



The Esplanade Co. Ltd Annual Report 09/10



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OUR VISION

Esplanade – Theatres on the Bay is a performing arts centre for everyone.
We will be internationally recognised for our creativity and sense of adventure.
We will set exceptional standards of service that will position us as a world leader.

OUR MISSION

To entertain, engage, educate and inspire.

OUR VALUES

We recognise that our core business is in the arts.

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

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

We take pride and ownership of what we do and will lead by example. We will constantly seek new ideas and have the courage to take risks. In pushing our limits, we will

accept that failures are part of the learning process.

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

Our processes will always be simple and seamless. They should not hinder our work but help us achieve our results. We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.


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

As a team we will:

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





MY EYES ARE CLOSED,
YET I STILL SEE THE VISION IN MY MIND.

INSPIRING OUR AUDIENCE



ORGANISATION CHART

APRIL 2009 TO MARCH 2010



BOARD OF DIRECTORS

CHIEF EXECUTIVE OFFICER

EXECUTIVE OFFICE & ADMINISTRATION

FINANCE &
INFORMATION TECHNOLOGY

HUMAN RESOURCES

PROGRAMMING

MARKETING SERVICES

OPERATIONS

PARTNERSHIP DEVELOPMENT

VENUES & EVENTS

CORPORATE COMMUNICATIONS
& PUBLIC AFFAIRS

PROGRAMMING

PROGRAMME MARKETING

CUSTOMER SERVICE
SECURITY
BOX OFFICE

PRODUCTION SERVICES

ENGINEERING SERVICES
PROPERTY MANAGEMENT

MALL MANAGEMENT

CORPORATE INFORMATION

APRIL 2009 TO MARCH 2010



BOARD OF DIRECTORS

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Benson Puah Tuan Soon
(Chief Executive Officer)

Mr Peter Chay Fook Yuen

Mr Patrick Daniel

Mr Lee Suan Hiang

Mr Lee Tzu Yang

Mr Lim Neo Chian

Ms Irene Ng Phek Hoong

Ms Saw Phaik Hwa

Mrs Mildred Tan-Sim Beng Mei

(From 24 Nov 2009)

Mr Patrick Ang Peng Koon

Mrs Clara Lim-Tan

Ms Shirlene bte Noordin

(From 1 March 2010)

RADM (NS) Sim Gim Guan

Mr Andreas Sohmen-Pao

(Until 31 August 2009)

Mr Steven Chong

(Until 23 November 2009)

Ms Haslinda Zamani

Mr Rupert Graham Keeley

(Until 28 February 2010)

Mr Lock Wai Han

NOMINATING COMMITTEE

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Patrick Daniel

(From 24 Nov 2009)

Ms Shirlene bte Noordin

(From 1 Mar 2010)

RADM (NS) Sim Gim Guan

(Until 31 Aug 2009)

Mr Steven Chong

(Until 28 Feb 2010)

Mr Lock Wai Han

AUDIT COMMITTEE

Mr Peter Chay (Chairman)

Ms Saw Phaik Hwa

Mr Lim Neo Chian

(From 24 Nov 2009)

Mr Patrick Ang Peng Koon

(From 1 Mar 2010)

Mr Andreas Sohmen-Pao

REMUNERATION COMMITTEE

Mr Lee Tzu Yang (Chairman)

Mrs Mildred Tan-Sim Beng Mei

(From 4 Dec 2009)

Ms Saw Phaik Hwa

(Until 3 Dec 2009)

Mr Lee Suan Hiang

REGISTERED ADDRESS

1 Esplanade Drive

Singapore 038981

Tel: (65) 6828 8222

Fax: (65) 6337 3633

Email: corporate@esplanade.com

Website: www.esplanade.com

CHARITY STATUS

Charity Registration No: 1113

Charity Registration Date:
3 August 1995

Constitution: Company limited
by guarantee

Founded: 26 September 1992

Company Registration No:
199205206G

IPC STATUS

Effective Period: 1 April 2008
to 31 March 2011

EXTERNAL AUDITORS

PricewaterhouseCoopers LLP

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

INTERNAL AUDITORS

Deloitte & Touche
Enterprise Risk Services Pte Ltd

HONORARY LEGAL ADVISOR

Rajah & Tann LLP

COMPANY SECRETARY

Clara Ong Bing Leng

PRINCIPAL BANKERS

Citibank Singapore Limited

DBS Bank Limited

Standard Chartered Bank

United Overseas Bank Limited

BOARD OF DIRECTORS

MRS THERESA FOO-YO MIE YOEN

Age 66. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2007. Awarded the Public Service Star in 2008. Chairman – Viva Foundation for Children with Cancer Limited. Deputy Chairman – National Parks Board. Director – Ecquaria Ltd. Board Member – Income Tax Board of Review, Member of Board of Trustees – Singapore Business Federation and Singapore National Employers Federation.

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

MR PATRICK ANG PENG KOON

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

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

MR PETER CHAY FOOK YUEN

Age 50. Appointed to the Board on 1 Feb 2006. Date of last re-appointment: 24 Nov 2007. Partner, Head of Financial Advisory Services – KPMG LLP. Director – KPMG Advisory Services Pte Ltd, KPMG Corporate Finance Pte Ltd and Insolvency Practitioners Association of Singapore.

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

MR PATRICK DANIEL

Age 56. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. Editor-in-Chief, English and Malay Newspapers Division (EMND) – Singapore Press Holdings. Chairman – The Straits Times Press, SPH UnionWorks Pte Ltd and Shareinvestor Pte Ltd. Member – Corporate Governance Council, Institute of Southeast Asian Studies (Board of Trustees), SPH Magazines (Board of Directors) and Singapore University of Technology and Design (Board of Trustees).

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

MR LEE SUAN HIANG

Age 59. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Executive Director, Arts & Culture Development Office – Ministry of Information, Communications and the Arts. Deputy Chairman – The Old Parliament House Ltd. Director – Singapore Arts School Ltd, LASALLE College of the Arts, Singapore Indoor Stadium, National Arts Council, SLF Leisure Enterprises Pte Ltd, Pasir Ris Resort Pte Ltd and Viking Offshore and Marine Ltd.

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

MR LEE TZUYANG

Age 55. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Chairman – Shell Companies in Singapore. Director of various Shell companies. Chairman – Singapore Arts School Ltd, Middle East Institute, Workplace Safety and Health Council. Board Member – Legal Service Commission, Singapore International Chamber of Commerce, Centre for Liveable Cities Advisory Board.

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

MRS CLARA LIM-TAN

Age 37. Appointed to the Board on 24 Nov 2009 (1st Appointment). Principal – CHIJ (Kellock). Deputy Chairman – The Business Times Budding Artists Fund Board of Trustees. Member – Singapore Lyric Opera Choral Advisory Committee.

Qualifications: Bachelor of Music (Honours), King's College London, UK; Master of Philosophy in School Development, University of Cambridge, UK; Leaders in Education Programme (LEP); Postgraduate Diploma in Education (Sec), National Institute of Education, Nanyang Technological University; Licentiate TCL (Performance); Associate TCL (Teaching); Associate TCL (Performance), Trinity College of Music London, UK.

MR LIM NEO CHIAN

Age 57. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2007. Vice-Chairman – Singapore Red Cross Society. Board Member – Singapore Cruise Centre.

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

MS IRENE NG PHEK HOONG

Age 46. Appointed to the Board on 24 Nov 2005. Date of last re-appointment: 24 Nov 2007. Member of Parliament. Writer-in-Residence – Institute of Southeast Asian Studies. Member – Government Parliamentary Committee for

Information, Communications and the Arts, Government Parliamentary Committee for Education, Advisory Board and Council of National Youth Achievement Award. Patron – Singapore Amateur Cycling Association.

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

MR BENSON PUAH TUAN SOON

Age 53. Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2007. Immediate Past Chair – International Society for the Performing Arts Foundation (New York), Chairman – Association of Asia Pacific Performing Arts Centres, Curriculum Development Advisory Committee of Nanyang Academy of Fine Arts Department of Arts Management and Education. Deputy Chairman – Association of Concert and Event Managers Singapore. Governor – Yong Siew Toh Conservatory of Music. Vice-Chairman – Anglo-Chinese School Board of Governors and Anglo-Chinese School (Independent) Board of Management. President – Anglo-Chinese School OBA Management Committee. Director – SISTIC.com Pte Ltd, Singapore Arts School Ltd, Singapore Tourism Board, Parkway Trust Management Ltd, The National Art Gallery Singapore Company Ltd (TNAGS). Council Member – National Arts Council. Member – The Old Parliament House Limited, Singapore Chinese Orchestra Company Ltd, Singapore Tyler Print Institute, Urban Redevelopment Authority's Architecture and Urban Design Excellence Panel, Design Advisory Committee, Downtown Review Committee and Orchard Road Development Commission (ORDEC), Economic Development Board's Lifestyle Sub-committee, Youth Olympic Games Culture and Education Programme (CEP) Advisory Committee.

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

MS SAW PHAIK HWA

Age 55. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. President & CEO – SMRT Corporation Ltd. President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice-President – International Wu Style Tai Chi Chuan Federation Executive Committee. Governor – Wu's Tai Chi Chuan Academy. Third Vice-Chairman – Singapore Wushu Dragon & Lion Dance Federation. Director – SMRT Corporation Ltd, SMRT Trains Ltd, SMRT Engineering Pte Ltd, SMRT International Pte Ltd, SMRT Investments Pte Ltd, SMRT Light Rail Pte Ltd, SMRT Road Holdings Ltd, SMRT Buses Ltd, SMRT Automotive Services Pte Ltd, SMRT Taxis Pte Ltd, SMRT Far East Pte Ltd, SMRT Capital Pte Ltd, SMRT Hong Kong Ltd, SMRT Institute Pte Ltd and Shenzhen Zona Transportation Group Co Ltd. Member – National Environment Agency Board of Directors, Singapore-Guangdong Collaboration Council (SGCC), Singapore Management University (Board of Trustees), Singapore Totalisator Board Sports Sub-Committee, Tan Tock Seng Hospital Community Charity Fund (Board of Trustees) and Youth Business Singapore (Board of Trustees).

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

MS SHIRLENE BTE NOORDIN

Age 40. Appointed to the Board on 24 Nov 2009 (1st Appointment). Director – Phish Communications Pte Ltd. Non-Executive Director – MediaCorp Pte Ltd.

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

RADM (NS) SIM GIM GUAN

Age 45. Appointed to the Board on 1 Mar 2010 (1st Appointment). Deputy Secretary (Information and Corporate Management) – Ministry of Information, Communications and the Arts. Member – Charity Council, Nanyang Polytechnic Board of Governors, Singapore Youth Olympic Games Organising Committee, National Art Gallery Executive Committee, Arts and Culture Development Fund and Deyi Secondary School Advisory Committee.

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

MR ANDREAS SOHMEN-PAO

Age 38. Appointed to the Board on 1 Mar 2010 (1st Appointment). Chief Executive Officer – BW Group. Non-Executive Director – The Hong Kong & Shanghai Banking Corporation Ltd (Hong Kong). Director – BW Offshore Ltd. Board Member – Maritime and Port Authority of Singapore.

