapore Symphonia Company Limited:

- Handel's "Messiah"

TCR Music Station:

- Chen Lei in Concert 2007

The Philharmonic Winds:

- The Philharmonic Winds in Concert

Wind Bands Association of Singapore:

- Junior College Band Festival 2007



Schema International Pte Ltd:
- Jacques Loussier Trio-Play Bach:
Encore!

Singapore Lyric Opera:
- Simple Gifts

JANUARY 2008

Greenhorn Productions Pte Ltd:
- Suzanne Vega

Singapore Symphonia Company Limited:
- SSO 29th Anniversary Concert
- Russian Rendezvous
- Mahler's Third: What The Angles Tell Me
- Casual Concert

FEBRUARY 2008

Singapore Symphonia Company Limited:
- Sarah Chang: The Persistence of Memory
- Finishing Touches

Universal Concerts:
- Steinway Artist-Joja Wendt

TCR Music Station:
- Chong Feng 6 Concert

MARCH 2008

Singapore Symphonia Company Limited:
- Rhineland Rhapsody
- Sounds of Spring
- SSO Casual Concert
- A Season in Dresden

ACTION Theatre Ltd:
- Theatre Idols Finals 2008

Singapore Indian Fine Arts Society:
- SIFAS 08: Madhur Murli
- SIFAS 08: Gana Tarangini
- SIFAS 08: Vadhya Sammelana
- SIFAS 08: Swara Raga Pravaha

Anglo-Chinese Junior College:
- ACJC Annual Band Concert-Muse

THEATRE

APRIL TO MAY 2007

Lunchbox Theatrical Productions Pte Ltd:
- The Phantom of the Opera

JUNE 2007

Century Events Pte Ltd:
- Jump

National Arts Council:
Singapore Arts Festival 2007:
- Blind Date by Bill T. Jone / Arnie Zane Dance Co.
- Sacred Monsters by Sylvie Guillem In Akram Khan's Production
- Sinfonia Eroica by Michèle Anne De Mey
- Beijing Ren by Beijing People's Art Theatre

JULY 2007

Century Events Pte Ltd:
- Jump

Singapore Repertory Theatre Ltd:
- King Lear By Royal Shakespeare Company
- The Seagull By Royal Shakespeare Company

The Dream Academy Productions Pte Ltd:
- Dim Sum Dollies in the History of Singapore

The Singapore Lyric Opera:
- Hey Figaro! – The Barber of Seville

AUGUST 2007

Citystate Arts & Events Management Pte Ltd:
- The King & I

FloorPlay:
- Burn the Floor Presents FloorPlay

SEPTEMBER 2007

FloorPlay:
- Burn the Floor Presents FloorPlay

Lunchbox Theatrical Productions Pte Ltd:
- Swan Lake on Ice

Singapore Dance Theatre Ltd:
- The Legacy of Goh Choo San – In Memory And Tribute

OCTOBER 2007

National Arts Council:
- Patron of The Arts Award 2007

The Dream Academy Productions Pte Ltd:
- Kumar The Queen

NOVEMBER 2007

Lunchbox Theatrical Productions Pte Ltd:
- Chitty Chitty Bang Bang

DECEMBER 2007

Lunchbox Theatrical Productions Pte Ltd:
- Chitty Chitty Bang Bang
Hainanese Cultural Society of Singapore:
- Wang Zhao Jun

Singapore Dance Theatre Ltd:
- Swan Lake

JANUARY 2008

Wild Rice Ltd:
- Beauty World

The Singapore Lyric Opera:
- Verdi's La Traviata

FEBRUARY 2008

The Dream Academy Productions Pte Ltd:
- Dim Sum Dollies in the History of Singapore

MARCH 2008

Singapore Indian Fine Arts Society:
- SIFAS 08: Dasarua Kanda Krishna

Lunchbox Theatrical Productions Pte Ltd:
- We Will Rock You

RECITAL STUDIO

APRIL 2007

Chamber Players:
- Chamber Concert – Simply Strings!

Darin Dimitrov Varbanov:
- French Music Through The Ages

Harmonica Aficionados Society:
- Qin Yuen 14 – Harmonica Concert

Society of Charis Singers:
- Voyage: A Vocal Recital with John Goh

The University of Birmingham:
- An Orchestra at the Keyboard

Young Musicians' Society:
- aftereight Series: Vocal Recital by Jeong Ae-Ree

MAY 2007

Chua Lik Wuk:
- Violin & Piano Recital

Foo Say Ming:
- Film/Music

Teamwork Productions Event Management:
- Out Of The Box – Karagoz
- Out Of The Box – Secret of Life
- Out Of The Box – Images of Truth

JUNE 2007

Society of Charis Singers:
- Timothy Huang Solo Recital

Singapore Order of Malta:
- The Prodigal Son

JULY 2007

Australian Boys Choir:
- Synergy – Choral Music

The Philharmonic Chamber Choir:
- Underneath the North Star (Songs from Scandinavia)

AUGUST 2007

Singapore National Youth Orchestra:
- SNYO Chamber Music Concert

TCR Music Station:
- Albert Au In Concert

The Singapore Lyric Opera:
- John Rutter's Wind In The Willows & The Reluctant Dragon

The Singers Vocal Ensemble:
- The Singers Vocal Ensemble – Made In Singapore

UpBeat:
- Upbeat Sings Good Ol' Acappella

Young Musicians' Society:
- Magnetic Band – Ghost Opera & The Mad King

SEPTEMBER 2007

ArtsSphere:
- Si Zhu Chui Fu-Si You Zhan Yi

Consonance:
- Facets by Consonance

Tan Su Ming:
- Not Playing It Safe

Young Musicians' Society:
- TAKE 5 – Piano Quintet Series

OCTOBER 2007

Chua Yew Kok:
- One Night Only

Goethe-Institute Singapore:
- Nils Wogram & Root 70

NOVEMBER 2007

Singapore Men's Chorus:
- Sing Out Loud!

Rave Harps:
- Harp Rave 4: A Classical Affair

DECEMBER 2007

Foo Say Ming:
- The Standards

Ms Rebecca Ranjini Chellappah:
- Chords, Strings and Hammers

National Arts Council:
- 2007 National Piano & Violin Competition

JANUARY 2008

The Necessary Stage:
M1 Singapore Fringe Festival 2008:
- Sonic Fringe
- Above Us Only Sky

MARCH 2008

SYC Ensemble Singers:
- 4 Regilaul, 2 Kalevala & 17 Haiku

Society of Charis Singers:
- Due Voci I

The University of Birmingham:
- Virtuoso Piano Transcriptions

Foo Say Ming:
- "Take 5" Piano Quintet Series – Concert II

THEATRE STUDIO

MAY 2007

Teamwork Productions Event Management:
- Out of the Box – Handmade Puppet Dreams: The Movie
- Out Of The Box – I Am Another Yourself
- Out Of The Box – Animales

JUNE 2007

National Arts Council:
Singapore Arts Festival 2007:
- Forward Moves by Ricky Sum/Joanne Lee/Daniel Kok
- 3 years, 8 months, 20 days by Amrita Performing Arts
- Full Frontal by Li Xie/Peter Sau

AUGUST 2007

The ARTS FISSION Company Ltd:
- Bleu En Rouge

SEPTEMBER 2007

The ARTS FISSION Company Ltd:
- Bleu En Rouge
Practice Performing Arts Centre Ltd:
- Attempts On Her Life

OCTOBER 2007

Maya Dance Theatre Ltd:
- Atma

DECEMBER 2007

The ARTS FISSION Company Ltd:
- Tiger Burning – A Young People's Rock Wayang

ESCAPE Theatre Ltd:
- Lord of the Flies

JANUARY 2008

The Necessary Stage:
M1 Singapore Fringe Festival 2008:
- Suhobezvodnoie (The Dry Place)
- The Invisible Life Of Joseph Finch
- Relations
- Life is Not a Picnic
- Shu Shu

Bangkok University:
- Dancing to Nirvana

MARCH 2008

The ARTS FISSION Company:
- 1000 Camels



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