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

MRS MILDRED TAN-SIM BENG MEI

Age 51. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. Managing Director – Ernst & Young Advisory Pte Ltd. Justice of the Peace. Nominated Member of Parliament. Chairperson – Media Development Authority's Films Appeal Committee. Co-Chairperson – Ministry of Community Development, Youth and Sports' (MCYS) Businesses for Families Council. Member – MCYS' National Family Council and National Council on Problem Gambling, Ministry of Education's COMPASS, Yong Siew Toh Conservatory of Music Governing Board, ACS Board of Governors and SPRING Singapore's Talent Management Policy Advisory Committee. Council Member – Singapore Cancer Society. Representative – Trinity Theological College Board of Governors.

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

The Esplanade Co. Ltd was incorporated under the Companies Act, Cap 50 on 26 September 1992 and is a public company limited by guarantee. The Ministry of Information, Communications and the Arts (MICA) has appointed the following four persons as Members of the company – Mrs Theresa Foo-Yo Mie Yoen, Mr Edmund Cheng Wai Wing, Mr Michael Wong Pakshong and Mr Chan Yeng Kit. As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of Directors, adoption of accounts, and approval of resolutions.

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

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

This report describes Esplanade's governance practices and structures that were in place during FY09/10, with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and has submitted the online Governance Evaluation checklist on 12 March 2010. The submission is available for viewing on the Charity Portal at www.charities.gov.sg.

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's performance and reporting to stakeholders;
4. Safeguard the Company's values, ethics and culture.

The Board comprises 15 Directors, one of whom is an executive director and one of whom is a representative from MICA. The Board reviews the size of the Board on an annual basis, and considers the present Board size as appropriate for the current scope and nature of Esplanade's operations. Objectivity is assured given that the majority of the Board are independent. The independent directors help to ensure that strategies proposed by Management are constructively challenged, fully discussed and examined, and also take into account the mission and long-term objectives of Esplanade.

The roles of the Chairman and CEO are separate and the Chairman is responsible for leading the Board and facilitating its effectiveness. She promotes high standards of governance and is free to act independently in the best interests of the Company.

The Chairman leads and ensures active and comprehensive Board discussions on matters tabled and monitors the translation of the Board's decisions into executive action. CEO, together with the Management team, takes care of the executive functions of managing the Company and is responsible for implementing strategies, policies and business practices.

The Board has ready access to CEO and the Management team, as well as the Company's internal and external auditors. The Board receives regular management, operations and financial reports on the Company. The Board also has independent access to the Company's books and records through the Company Secretary.

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

A formal letter is given to each Director upon his appointment, setting out Directors' duties and obligations together with a copy of the Company's Memorandum and Articles of Association. The Company has an orientation programme for new Directors to familiarise them with the business activities of the Company, its

strategic direction and governance practices. A Director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures is provided to each Director. A tour of Esplanade's facilities is also arranged to enable the Directors to acquire a better understanding of the business.

As a group, the Directors bring with them a broad range of key competencies in the areas of strategy and vision, accounting and finance, legal expertise, business and management, risk management, human resource, marketing, fundraising, the arts and/or any other competencies which the NC feels necessary from time to time. Profiles of the Directors can be found on pages 8 and 9 of this Annual Report.

1.2 Board Structure

The Board has delegated specific responsibilities to three Committees and each Committee has its own terms of reference, roles and responsibilities which are approved by the Board. The composition of the Board Committees is structured to ensure an equitable distribution of responsibilities among Directors, maximise the effectiveness of the Board and foster participation and contribution. The Board accepts that while these Committees have the authority to examine particular issues and will report back to the Board with their decisions and/or recommendations, the ultimate responsibility on all matters lie with the entire Board.

NOMINATING COMMITTEE (NC)

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

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

NAME	DESIGNATION	DATE
Mrs Theresa Foo	Chairman	From 24 November 2005
Mr Patrick Daniel	Member	From 24 November 2007
Ms Shirlene Noordin	Member	From 24 November 2009
RADM (NS) Sim Gim Guan	Member	From 1 March 2010
Mr Steven Chong	Member	Till 31 August 2009
Mr Lock Wai Han	Member	Till 28 February 2010

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

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

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

AUDIT COMMITTEE (AC)

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

NAME	DESIGNATION	DATE
Mr Peter Chay	Chairman	From 1 February 2006
Mr Patrick Ang	Member	From 24 November 2009
Mr Lim Neo Chian	Member	From 14 January 2009
Ms Saw Phaik Hwa	Member	From 24 November 2007
Mr Andreas Sohmen-Pao	Member	From 1 March 2010

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

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

In its review of the audited financial statements for the financial year ended 31 March 2010, the AC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the AC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

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

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

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

Fraud risk is heightened during turbulent times and Esplanade is managing fraud risk by being more vigilant in looking out for red flags, observing staff morale,

improving reporting, tightening processes and ensuring that operating procedures are adhered to.

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

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

The RCSA has been rolled out to two major business units and will be extended to the entire organisation over time.

REMUNERATION COMMITTEE (RC)

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

NAME	DESIGNATION	DATE
Mr Lee Tzu Yang	Chairman	From 24 November 2005
Ms Saw Phaik Hwa	Member	From 4 December 2009
Mrs Mildred Tan	Member	From 24 November 2007
Mr Lee Suan Hiang	Member	Till 3 December 2009

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

MATTERS REQUIRING BOARD APPROVAL (NOMINATED BOARD MEMBERS)

The Board has adopted a set of guidelines on matters that require its approval. Matters which are specifically reserved for the Board for decision hereunder include those involving business plans and budgets, capital expenditure, material acquisitions and disposal of assets. Three Board members – Mr Lee Tzu Yang, RADM (NS) Sim Gim Guan, Mrs Mildred Tan and Chairman, Mrs Theresa Foo, have been nominated by the Board, to approve financial commitments above \$1 million on behalf of the Company.

1.3 Board Meetings

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

The Company Secretary assists the Board with the preparation of meeting agenda, administers, attends and records minutes of Board proceedings in a timely manner, ensuring good information flow within the Board and

its Committees. The Company Secretary also ensures compliance with the bye-laws that affect Esplanade. Directors are briefed on changes to regulations and accounting standards from time to time during the AC and Board meetings.

As a general rule, papers for Board meetings are circulated to members of the Board a week prior to meeting dates, allowing sufficient time for the Directors to obtain further explanation and to prepare for the meeting. The Management team, as well as staff who prepared the Board papers, or who can provide additional insight into the matters to be discussed, are invited to present the paper or attend the Board meeting.

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

	DATE OF FIRST APPOINTMENT	DATE OF LAST RE-APPOINTMENT	BOARD OF DIRECTORS		NOMINATING COMMITTEE		AUDIT COMMITTEE		REMUNERATION COMMITTEE	
			Held	Attended	Held	Attended	Held	Attended	Held	Attended
			Number of Meetings							
Mrs Theresa Foo-Yo Mie Yoen	24 Nov 1997	24 Nov 2007	4	4	2	2	-	-	-	-
Mr Patrick Ang Peng Koon	24 Nov 2009	24 Nov 2009	2	2	-	-	1	1	-	-
Mr Peter Chay Fook Yuen	1 Feb 2006	24 Nov 2007	4	4	-	-	4	4	-	-
Mr Steven Chong ⁽¹⁾	24 Nov 2007	-	1	1	1	1	-	-	-	-
Mr Patrick Daniel	24 Nov 2007	24 Nov 2009	4	2	2	2	-	-	-	-
Ms Haslinda Zamani ⁽²⁾	24 Nov 2007	-	2	1	-	-	-	-	-	-
Mr Rupert Graham Keeley ⁽²⁾	24 Nov 2007	-	2	1	-	-	-	-	-	-
Mr Lee Suan Hiang	24 Nov 2003	24 Nov 2007	4	4	-	-	-	-	1	1
Mr Lee Tzu Yang	24 Nov 2003	24 Nov 2007	4	1	-	-	-	-	1	1
Mrs Clara Lim-Tan	24 Nov 2009	24 Nov 2009	2	2	-	-	-	-	-	-
Mr Lim Neo Chian	24 Nov 2003	24 Nov 2007	4	1	-	-	4	2	-	-
Mr Lock Wai Han ⁽³⁾	15 May 2008	-	3	2	2	2	-	-	-	-
Ms Irene Ng Phek Hoong	24 Nov 2005	24 Nov 2007	4	2	-	-	-	-	-	-
Mr Benson Puah Tuan Soon	27 Aug 2002	24 Nov 2007	4	4	-	-	-	-	-	-
Ms Saw Phaik Hwa	24 Nov 2007	24 Nov 2009	4	1	-	-	4	4	-	-
Ms Shirlene Noordin	24 Nov 2009	24 Nov 2009	2	2	1	1	-	-	-	-
RADM(NS) Sim Gim Guan	1 Mar 2010	1 Mar 2010	1	1	-	-	-	-	-	-
Mr Andreas Sohmen-Pao	1 Mar 2010	1 Mar 2010	-	-	-	-	-	-	-	-
Mrs Mildred Tan	24 Nov 2007	24 Nov 2009	4	2	-	-	-	-	1	1

⁽¹⁾ Resigned on 31 Aug 2009

⁽²⁾ Resigned on 23 Nov 2009

⁽³⁾ Resigned on 28 Feb 2010

2. STRATEGIC PLANNING

2.1 Vision and Mission

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. Key performance indicators for each budget year as well as the intermediate and long-term direction of the Company are approved by the Board to ensure relevance to the changing environment and needs.

2.2 Operations Plan

The Board regularly discusses and reviews the intermediate and long-term business plans, the assessment of key risks by Management and assesses the adequacy of internal controls and monitors the performance of the Company. The Board has overall responsibility for putting in place a framework of good corporate governance, including the processes for financial reporting and compliance with relevant regulations. The Board also ensures that there is a plan for capability development within the Company and monitors the progress of this plan. All Board members bring their independent judgment, diversified knowledge and experience to bear on issues of strategy, performance, resources and standards of conduct.

3. CONFLICTS OF INTEREST

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

As a general rule, a Director must not place himself in a position where his duties and his interests may possibly conflict, whether perceived or actual. Where a Director has personal interests that may conflict with his fiduciary duties to the Company, he should make disclosure to the Company as soon as possible and obtain the approval of the Board. The Director shall abstain from discussion, decision-making and voting on the matter. He should also offer to withdraw from the Board meeting, and if other Board members require so.

All Directors have to make an annual declaration to the Company Secretary that they have read and understood the policy and whether there are any present or potential conflicts.

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

The Board has adopted a Related Party Transaction policy in March 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the AC while transactions above a threshold will require immediate AC approval and disclosure to the Board. Disclosure of related party transactions in the Financial Statements follow FRS24 regulations and these are disclosed in Note 23(a) of the Financial Statements.

According to FRS24, the National Arts Council (NAC) does not fall within the definition of Related Party though CEO of Esplanade is also CEO of NAC. Nonetheless, the Board has taken a prudent approach towards transparency and good governance and deemed NAC as an interested party. The approval process for transactions involving NAC is more robust than that involving other Related Parties as there is no threshold for approval of transactions with NAC. Every single transaction between Esplanade and NAC, regardless of amount, must be approved by at least one AC member or Chairman while larger transactions above a certain threshold must be approved by the Nominated Board Members. CEO abstains from participating in the decisions involving NAC.

4. PROGRAMME MANAGEMENT

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

5. HUMAN RESOURCE MANAGEMENT

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

In addition to the average 228 full-time staff for FY09/10, Esplanade has a pool of 776 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the service of volunteers for fund raising.

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

As part of good governance, Esplanade implemented an Ethics and Fraud Reporting Policy which provides staff with well defined and accessible channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or AC. The aim of this policy is to encourage the reporting of such matters in good faith, with the confidence that employees making such reports will be protected from reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution.

6. FINANCIAL MANAGEMENT AND CONTROLS

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitments, operating expenditure, purchase and write-off of fixed assets and approval of contracts. Under the financial authorisation and approval limits, approval sub-limits are provided at Management levels to facilitate operational efficiency.

These approval limits are regularly reviewed and approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section above.

7. FUND RAISING PRACTICES

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

8. DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at www.esplanade.com. Non-executive Directors do not receive any remuneration. In accordance with the Code, the remuneration of key Management staff are disclosed, starting from a base of \$100,000 and in incremental bands of \$50,000 thereafter. Please refer to Note 23(b) of the Financial Statements. Although CEO of Esplanade is also CEO of NAC, the remuneration disclosed in Note 23(b) includes only the portion of CEO's remuneration for his Esplanade portfolio.

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, on-site posters, press advertisements and a host of other collaterals. The scope of our Corporate Communications & Public Affairs department includes government and media relations, board communications, issues management, crisis communications and corporate tools such as the Annual Report and PDA tour. Public Affairs includes community, educator and student relations, event management, tours and visits, corporate feedback and filming and photography requests. Esplanade actively tracks press coverage as well as the tone of the reports and these are reported to the Board quarterly. In addition, our Corporate Communications & Public Affairs department is also actively involved in hosting community groups and bringing the arts to the community.

CHAIRMAN'S REVIEW



The last financial year began on a very sombre note. A dour economic climate made the months ahead loom uncertainly; it was a year that truly tested Esplanade. So it speaks volumes about the centre's resilience, the support of its stakeholders and the quality of its people that we are able to bring you a year of positive news on the centre's performance.

Everybody closely involved with the centre understands that while hard times come and go, Esplanade's mission is here to stay. As an arts centre for everyone, it was imperative that the arts remained accessible to all even in tough times. Creativity was applied to stretching resources so that a greater number of quality shows could be put on for an even wider cross-section of the public. A deliberate decision was made to increase the number of non-ticketed activities by 21 percent so that our public could be uplifted by the arts in

these times. Over the year, Esplanade presented over 1,800 free activities reaching out to an audience of over 1.3 million, that is seven percent up from last year. We were also careful with the pricing structure for ticketed presentations, making a conscious effort to moderate prices to maintain accessibility. This resulted in healthy attendances at Esplanade's ticketed programmes throughout the year. The total attendance for all shows at the centre – ticketed and non-ticketed – as a result, went up from over 1.7 million in FY08/09 to close to 1.9 million this last year.

Keeping our audience of 1.9 million entertained and engaged is not enough for the centre, intrinsic in our mission is also the need to educate and inspire. To increase our audience's exposure to different sights and sounds, we expanded the centre's breadth of programmes to include a new festival – *A Tapestry of Sacred Music*. The festival was a three-day affair designed to introduce the beauty of sacred music to our audience. It presented different forms of sacred music – often seen only in places or contexts of worship – in a

neutral environment for all to enjoy at Esplanade. Inspire and educate it did, with about 25,000 people coming to enjoy the performances with us.

We continued to increase our audience's exposure to quality ethnic presentations at the centre with the launch of *Raga*, a new Indian programme series designed to present quality Indian art forms at Esplanade. The series complements the centre's annual celebration of Indian arts that takes place during *Kalaa Utsavam – Indian Festival of Arts*. Now instead of one key highlight, audiences can enjoy quality Indian presentations at the centre all year round. We also pressed on with the *Pentas* series, which presents quality Malay programmes throughout the year at Esplanade. With a sold out concert featuring M Nasir and Dato' Siti Nurhaliza as well as the children's musical *Konsert Rentak Cilik*, these programmes certainly catered to all audiences, both young and old. Our eighth edition of *Huayi – Chinese Festival of Arts (Huayi)* drew over 100,000 audience members to the centre for our ticketed and non-ticketed programmes.





To further develop our local artists we were pleased to continue our artist-in-residence programme for *da:ns* festival 2009. This year saw local Singapore dance group T.H.E Dance Company work closely with our artist-in-residence, Indonesian choreographer Boi Sakti on *VOID – Jendela Peradaban (Window of Civilisation)*. The final work was presented at the festival and well received by audiences. To further grow the country's young jazz talents, the *Bright Young Things* programme at *Mosaic Music Festival 2010 (Mosaic)* was expanded this year to include a nationwide search for talented young jazz musicians that the festival could groom. After an eight-week mentorship programme, nine young participants (between 15 to 23 years old), had their debut performance at *Mosaic 2010*. These are just some of the collaboration highlights for the year, many more were





nurtured through our developmental programmes in *The Studios*, our *Late Nite* series, *On the Waterfront* programmes and more.

In the face of the economic downturn, the centre also recognised the importance of bringing the joy of the arts to as many members of the wider community as possible, including the disadvantaged. Its efforts saw a seven percent increase in Esplanade's community engagement activities, reaching over 15,000 people through performances at the centre and customised off-site workshops for several Voluntary Welfare Organisations (VWOs). Three long-term projects that brought us much joy reached both ends of the age spectrum. One engaged with our elders within the community – through a three-month long singing

project with residents from the Kheng Chiu Loke Tin Kee Home – as part of the celebrations for the centre's *A Date with Friends* programme. The other two engaged our youths. Encouraged by how the youths of the Singapore Girls' and Boys' Homes had benefitted from various arts activities that were run for them in the previous year, Esplanade engaged them for the second consecutive year through activities such as a three-month long hip hop workshop and a series of diabolo workshops held in conjunction with the *da:ns* festival and *Huayi* respectively.

To support Esplanade's burgeoning range of programmes, the centre continued to actively seek new sponsors while strengthening its relations with existing ones. We were encouraged by the fact that its

persistent efforts helped welcome 16 new sponsors while retaining all 33 existing sponsors from the year before, reflecting a growing belief in the centre's cause among corporations and individuals alike.

Besides our external supporters, it is also very much the hard work of our internal team that has helped us achieve our vision and fulfill our mission year on year. As we move into the next stage of the centre's operations, it is the passion and commitment of these individuals who will help to carry Esplanade forward. I would like to take this opportunity to congratulate the Management team and staff on a job well done.

Thanks are also due to my fellow Directors on the board for helping us stay the course. I would like to



express my deepest appreciation for the contributions of Steven Chong, Haslinda Zamani, Rupert Keeley and Lock Wai Han, during their term of service on the Esplanade Board; their unwavering commitment and sharp insights will be missed. Let me also bid a warm welcome to Patrick Ang, Clara Lim-Tan, Shirlene Noordin, Andreas Sohmen-Pao and Sim Gim Guan – my new colleagues on the Board. I look forward to sharing the exciting journey of inspiring Singaporeans through the arts with you.

Theresa Foo-Yo Mie Yoen
Chairman

FROM THE CEO



Art has the power to inspire and uplift; this we saw especially clearly in the last year.

We began the year in the economic doldrums with the world undergoing one of the most severe recessions in recent history. We knew we had to keep costs down and finding sponsors in such a climate was tough. Yet we also knew that we could not stop doing what we did. It was clear in our minds that we needed to ensure that the arts was still brought to the community at large and that Esplanade remained an arts centre for everyone.

It was with this fierce determination that we endeavoured to face the year ahead. To meet the needs of our community and bring joy and relief to our audience when we could, we increased our non-ticketed activities at the centre, presenting over 1,800 activities. We grew our free programmes at our *At the Concourse* series from four to seven days a week, while continuing our weekend presentations at the *On the Waterfront* series and monthly presentations at *Beautiful Sunday*. This ensured that on any given day, anyone who was in the centre could have access to an arts programme whether they could afford a ticket or not. And access the programmes they did, with over

1.3 million audiences coming to experience the non-ticketed activities at Esplanade last year.

Correspondingly, we kept a watchful eye on our ticket prices taking pains to ensure that it was moderated to allow for accessibility without letting up in our programmes. Esplanade's ticketed activities continued strongly in the year reaching out to over 140,000 people.

We were pleased to be able to deliver a full calendar of events while keeping a careful eye on costs. Although there was an overall increase in activities, we spent less, reducing programming costs for the year by \$1.5 million. This can be attributed to the strict financial discipline the team adhered to, finding innovative ways to reduce costs without compromising on quality.



INSPIRING OUR AUDIENCE

We continued to develop new audiences by introducing different sights and sounds into our programming calendar while also helping our existing audience base widen their aesthetic palette through engaging with less familiar sounds. To encourage this, a new festival and series were introduced. *A Tapestry of Sacred Music* was launched in April 2009 to present various forms of sacred music in a neutral space for all to enjoy. The new festival brought sacred sounds from all over the world right to the doorstep of our audiences in Singapore, uplifting many during this time of need.

To complement *Kalaa Utsavam – Indian Festival of Arts* and *SIFAS Festival* – our collaboration with the Singapore Indian Fine Arts Society (SIFAS) – and ensure



that our audiences are now able to enjoy year round presentations of quality Indian art forms at Esplanade, we launched our new series *Raga*. All three productions in the inaugural series were well supported by the community and we are looking forward to growing this even further in the year ahead.

Realising that there was a dearth of quality programmes for our very young audiences, Esplanade began producing *PLAYtime!* presentations in-house and also grew the number of productions within a year. *PLAYtime!*'s theatrical presentations for children aged two to four aim to influence the aural and visual aesthetic of our young, especially towards things Asian. Besides working closely with local theatre groups such as Act 3 Theatrics and I Theatre to present programmes, we also produced two *PLAYtime!* productions in-house. This allowed us to craft

Holding a special place in our hearts are the segments within our community that tend to slip under the normal 'radar'. The year saw us increase our community engagement efforts with a seven percent rise in activities. More importantly, this saw us bring the joy of the arts to over 15,000 people that included the elderly, underprivileged children and youths, and those with special needs.

Besides inviting them to the centre for our free performances and bringing the arts to various homes and institutions, we embarked on three long-term projects, which enabled us to cater to the specific needs of the youths and the elderly. The customised projects were designed to boost their psychological well-being while keeping them active and engaged through the arts. We were pleased that both groups enjoyed themselves with positive feedback gleaned from the sessions.

us to see how they learnt the value of teamwork and perseverance as they rehearsed their steps week after week, but more importantly it was the personal impact that dancing had on them that inspired us the most. As one of the participants shared: "I have been learning hip hop for the first time and I felt that it helped build my confidence. I used to be very shy, and very afraid to perform... but after going through the workshop I don't feel that way anymore, I now have confidence in myself."

Besides the young we also worked with seniors from the Kheng Chiu Loke Tin Kee Home in August 2009. Singing classes for 15 elderly residents were conducted in tandem with *A Date with Friends*, an Esplanade programme that presents evergreen favourites for our seniors. At the end of the three-month singing course, its participants put on a one-hour show of evergreen melodies for their fellow residents and family members at the Home. To see the newly minted artists sing for their friends and family was incredibly heartwarming. We later learnt from the Home staff that they are now informally the Home's "resident choir" and called upon to perform at various activities within the home!

INSPIRING OUR ARTISTS

Besides growing our audience it was also important for us to keep nurturing our local talents to challenge them to grow artistically and open up new markets for their work.

Two key highlights this year involved working with local artists through our cultural festivals. The eighth edition of *Pesta Raya – Malay Festival of Arts*, saw us work with Excellent Pictures & Global Network Entertainment Sdn Bhd, with the support of Istana Budaya Malaysia on the Malaysian musical production *Impak Maksima*. We initiated a collaboration of two of our local groups, Panggung Arts



content specific to the age group and present the works in an interactive and memorable manner for the children; and hit the mark it did. We saw parents and children embracing this series enthusiastically, weekend performances were extended to weekdays too for pre-schools' participation. The response was resounding with the series more than tripling its reach to over 8,700 children and their parents and teachers last year.

For the second consecutive year, we commenced on longer-term projects with the Singapore Boys' and Singapore Girls' Homes which were conducted as part of their youth rehabilitation activities. We embarked on a three-month long dance workshop with the girls from the Singapore Girls' Home under our *da:ns Footwork for Community* programme. The practice sessions eventually culminated in a performance at the centre. It was encouraging for



and Fantastic Four Crew, in the restaging of the Malaysian production for local audiences. Panggung Arts were directorial collaborators while 15 local dancers from Fantastic Four crew, participated as dancers in the production, with one of our dancers eventually co-choreographing a few of the dance sequences. The opportunity was instrumental in helping local artists expand their visibility outside of Singapore while also increasing their exposure to a different sense of aesthetic as practised by their Malaysian counterparts.

Through this year's *Huayi – Chinese Festival of Arts*, we commissioned the project *SCENES*. This was a collaborative effort with Drama Box that celebrated Singapore's Chinese language theatre through a range of presentations including a symposium on Chinese language theatre in Singapore, a historical exhibition of our theatrical past and dramatised readings of seminal local Chinese plays. Another four influential local Mandarin plays were kept current by reinterpretations staged by today's theatre directors. *SCENES* brought the Chinese theatre community together, and made more people aware of the fascinating history behind local Chinese theatre.

Our *Late Nite* series continued to shine the spotlight on our up-and-coming musicians, helping to give them a platform to stage their very own full-length ticketed concert at Esplanade with our support. These included Mathilda D'Silva, The Fire Fight,

Mi Lu Bing and 53A. For established local musicians Plainsunset, Addy Cradle and Concave Scream, it was a chance to present their new material with some even launching new albums.

Another learning opportunity for our artists came about through our *Classics* series last year. Esplanade's presentation of the Choir of King's College under the direction of Stephen Cleobury gave us the opportunity to organise a choral masterclass conducted by Mr Cleobury for two local groups – Singapore Lyric Opera Children's Choir and The Philharmonic Chamber Choir. Ongoing masterclasses, workshops and post-show dialogue sessions that took place across our festivals and series during the year also gave our local artists a chance to interact and learn from their regional and international counterparts.

GROWING THE INDUSTRY

As we move into the next phase of our development, Esplanade will increasingly go beyond just presenting works to also create new works of quality that can add to the canon on the world stage. We are committed to encouraging exploration and providing a space for new works to germinate and were pleased to be able to play a part in creating a new dance work for the international stage through our fourth *da:ns* festival which opened with a world premiere of *Dunas*, a collaborative work by celebrated dancemakers María Pagés and Sidi Larbi Cherkaoui that was co-produced by Esplanade. The constructive relationship we had established with the artists during previous presentations at Esplanade led to the decision to premiere their new creation here as well as having us on board as co-producers.

Believing also in the need to train not just for the centre but the industry, we continued with the centre's long-term developmental programmes for

staff while also helping to train skilled front and back-of-house staff. To date, we have trained over 700 front and back-of-house staff to meet Esplanade's needs and that of the industry. Our Management Trainee Programme in Programming and Production has also enabled us to add to the number of experienced arts programmers and production management staff in Singapore.

Recognising the quality of our programmes and our ability to train for the industry, Esplanade was appointed a Continuing Education and Training (CET) centre for Technical Theatre by the Workforce Development Agency (WDA) in 2009. As a result of the appointment we have developed and run a series of training programmes to build up capabilities in the industry. These include our full-time Technical Theatre Training Programme which kicked off on 1 May 2009. This provided our pioneer batch of 12 trainees with an effective and systematic learning environment in which to hone their skills in the different technical aspects of theatre production. At the end of their year-long stint, the trainees received a



Workforce Skills Qualification (WSQ) Higher Certificate in Technical Theatre. Another 12 trainees are currently enrolled in the 2010 edition of the programme. We are also co-funding with WDA, a 12-month Stage Management Training Programme based on the WSQ framework. This is scheduled to commence in September 2010.



Despite our helping to provide a casual pool of front and back-of-house staff that the industry can tap on, we still experienced keen competition for talented technical and customer service full-time staff from new performance venues being built. We were glad to note that despite the fierce competition, the staff attrition rate at the centre remained below the national average standing at a monthly rate of 1.4 percent versus the national average of 1.8 percent. Besides providing a conducive environment for our staff to grow and work in, it was also heartening to see that Esplanade's vision and mission remained a strong pull factor for them to stay. We are also encouraged that our training and development programmes have equipped our staff with the right skills and attitude, as seen by the high regard in which they are held within the sector.

Knowing that it would be even tougher during the year to garner sponsorship funds, we continued to broaden and deepen our existing suite of products



and sponsorship models to better meet our sponsors' needs. With many companies cutting back on sponsorship funds, more are beginning to redefine their concept of Corporate Social Responsibility (CSR) programmes, looking for opportunities for them to invest in that generate both goodwill and meaningful social change.

We grew in our role as a facilitator for corporate philanthropy via the arts; not just linking sponsors to arts engagement opportunities, but developing customised programmes for sponsors to best meet the needs of their chosen beneficiaries through the arts. Our Programmers worked closely with the Partnership Development team and our Corporate Communications & Public Affairs team to understand the different needs of each party involved and bring the artist, sponsor and beneficiary together to create arts engagement programmes that could result in positive change.

Complementing these programmes were the exclusive hosting platforms and unique hospitality experiences tied in to Esplanade's diverse presentations, as well as the benefits accrued from an association with the Esplanade name. Collectively this enabled us to welcome 16 new sponsors while retaining 33 existing sponsors from the year before.

INSPIRED TO ASPIRE

While the year certainly greeted us with a big challenge, our team rose to the occasion meeting the obstacles head on. We were pleased to deliver a full year of programmes well within costs while managing to grow our total audience for both *Esplanade Presents* and our hirers' programmes by eight percent to reach about 1.9 million people.

My deep felt gratitude goes out to the staff for a job well done, as well as our many generous sponsors for their unstinting support that has made possible this positive report card. Also instrumental in helping us achieve our goals are our Chairman and the Board for their ongoing support and belief in what we do.

We will continue to press on in the year ahead, never content with the status quo but always aspiring to do more and do it better, ensuring that Esplanade remains a home of the arts for all.

Benson Puah Tuan Soon
Chief Executive Officer



THE DAYS HAVE PASSED,
YET I STILL HEAR THE THUNDER OF APPLAUSE.

INSPIRING OUR ARTISTS



PROGRAMMING



We believe that art inspires and transforms. It has the ability to touch individuals and bring the community together in special ways. So when 2009 began under a cloud of economic uncertainty and widespread anxiety, one of Esplanade's immediate priorities was to proactively increase the public's access to its programmes. We wanted to ensure that Singaporeans could find comfort and inspiration through the performing arts amid their concerns. Also, it was important that the growth of arts activities and audience not be derailed during this difficult period. So we set ourselves the challenge of doing more, in service to the community while using less.

To meet the needs of our community, we increased our free programmes by 21 percent presenting over 1,800 activities during the year. We also made a conscious decision to moderate ticket prices across our festivals and series in order to maintain

accessibility to our programmes; a decision supported soundly by the fact that our audiences stayed with us through the tough times. Going above and beyond to find creative ways to manage costs while still ensuring the quality of our presentations, programming costs were reduced by \$1.5 million despite the overall increase in activities.

Over the year, more than 1.4 million people flocked to Esplanade to experience our programmes and over 11,000 artists were presented at the centre of which 80 percent were local.

GROWING OUR PROGRAMMES, GROWING OUR AUDIENCE

In the tough economic climate, the arts was a good way to nourish the soul. We extended our free *At the Concourse* performances from four days a week to daily shows in April 2009, exposing over

130,000 people to the arts. These complemented the weekend free performances at the Outdoor Theatre for our *On the Waterfront* series and our free monthly *Beautiful Sunday* concerts, ensuring that free programmes could be enjoyed at the centre every day, all year round. These programmes also provided more opportunities for our local artists not just to perform but also to experiment with new ideas.

We constantly broaden and deepen our offerings to foster audience appreciation for genres beyond the mainstream. In 2009, we launched a new festival – *A Tapestry of Sacred Music*, the three-day festival centred on the sound and artistry behind sacred practices from around the world. This allowed us to introduce these halcyon melodies to our audience in a neutral space. The Outdoor Theatre seemed tailor-made for the non-ticketed programmes such as



the contrasting chants of *Call of the Dawn* and *Sunset Sojourn*. For the ticketed programmes, the Pakistani Rizwan Muazzam Qawwali Group's exhilarating performance received rapturous applause, while audiences were given a glimpse of Africa with Tartit's desert blues music from Mali. The inspiring festival prompted a journalist to comment:

"In this dour economic climate, a programme of sacred music that aims to purify and rejuvenate couldn't have come at a more timely moment." *my paper*, 30 April 2009.

To cater to our increasingly diversified audience and keep up with the "K-wave" that's come over the region, we co-produced a concert showcasing the music

of Korean dramas and films. The event headlined the prolific composer Oh Joon Sung, Korean R&B star Bobby Kim and boy band Shinee, each was also accompanied by Korean sessionists. We also introduced audiences to two Taiwanese artists, singer-songwriter Wei Ru Xuan and electric dream pop duo Nylas, in the Chinese indie music series *in::music*. Presenting these alternative artists enriched the Chinese music scene and we hope inspired many musicians and musicians-to-be.

Programmes for the young continued to be an important area of focus, since growing the arts scene necessitates cultivating tomorrow's audience. In doing so, we also wanted our young to connect with their Asian heritage and *PLAYtime!* became a means of introducing Asian sounds and stories to two to four-year olds. We saw parents and children embracing this series enthusiastically – and extended the

weekend performances to weekdays so that pre-schools could also bring their students to hear the sounds of the *gamelan*, *bansuri* and Chinese gong as well as experience stories about *A Tiger Losing His Stripes* or *The Adventures of the Mousedeer*. The response from the community and pre-schools was very heartening and *PLAYtime!* more than tripled its reach to over 8,700 attendees last year. Besides presenting shows by Act 3 Theatrics and I Theatre, we also produced two *PLAYtime!* productions in-house, which allowed us to better shape its content and direction.

One of these internally produced *PLAYtime!* productions was part of *Octoburst!*, our annual festival for children during Children's Day. Other ticketed programmes presented included ACT 3 Theatrics' double-bill of Asian stories, *Pak Pandir Traps the Tiger* and *Oily Cakes*, and the *Dance Appreciation Series' Swan Lake* by the Singapore Dance Theatre.



During the year, some of the programmes for school children were affected by concern over the spread of H1N1. A few performances of *Feed Your Imagination (FYI)* had to be cancelled, and a *Limelight* concert was postponed till early 2010.

experience a professionally supported and produced show, while challenging them to stretch themselves artistically to meet the stringent demands of a ticketed performance in the Concert Hall.

STRENGTHENING OUR SENSE OF SELF

Being a young multi-ethnic society that is still grappling with its sense of identity and art forms, Esplanade's cultural festivals and ethnic series tap into Singapore's rich heritage of traditional and contemporary art forms to help weave the tapestry that reinforces Singapore's sense of self.

Ensuring that our ethnic audiences enjoy year round presentations of quality, we launched a new series to supplement the presentation of Indian programmes outside of *Kalaa Utsavam – Indian Festival of Arts* and the *SIFAS Festival*. *Raga* will present Indian programmes all year round. All three productions in the inaugural series were well supported by the community. The first presentation was a dance production *Rasa Unmasked*, followed by a collaboration with the Singapore Malayalee Association to present *Onam Nite*, a Malayalam concert which attracted many first-timers to Esplanade. Local veena musician Aravindh Kumarasamy then explored Indian classical *ragas* (scales) with harp guitarist Jason Carter (UK) in a unique musical conversation between the two instruments called *Strings in Harmony*.

Our Indian festival of arts, *Kalaa Utsavam*, attracted more than 45,000 people – including a ticketed audience



This resulted in its ticketed audience growing by 11 percent, reflecting our ability to better meet our young audiences' needs. Over 4,000 of them turned up for the three ticketed presentations with another 10,000 more enjoying our free presentations which comprised, story-telling, music and theatre performances as well as the ever popular annual drawing competition.

Despite this, over 9,500 students attended 57 performances where they were introduced to Asian art forms and stories, and various music genres. *FYI* provided a platform to explore creative thinking and real issues that teenagers faced were discussed through forum theatre. We also successfully presented six *Limelight* concerts, giving opportunities to student choirs and bands to

As an artist it is hard to describe the sense of enormity and privilege you feel, when you are told that you are performing at Esplanade. You consider the list of people that have performed here and almost feel unworthy. Let's just say, every time I have been on your stage, it has reinforced my belief that I have the best job in the world. Thank you for this honour.

Vir Das, *Kalaa Utsavam: Who Let The Das Out*, 25 & 26 November 2009

Dato' Siti Nurhaliza performed together for the first time in *Bagaikan Sakti* which was broadcast 'live' in Malaysia and Brunei. A children's musical, *Konsert Rentak Cilik*, based on the popular television programme for kids, helped us reach younger audiences as it entertained with tales from Malay folklore.

The eighth edition of *Pesta Raya – Malay Festival of Arts*, traditionally held during Hari Raya Puasa, attracted new audiences through a wide range of ticketed activities. Over 2,400 people turned up for the Malaysian musical production *Impak Maksima*, including many youths who had never attended the festival before. The music programmes in the Recital Studio also had their fair share of first-timers; the Zafin concert, in particular, was a hit with the local Malay-Arab community while the *Keroncong* performance proved especially popular with the mature crowd. The restaging of *Wira Bukit* by local company Teater Kami, a witty monologue by Indonesia's Butet Kartaredjasa and Nan Jombang Dance Company's powerful interpretation of traditional Minangkabau dances also fully engaged, if not challenged, their audiences.

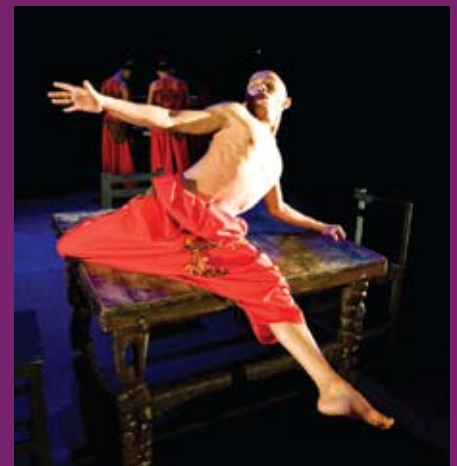


of about 4,500, up 30 percent from last year. The festival's diverse music line-up boosted the popularity of the event, with the likes of *Memory of Time*, a strikingly unique combination of carnatic vocals and piano, and *Romance of the Bansuri* by Rakesh Chaurasia, featuring the North Indian flute. We had a successful maiden collaboration with the Singapore Indian Orchestra in a production that mixed Indian movie songs and classical music titled *Cinema Raagas*. Our dance programmes featured performances by local group Apsaras Arts and *Odissi* starring the dance form's great exponent, Madhavi Mudgal. The theatre programmes were also popular, with stand-up comic Vir Das and *Hamlet – The Clown Prince* by Cinematograph adding a witty edge to the line-up. Traditional Rajasthani puppetry, music and dance were presented free to the public at the Outdoor Theatre and Concourse.

Esplanade also collaborated with the Singapore Indian Fine Arts Society (SIFAS) to help our local arts groups keep growing, while exposing our audience to the finest Indian talents.

Five ticketed performances were presented at the *SIFAS Festival* bringing some of India's most celebrated classical artists to the centre.

Likewise, we kept up year round presentations for the Malay community at Esplanade. The range of programmes for the *Pentas* series, which presents Malay programmes all year round, continued to grow. Local rock icons Sweet Charity, fronted by Ramli Sarip, celebrated their 40th anniversary with a special concert; while on New Year's Day, Malaysian music stars M Nasir and



We encouraged our local artists to grow by initiating collaborations through the festival. Local groups Panggung Arts and Fantastic Four crew were involved in the restaging of the Malaysian production *Impak Maksima* for local audiences.

Produced by Excellent Pictures & Global Network Entertainment Sdn Bhd, with the support of Istana Budaya Malaysia, Panggung Arts were directorial collaborators in its Singapore debut while 15 local dancers from Fantastic Four crew participated as dancers in the production, with one of our dancers eventually helping to co-choreograph a few of the pieces. The opportunity gave our local artists a chance to network with their counterparts across the causeway, opening up new opportunities for artists on both sides. To continue to nurture our artists, we also organised playwriting masterclasses conducted by the respected and prolific writer Khadijah Hashim for local playwrights.

Such efforts to grow the Malay audience and its artists were noted and lauded by local daily *Berita Harian*, whose writers Puad Ibrahim and Saffras Khan commented in an article published 6 June 2009: "Since Esplanade – Theatres on the Bay launched Malay programmes actively in 2002, audience response to the shows organised for the community has been overwhelming."

A wealth of happenings here also helped Esplanade cater to audiences intrigued by all things Chinese. The eighth *Huayi – Chinese Festival of Arts (Huayi)* drew over 125,000 enthusiasts for its ticketed and non-ticketed activities. Its highlights included Edward Lam's entertaining new play, *Man and Woman, War and Peace*, which explored gender roles



It is our pride to have performed in your centre. Our greatest reward was being able to share this cultural heritage with the passionate Singapore audience in a three-hour performance. The success of our performance was made possible by the invitation from the centre, the modern technology of the theatre, the warm hospitality, and the well cultured staff and audience. All these will stay in our mind for years to come. We thank the Esplanade from the bottom of our hearts, and we look forward to future collaborations.

Wang Bin, Asst Director, Jiangsu Province Kunqu Opera,
Huayi – Peach Blossom Fan • 1699, 26 & 27 February 2010



and relationships, as well as the beautifully staged Kun Opera *Peach Blossom Fan* • 1699.

A landmark programme of *Huayi* was the festival commission *SCENES*, a collaborative effort with Drama Box that celebrated Singapore's Chinese language theatre through a range of presentations including a symposium on Chinese language theatre in Singapore, a historical exhibition of Chinese theatre and dramatised readings of seminal local Chinese plays. Four influential local Mandarin plays were kept current by reinterpretations staged by today's theatre directors. *SCENES* significantly brought the Chinese theatre community together, and made more people aware of the fascinating history behind local Chinese theatre.

Besides commissioning, we also co-produced *Dream of the Red Chamber* with the Singapore Chinese Orchestra. This Yue Opera concert

was staged in the Concert Hall. We explored new ways of viewing multimedia work, getting audiences to lie down on mats to watch *The Boy Who Sees with Stones* – jointly conceived and executed by a quartet of artists, three Singaporean and one Taiwanese – which was projected on the Recital Studio ceiling. The non-ticketed programmes featured an accessible mix of traditional arts like string puppetry and Chinese percussion, alongside Chinese indie bands, choirs and popular evergreen concerts.

At Esplanade, barely a public holiday goes by without an infusion of the arts into the occasion. Audiences at *Moonfest* enjoyed a feast of traditional Chinese art forms presented in conjunction with the Mid-Autumn celebrations, with the highlight being the Guangdong Cantonese Opera First Troupe's renditions of *The Story of Dongpo and Chaoyun* and

The *Legendary Four Beauties*. Indeed, 2009 proved to be an abundant year for Cantonese opera buffs here as, independently of *Moonfest*, we also co-presented with Chinese Theatre Circle the comedic *When the Lioness Roars*.

Rounding up the year with an event that all Singaporeans could be part of was the *Marina Bay SINGAPORE Countdown*. Now a tradition observed by locals and tourists alike, it drew the crowds again. The “wishing spheres” dotting the Singapore River in what has become a beloved and beautiful year-end symbol doubled to 20,000 this year. Half of the spheres were adopted by over 150 community clubs, educational institutions and other organisations, while the rest were signed at the 18 wishing stations located around the island before being set afloat on Marina Bay as part of the Countdown’s visual arts and lighting installation. The spheres were collected after the event and sent for recycling. Local directors Eric Khoo and Brian Gothong Tan also lent their creativity to the video dedications produced for the event with a series of evocative vignettes featuring ordinary Singaporeans with inspiring stories to share. Aptly titled *Reaching Out to Inspire*, the vignettes served to reinforce the reflective nature of the event.

LOCAL ACCENTS



Key to us at Esplanade is ensuring that we continue enlarging the pool of homegrown talent. Each year sees us committed to providing opportunities for the country’s established and budding artists to develop and showcase their abilities.

A case in point is *Baybeats* – the ultimate platform for many local rock and indie bands to perform their own music to a large audience. The



PROGRAMMING

Overall activities*	2,361
Overall attendance*	1,488,952

Esplanade Presents

Overall

Productions	875
Performances	1,819
Attendance	1,424,540
Opportunities for Artists/Crew	9,202

Ticketed

Performances	240
Attendance	94,730

Non-ticketed

Performances	1,579
Attendance	1,329,810

Explorations

Talks/Workshops/Others	392
Attendance	21,261

Collaboration Events

Overall

Productions	65
Performances	136
Attendance	41,952
Artists	2,086

Ticketed

Performances	135
Attendance	41,765

Non-ticketed

Performances	1
Attendance	187

Explorations

Talks/Workshops/Others	14
Attendance	1,199

Artists/ Crew Profile (Total)

Local	9,033
Regional	1,757
International	498

*Activities consist of performances and Explorations

alternative rock festival had a record attendance of over 100,000 for the 50 free live performances by 34 local and overseas artists, headlined by The Great Spy Experiment, Love Me Butch, Opposition Party and Anberlin. As a festival designed to promote

homegrown music, it conducted auditions to unearth new talents, finally selecting eight bands that were subsequently put through a mentoring programme with established local musicians as they prepared for their outing on the big *Baybeats* stage.

Our *Late Nite* concerts lent the spotlight to several up-and-coming music artists every month, giving them a platform to stage their very own full-length ticketed concert. These included Mathilda D'Silva, The Fire Fight, Mi Lu Bing and 53A. For established local musicians Plainsunset, Addy Cradle and Concave Scream, it was a chance to present their new material and/or launch albums.

Local artists also played key roles in the community celebrations. Over the National Day weekend, *A Journey Through Local Music* hosted by Brian Richmond at the Outdoor Theatre celebrated Singaporean artists from the 1960s to the present. The performances at the Concourse featured school choirs, singer-songwriters and cultural groups. For the seniors' festival, *A Date with Friends*, local artists who were famous in the 60s and 70s were brought back on stage, with a reunion of Chinese talentime artists, old-time rockers Straydogs and Pest Infested, and songstress Rahimah Rahim.

We also worked with teachers from School of the Arts (SOTA) for the first time on a *Flipside* commission, *Together Together*, featuring SOTA students. This interactive outdoor performance about friendship and family was part of the offbeat and highly entertaining offerings in *Flipside*, held in conjunction with the *Singapore Arts Festival*. There were solid turnouts for the festival's four ticketed productions and wacky outdoor and indoor performances by local and regional artists.

Esplanade's collaborations with local arts groups further serve to hone the capabilities and sophistication of artists and administrators of the Republic's cultural landscape. We continued to team up with the Singapore Chinese Orchestra (SCO), encouraging artistic exploration. This resulted in a series of landmark concerts involving the SCO and a number of top Asian musicians. In *Treasures of Japan* the orchestra performed with designated "National Treasure of Japan" Yamamoto Hozan and his son, Yamamoto Shinzan, on the *shakuhachi*, as well as *taiko* master Eitetsu Hayashi. In the second concert *When Guitar Meets Zhongruan*, the SCO accompanied prominent

You have been a large part of our journey for the past three years. We started in 2007 at *Baybeats* and this concert tonight has yet been another crucial milestone for us. I'm so glad we sold out, hope we did you proud and Esplanade will always sort of be a part of us.

Late Nite @ Esplanade, The Fire Fight, 31 July 2009



zhongruan player and composer Liu Xing from China and Cuban classical guitar maestro Manuel Barrueco. In the Recital Studio, three concerts for the *Chinese Chamber Music* series featured SCO musicians performing in small ensembles.

The *Community Concert* collaboration series with local community orchestras continues as a key platform to present such talents. The Mus'

Art Wind Symphony performed its first ticketed event in the Concert Hall in celebration of the group's 10th anniversary. In yet another coup for the series, Echoes of the Valley Chinese Orchestra (EVCO) shared the same stage with Taiwan's Miao-Li Youth Chinese Orchestra.

Local compositions were among the works featured in the contemporary classical chamber

music series *Spectrum*, performed by ensembles from the Yong Siew Toh Conservatory of Music and The Philharmonic Orchestra, as well as the talented piano duo Low Shao Suan and Low Shao Ying.

Established local music artists Budak Pantai and Jeremy Monteiro warmed the hearts of audiences during the December festive season with their concerts presented in collaboration with Esplanade. Local a cappella stalwarts Budak Pantai performed two light-hearted and upbeat shows tied in with the release of their latest album, *Nothing Also Happy*. For the seventh edition of *A Jazzy Christmas*, local jazz piano icon Jeremy Monteiro hit all the right notes with a swinging 18-piece big band, alongside guest vocalists Carmen Bradford, David Gomez and Claressa Monteiro.

Esplanade also collaborated with local theatre groups on different artistic endeavours, such as the *M1 Singapore Fringe Festival* with The Necessary Stage. The event featured two new local productions – *Jiwo Jiro* by actor Najib Soiman and *The Passing* by choreographer Albert Tiong. It also introduced popular music programming through *Sonic Fringe* with the aid of regional artists. Meanwhile, the visual arts section of the festival lived up handsomely to its theme of *Art and the Law*. Elsewhere on the collaborative front, we also continued to partner with S+S Singapore on the *Short+Sweet Gala Finals* showcasing 10-minute plays in a competition format, and with Tan Kheng Hua's Spare Room Productions for *The Composer*, a new play written and co-directed by Ken Kwek.

The *Studios* season turned audiences on to new local works, including *Film-Faust* by local filmmaker Fran Borgia, and the spoken-word experiment *What Day is it Today?* by Bani Haykal, a groundbreaking project that was developed through our *Sparks* programme. Local artists were also exposed to works by regional artists through presentations and workshops by Korea's Sadari Movement Laboratory, dance works by Korea's Jang Eun Jung and Ahn Eun-Me and the music of quirky band Uuhboo Project.

For newbies to the arts, help was readily at hand. Our *Bitesize*

workshops demystified different art forms for participants, with the ultimate objective of weaving what may have once been esoteric into the fabric of everyday life. Guided by local practitioners, *Bitesize* attendees got a look at a whole buffet of art forms 101-style including *bhangra*, film appreciation, directing, gig-photography, the art of storytelling, playwriting, Indian classical music and contemporary dance.

ONLY THE BEST WILL DO

By regularly presenting some of the world's finest artists at Esplanade, we want to educate and inspire. We hope to encourage our current and future local stars to the soaring standards they can aspire to, and

expose our audiences to the beauty of the arts.

Indeed, foreign acts not only inspire audiences but help our artists develop too. Last year, our *Classics* series presented the Choir of King's College under the direction of Stephen Cleobury. This allowed us to create a learning opportunity by organising a choral masterclass conducted by Mr Cleobury for two local groups – Singapore Lyric Opera Children's Choir and The Philharmonic Chamber Choir. The *Classics*' 2009 programme also elicited fine performances from the likes of acclaimed soprano Emma Kirkby, along with leading period ensemble London Baroque which were warmly received by our audiences.



It's a shame that once you're pampered, it'll be impossible to continue with the bare essentials. Without a doubt, the experience was, for lack of a better word, incredible. Give us a space and chance to return. We'll always love this.

Bani Haykal, *What Day Is It Today*, *The Studios*, 10 August 2009



PHOTO COURTESY OF DAVID RUANO

Another *Esplanade Presents* series, *Pedals and Pipes*, featured the young organist Felix Hell in a recital of the works of JS Bach, accompanied by The Philharmonic Chamber Choir under the baton of Lim Yau.

The fourth *da:ns* festival opened with a world premiere of *Dunas*, a collaborative work, by celebrated dancemakers María Pagés and Sidi Larbi Cherkaoui that was co-produced by Esplanade. The constructive relationship we had established with the artists during previous presentations led them to the decision to premiere their new creation at Esplanade as well as have us on board as co-producers. Another artistic collaboration took place between Australia's funk tap outfit, Raw Dance Company, and Korean b-boy group Last For One, for the high energy show *Project X*. By placing our regional talents alongside each other in joint performances, we encourage interaction and exposure to different dance styles thereby encouraging the exchange of ideas across borders and artists. The festival's artist-in-residence programme provided an opportunity for a budding local dance group to work with a leading regional choreographer. As this year's resident *da:ns* artist, Indonesian choreographer Boi Sakti was commissioned to produce *VOID*, performed by Kuik Swee Boon's T.H.E. Dance Company.

More people appear to have been emboldened to experience different forms of dance, as seen in the higher attendances for the contemporary dance series *Shift*, which spotlighted Irish dance artist Colin Dunne,

a collaborative work between Canada's Peter Chin and Amrita Performing Arts in Cambodia, and performances by students from local arts academies Nanyang Academy of Fine Arts (NAFA) and LASALLE College of the Arts. Opportunities also abounded for enthusiasts to get their dancing shoes on through the social dance programmes, workshops and master classes by festival artists. Prior to *da:ns*, shoppers at various malls were pleasantly surprised when flash mobs – in reality 63 volunteers posing as passersby – unexpectedly broke into dance.

The *Mosaic* series provides opportunities for audiences here to watch some of the world's finest jazz, world and alternative music artists throughout the year. Multiple Grammy® Award winners Dianne Reeves, the Count Basie Orchestra directed by Bill Hughes, Power of Three comprising jazz fusion legends Chick Corea, Stanley Clarke and Lenny White, and James Ingram all simply stole the show with their musical prowess and mesmerising stage presence. We also enlisted singer-songwriter Cat Power as well as singer and multi-instrumentalist Andrew Bird to cater for younger

adult audiences. Another calendar highlight came via a one-off special concert sponsored by Patek Philippe that top-billed the ever-popular international Broadway sensation Lea Salonga.

For the sixth *Mosaic Music Festival*, Esplanade kept down ticket prices to keep up the fans' spirits in the prevailing economic climate. This was warmly welcomed by the 100,000-strong crowd that attended the festival. In all, we logged 17 full houses and performances by Kings of Convenience, Pink Martini and Kool & the Gang were completely sold out. Audiences were introduced to accomplished artists in the areas of jazz, R&B and world music who might not be so well-known here. They included saxophonist Branford Marsalis, jazz singer Melody Gardot, Randy Brecker/Bill Evans Soulhop Special Edition, tango masters Café de Los Maestros and Cuban piano great Chucho Valdes. There were also prominent acts like Kenny "Babyface" Edmonds, Kool & the Gang and Dinosaur Jr., who gave the mature set a chance to relive the music they grew up with. All nine shows in the *Mosaic Studio* were sold out for the first time,



PROGRAMMING

Visual Artists Presentations

Exhibitions	66
No. of days	3,701
Local artists	88
Regional artists	41
International artists	6

I must say this is a beautiful hall, and we're having a great time up here because it has tremendous sound ... it's really tremendous, because we travel all the time all over the place and we don't say that that often, and it's really tremendous here.

Bill Evans, Randy Brecker / *Bill Evans Soulhop Special Edition*, Mosaic Music Festival 2010, 15 March 2010

with the mixed line-up accentuated by Japanese jazz pianist Makoto Ozone, indie folk-rock singer St. Vincent and our festival artist-in-residence jazz bassist Christian McBride. The *Heineken Music Club* provided its share of excitement with electrifying live acts that included British party band The Go! Team and electro indie-pop trio Au Revoir Simone. To groom our younger talents, an additional initiative this year was the expansion of the *Bright Young Things* programme to an eight-week mentorship exercise for participants selected through auditions. This allowed us to further nurture young local talents by partnering them with experienced jazz musicians on the scene. The nine stars in the making then performed their debut sets at the *Häagen Dazs Living Room* (Esplanade Concourse) on the festival opening weekend.

OPTICAL ILLUSIONS

Visual Arts exhibitions around the centre showcase contemporary works in unconventional spaces. They add depth to the arts experience for visitors during festivals and major activities as they complement these programmes while reflecting their mood.

The year's highlights on the Concourse steps included *I Love You* by Indonesian artist Arahmaiani. Her colourful installation forming the words "I Love you" in Jawi (Arabic script) conveyed a message against prejudice and fear. Also noteworthy was local sculptor Yeo Chee Kiong's exploration of the notion of night, darkness and dreams with *Endless Night*. *Freeze Frame* by Dawn Ang complemented the *da:ns* festival with an examination of movement and bursts of energy.

Local and international works were showcased in the dedicated visual

art exhibition space *Jendela*. As part of *Flipside*, *KYTV P.O.P Station* was a light-hearted interactive exhibition inviting visitors to plug in to the world of manufactured pop by making their own music video. Community projects were also exhibited including a collection of postcards representing "conversations with the moon" that were created by children organised in conjunction with our children's festival *Octoburst!* and *Moonfest*. Local artists expressed their reflections on

our existence within the urban living environment in different ways; first, with Zai Kuning's series of drawings in *Some came with their soul in a bottle and left with their hearts under their soles*, and with UOB Painting of the Year Competition winner Joel Yuen's *Symbiosis: Bone – Cement – Technology*. Finally, Ng Joon Kiat's *Green City II* was a series of contemporary paintings using local television shows from the past as a commentary on Singapore's changing landscape.

THE SEEDS FOR FURTHER GROWTH

As the seeds continue to be planted for a burgeoning cultural scene, Esplanade is committed to ensuring that local and international artists will be hard put to find a more welcoming place for the practice of their craft and the creation of new works, while making sure that our audiences will always feel at home, right here at Esplanade.



VENUES & EVENTS

Quality programming drives just about everything we do at Esplanade. While our signature *Esplanade Presents* series stretch artistic boundaries to nurture our audience and artists, the works presented by our hirers help cater to the popular imagination and niche audiences such as schools and specific community groups. This ensures that in any calendar year, the centre presents a wide spectrum of programmes.

SERVING OUR CLIENTS BETTER

With the gloomy economic outlook in early 2009, more of our venue hirers were hesitant to commit to presenting shows. To ride out this difficult period with them, we initiated a range of recession package deals for local presenters, both non-profit and commercial. These consisted of bundled offers to encourage the groups to commit early and for longer runs at either the Concert Hall or the Theatre.



To qualify, the productions had to be staged between 1 April 2009 and 31 March 2010.

By helping venue hirers better manage their costs and mitigate their risks, we were able to deliver quite a full roster for the year –

with 230 external hirer productions in all. This compares well against the 229 productions presented in the previous year.

In order to make the hiring process clearer and simpler for our clients, we also revised the Terms &



Conditions of our hirers' contracts in August 2009. The changes were designed to better reflect venue differentiation and the various hiring conditions applicable to each facility more clearly.

A DIVERSE ARRAY OF PRESENTATIONS

Last year, the centre played host to a varied range of productions from venue hirers that left our audiences spoilt for choice. A range of international touring musical and music theatre productions such as *CATS*, *Merchants of Bollywood* and *Stomp* brought the highlights of West End and Broadway right to our doorstep. Dance aficionados were entertained with quirky dance, physical comedy works like *BreakOut*, *Jump* and *Men in Tutus*, while *3 x 11*, a compelling non-verbal performance that is the signature of the Swedish group Mummenschanz transcended

all language boundaries as it entertained with mime.

More star power came via the *Singapore Sun Festival*, named the "Best Leisure Event of 2009" by the Singapore Tourism Board. Inaugurated in 2007, the festival's third edition brought with it performances by Grammy® Award winner Al Jarreau and singer-songwriter Elvis Costello, wellness guru Deepak Chopra, world-renowned stars of the Bolshoi

Theatre and Mariinsky Theatre as well as Romanian opera great Angela Gheorghiu.

A beautiful hall in which to sing.

Elvis Costello,
Singapore Sun Festival 2009,
October 2009



PHOTO COURTESY OF ARTE COMPASS, TIM ENTERTAINMENT AND MERCHANTS OF BOLLYWOOD



To bring out the fullness of music, the sound system is an important factor and I'm very happy we received the best of it! Thanks to all behind the systems working very hard to bring our best output. And this is one of the best systems we've ever worked with. Great technology! Great Sound and ultimately Great Music. Thanks a lot!

Charu Hariharan, *Dr B Arundhati & Charu Hariharan in Concert*, April 2009

It is also heartening to see venue hirers starting to bring in acts that cater to niche markets rather than just limiting their repertoire to commercially safer, mainstream fare. Exemplifying this particular trend was *Baroque in Singapore* – a series of baroque music concerts scheduled quarterly in the Esplanade Concert Hall featuring renowned early music performers, including Florilegium and Bolivian Soloists, Musica Fiata and Retrospect Ensemble.

Esplanade's own music series and festivals like the *Mosaic* series, *Mosaic Music Festival* and *Baybeats* have gone some way in growing our audience's exposure to alternative music, creating a market for such acts. Alternative and indie presentations have done well in these platforms, a trend that commercial presenters have been quick to observe.

Several commercial presenters leapt on the alternative bandwagon this year with presentations of alternative artists and bands like Aimee Mann, Rachael Yamagata, Patrick Watson, Imogen Heap and Florence and the Machine, helping to grow the scene even further.

HOMEGROWN TALENTS

Presentations by local performers and theatre companies remained a key staple of our calendar, helping to profile not just established homegrown talents but also up and coming stars from school and community groups.

Victoria Junior College, Anglo-Chinese Junior College and the National University of Singapore's Varsity Voices presented concerts which their students, teachers and

parents enjoyed tremendously, while the People's Association's presentation of *Eurasiana – A Musical Tribute*, had much of the Eurasian community in Singapore grooving throughout the evening.

The Singapore Symphony Orchestra (SSO) celebrated its 31st anniversary with a sterling performance by the T'ang Quartet, and in the course of the year also delighted audiences with its *Tchaikovsky Piano Festival*, *Beethoven Festival*, *Schumann Symphony Spectacular* and its annual *President's Young Performers Concert*. The SSO concerts featured classical luminaries including Russian conductor Gennady Rozhdestvensky, and violinists Gil Shaham and Sarah Chang.

The Singapore Lyric Opera (SLO) presented Puccini's *La Bohème* in a full-length production. Directed by Andrew Sinclair of Royal Opera House, London, the love story featured a stellar cast accompanied by SLO's very own orchestra, chorus and its Youth and Children's Choir, conducted by Wang Ya-Hui. The company also presented a series of well-received concerts including the *SLO Youth Choir in Concert*, *Thank You for the Music by the SLO Children's Choir*, *An Evening of Romantic and Tragic Love* and to round it all off,

It's the Most Wonderful Time of the Year – a Christmas concert by the SLO Children's Choir.

Led by Dream Academy Productions' star-studded *SING DOLLAR!* – *The Musical Comedy About Money* and *Broadway Beng Jiak Liu Lian*, the fourth in the *Broadway Beng* series, homegrown musicals continued to bring the house down at our main arenas. Another notable presentation was *Victor/Victoria*, a locally produced adaptation of the musical made famous by Julie Andrews, which in its Singapore incarnation starred the internationally renowned jazz singer Laura Fygi.

Kumar, a well-loved Singaporean funnyman, was back by popular demand in his second Esplanade Theatre appearance within a year, to showcase his stand-up comedy, *Kumar – Stripped Bare and Standing Up*. In the smaller venues, we witnessed recitals and concerts put up by a growing number of local musicians, chamber music groups and assorted bands. Many of these performers, such as pianist Lim Yan, tenor Melvin Tay, harpist Katryna Tan, chamber music groups Take 5 and re:mix, and vocal group The Sing Song Club, stage regular shows in the Recital Studio. Their presentations are usually intimate and personal and warmly received by the audience.



PHOTO COURTESY OF re: mix



PHOTO COURTESY OF DREAM ACADEMY PRODUCTIONS

A CENTRE FOR ALL SEASONS

Cementing its status as a sought after venue beyond the artistic realm, Esplanade enjoyed the honour of hosting several high-profile national and international events over the past year.

For the second year running, Esplanade was part of the FORMULA 1 SINGTEL SINGAPORE GRAND PRIX race park. To complement the action on the track, race organiser Singapore GP Pte Ltd brought in some of the hottest names in entertainment for a series of live performances at Esplanade's Outdoor Theatre. Headliners including top deejays Carl Cox, the godfather of UK techno, and progressive tech-house stalwart John Digweed, Filipino Rock Band Rivermaya and American R&B singer Mavis Staples, got the spectators rocking at Esplanade when not otherwise caught up in the races.

Glamour abounded in October at the IWC Schaffhausen private gala dinner organised to mark the watch label's first standalone boutique in Singapore. Held in the Esplanade Theatre, the event kicked off in style with local jazz maestro Jeremy Monteiro and his band serenading an audience of society guests. This was merely a prelude to the evening's pièce de résistance – the curtain behind the band rising

to reveal a breathtaking 15-table candlelit dinner setting on stage. A guest performance by the heartthrob songster – and Friend of IWC – Ronan Keating provided the perfect finishing touch to the charming affair.

November 2009 found Esplanade playing host to world leaders and senior-level ministers representing the 21 member countries of Asia-Pacific Economic Cooperation (APEC), along with other distinguished participants and international media. The *Singapore Evening at Esplanade* – a symphony of activities encompassing Leaders'



IWC SCHAFFHAUSEN PRIVATE GALA DINNER, PHOTO COURTESY OF TWISE(S) PTE. LTD.



PHOTO COURTESY OF APEC SINGAPORE 2009

VENUES & EVENTS

Hirers' Events (all venues*)	434	100%
Arts General	313	72%
Private	23	5%
Schools & Community Groups	98	23%

Hirers

No. of Hirers	120
No. of Productions	230

Catering

No. of Events	96
No. of Guests	11,744

VENUE UTILISATION – CONCERT HALL AND THEATRE

Concert Hall

Utilisation	88%
Ticketed & Non-ticketed performances	180
Attendance	211,953

Theatre

Utilisation	75%
Ticketed & Non-ticketed performances	194
Attendance	265,316

* includes Esplanade's collaborations

Cocktails at the Concourse and a multimedia-enhanced concert, *Our World, One World*, directed by Dick Lee in the Concert Hall – was made complete with an unforgettable dining experience along the Waterfront.

PRESSING AHEAD

With new performance venues coming onstream, we foresee many exciting changes to the local arts and entertainment scene in the year ahead. On Esplanade's part, we remain committed to ensuring that our full suite of services provide the best value anywhere for our venue hirers. From the warm greeting of our ushers to the ease of transaction at our Box Office counter and the tireless work behind the scenes to ensure that a performance goes well, we look forward to delivering the best Esplanade Experience possible for our hirers and their clients.



MY HANDS ARE CLASPED,
YET I STILL FEEL THE REVERBERATION OF PASSION.

INSPIRING LIVES



CORPORATE COMMUNICATIONS & PUBLIC AFFAIRS



Art is for everyone. It speaks to the soul, feeds the imagination and shapes lives.

This is the message that the Corporate Communications & Public Affairs team seeks to share as it raises awareness and influences perceptions of Esplanade amongst our various audience groups comprising the community, disadvantaged groups, youths, educators, government partners, corporate and business leaders, arts influencers and the media locally, and internationally.

We believe in walking our talk. Our sincere, transparent and personal engagement of our different audiences have helped them better understand the centre and our *raison d'être*. Nowhere is this more apparent than in the relationship we have cultivated with our local and regional media. Constant dialogue – sharing openly on the centre's objectives and direction over the years – and repeated engagement



have resulted in balanced reporting of our activities, which help us share our message with the community at large. Our direct engagement with government partners and industry leaders through frequent dialogue also ensures that they continue to understand us, strengthening their support for us via their belief in what we do. Besides the media and

our influencers, key to us also is the community that we serve.

Over the years, we've seen the emotional and physical benefits that arts participation can bring about to all sectors of the society. So despite an economically depressed backdrop in 2009, we increased our engagement with each stakeholder group from the



community – Volunteer Welfare Organisations (VWOs), grassroots, educators and the youth – and the media, as well as our key partners and influencers.

Our efforts resulted in a seven percent rise in Esplanade's community engagement activities, which saw us bring the joy of the arts to over 15,000 people; and a 12 percent increase in media activities for the year, bringing the total number of news mentions of the centre to well over 8,000.

REDIRECTING YOUTHFUL ENERGIES

During the year as we focused on our engagement with the various segments within the community, a key focus was on the youths, especially the youths-at-risk.

For the second consecutive year, we were part of the youth rehabilitation activities in the Singapore Boys' and Singapore Girls' Homes. Following the

commencement of longer-term projects with both homes last year and the positive effect it had on their residents, they were excited to work with us again this year.

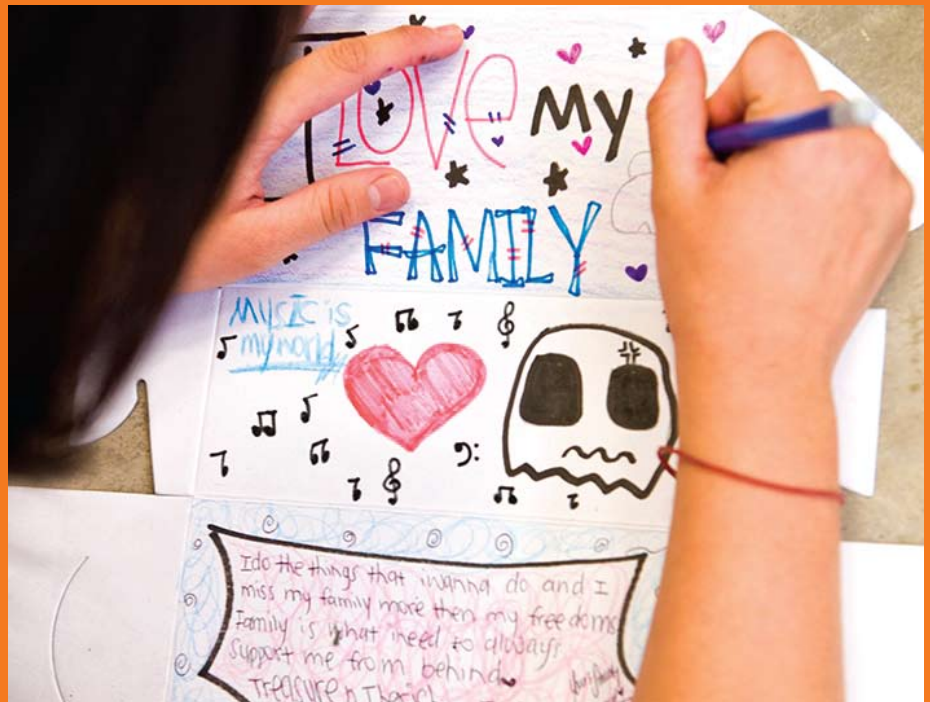
Seeing how the girls had enjoyed the dance workshops we conducted last year, we again engaged the girls from the Singapore Girls' Home in our *da:ns* festival's *Footwork for Community* project.

This long-term dance project was designed to encourage positive change in the girls' behaviour, teaching them the value of teamwork and perseverance as they learnt the dance form from scratch to its culmination in a performance at Esplanade. When the three-month long hip hop workshop began in July 2009 not all the girls were committed to the programme.



What a way to start 2010! Such moments of sharing, joy and love. I am so glad that other than us parents, there are so many volunteers to help our sons grow. Thank you for coming to share and guide our sons.

A parent of a youth from Singapore Boys' Home, Celebrate December – Letters Home, January 2010



Through encouragement and the lively engagement of our dance instructors, they were slowly won over. We were heartened by how the girls grew in confidence in their own artistic abilities and the transformational impact the sessions had on their self-esteem.

One participant commented: "Hip hop is not just about dancing but it's also about facing challenges. In the past I didn't have confidence in myself, but after performing I do have the confidence that I can be a good dancer in the future."

We also organised a series of *Huayi – Chinese Festival of Arts (Huayi)* diabolo workshops for 25 youths from the Singapore Boys' Home, during which they were taught simple techniques for using the juggling prop. At the end of the three-month project, the boys had the opportunity to spread some festive cheer while showing off their newly acquired skills to elderly residents at the Kheng Chiu Loke Tin Kee Home in a special Lunar New Year performance.

It warmed our hearts to see the boys interacting with the old folks after the performance and how they persevered in their training to put up the best show they could. Witnessing the two very distinct groups enjoying themselves together through the arts was a proud moment indeed.

As part of the centre's *Celebrate December* programme, we had over

60 youths from the two institutions join the *Letters Home* Community Project. This comprised a series of letter-writing workshops in which participants wrote letters addressed to their "hero". Many chose to write letters to close family members. At the end of the workshop, participants read their letters before an audience consisting of their family members.

Our community engagement programmes also act as a bridge to link corporate sponsors and VWOs. Together with local illustrator Eeshaun, staff from United Overseas Bank Limited (UOB) worked with children and youths from Very Special Arts Singapore to create artwork inspired by the lively music themes of *Baybeats*. The creations were then reproduced on buttons given out at the festival. This year, Barclays Wealth, which is the principal sponsor of our *da:ns* festival, renewed their commitment to their adopted VWO, Children-At-Risk Empowerment Association (CARE Singapore). After seeing how much the students enjoyed the one-off *Footwork for Community* series dance workshop last year, Barclays Wealth decided to embark on a 12-week long programme with the students this year. The intent was to bring about positive change through longer term engagement with dance, teaching the youths valuable lessons of tenacity and teamwork. The 21 students selected by CARE Singapore, eventually performed for their peers during two school assembly sessions.

ESPLANADE YOUTHS

We reached out to close to 6,000 youths through our youth engagement activities in 2009, numbers consistent with the previous year's figures. This is, despite the fact that our youth-related events were impacted by external circumstances such as the H1N1 flu pandemic, which prevented several schools from taking part in the popular *Esplanade Trail* visits to the centre.

We continued with the *Esplanade Youths* initiative to get tertiary and junior college students involved in the arts through hands-on engagement.

In the lead-up to *Baybeats* 2009, we organised the inaugural *Esplanade Youths Baybeats Posse* project to give youngsters an opportunity to





experience the work involved in promoting new music and bands. Posse members learnt how to publicise the eight up-and-coming local bands, which were selected through the *Baybeats* Auditions, through online podcasts and blog posts, distributing promotional materials and inviting patrons to sample the artists' CDs at the listening booth.

We also assembled our first-ever *Esplanade Youths da:ns Crew* to assist with two sessions of the *da:ns* festival's free mass dance programme, *What's Your Move*. The Crew were given short lessons on *Hip Hop Jam* and *Mambo Jambo* so that by the time the mass dance materialised, they were able to teach members of the public some nifty moves and get them to join in the fun.

Following the *Esplanade Youths Emcee Programme's* successful launch the year before, we ran its second edition in April 2009. This time, we opened the programme up to the wider *Esplanade Youths* database instead of limiting it to just broadcast media students as we'd done in 2008. The move ensured more youngsters of the chance to be mentored by our experienced programmers on the finer points of emceeing and the opportunity to host on a public platform during our *On the Waterfront* series.

For budding arts writers, the *Esplanade Youths* quarterly e-newsletter presents an opportunity for them to hone their craft and see their work published. We also welcome, and regularly receive, articles from readers on their interests in the arts and their experience with Esplanade. This both enlarges our pool of young contributors and validates the e-publication's value as a platform to nurture young arts writers.

Different internship opportunities at Esplanade continued to give young people a chance to gain hands-on experience and even begin a career in the arts industry. Besides corporate internships with various departments at Esplanade, we also had youths serving as Artist Liaison Officer interns to help host our foreign artists

during *Huayi*. Some of them were later hired to perform similar duties during the *Mosaic Music Festival (Mosaic)*. Through a crewing internship with local theatre company Drama Box during their performance at *Huayi*, a group of theatre students learnt first-hand what goes on backstage in a professional theatre production. Young people interested in frontline operations in the arts were provided with an opportunity to intern with our Customer Service department.

Our various community activities provided opportunities for the young to volunteer and help make a difference in the lives of the disadvantaged through the arts. *Esplanade Youths* helped host our elderly guests for the *Moonfest* lantern walkabout and assisted in the pre-*Octoburst!* visual arts workshops

I'm really, really thankful you guys chose me. I made mistakes but I've learnt a lot. The whole team was very friendly and supportive and I had a good time and I would love to do it again. Thanks for your guidance and support.

Junainah bte Amran, *Esplanade Youths* emcee, on participating in the *Esplanade Youths Emcee Programme*, 8 May 2009



It was meaningful to bring the wishing spheres around Singapore to the people who are unable to write their wishes on the spheres at the stations in the malls. Seeing their faces filled with hope while writing their wishes was a most pleasant sight...

Lydia Quah, *Esplanade Youths* Volunteer, Marina Bay SINGAPORE Countdown 09/10

for young beneficiaries of selected VVOs. During the *Marina Bay SINGAPORE Countdown*, *Esplanade Youths* volunteers brought wishing spheres to VVO beneficiaries for them to sign, many of whom were physically unable to come down to the wishing stations themselves.

Esplanade remains committed to fostering future generations of arts lovers in Singapore. In addition to conducting *Esplanade Trail* tours for primary and secondary pupils and *Learning Journeys* for junior college and tertiary students, we also kept up our dialogue sessions with educators through small group discussions and hosted some of them to our programmes.

Inspired by youth feedback as this letter from a contributor to *The Straits Times' YouthInk* page attests: "While there were naysayers, more

money was eventually pumped into promoting the arts in schools, the Esplanade – Theatres on the Bay was built and museums were refurbished. As a kid who grew up during the period when the authorities made a push for the arts, I can say that the

money spent on infrastructure and promoting the arts is finally paying off. A year ago, a friend I had met in junior college asked me to manage his jazz band. They were aiming to stage a concert at Esplanade...I was somewhat surprised that Esplanade got back to me with a favourable reply. They reserved a Monday evening slot for us at their recital studio, which was a slow day for them. Esplanade was behind us all the way, complete with professional stage and sound technicians." Eef Gerard Van Emmerik, *The Straits Times*, 8 June 2009.

We hope to continue making headway with cultivating the next generation of artists, arts administrators and arts appreciators as we approach the year ahead.



THE YOUNG AT HEART AND OUR COMMUNITY AT LARGE

Besides engaging with the young, we also engaged with the young at heart through activities at the centre and our outreach workshops. Esplanade started our first long-term project with elderly residents from the Kheng Chiu Loke Tin Kee Home in August 2009. Singing classes for 15 elderly residents were conducted in tandem with *A Date with Friends*, an Esplanade programme that presents evergreen favourites for our seniors. The project was designed to refresh the spirits of the elderly, keeping them mentally and physically active, and also to give them an outlet to express themselves through the arts. At the end of the three-month singing course, its participants put on a one-hour show of evergreen melodies for their fellow residents and family members at the Home. They also came to the centre to attend free programmes presented during *A Date with Friends*. Esplanade Youths volunteers were on hand to interact with the elderly during this event.

Esplanade's culturally-themed festivals help our community enjoy ethnic celebrations through the arts. We had more than 600 workshop participants creating *bunga manggar* and *rangoli* pieces during *Pesta Raya* and *Kalaa Utsavam* respectively, as well as rice paper lanterns and straw figures for *Moonfest*. Their creations were

displayed as part of the visual arts exhibitions for the respective festivals, much to their delight! 10 SMRT staff volunteers also spent a meaningful morning at the lantern-making workshop – conducted in tandem with the centre's *Moonfest* celebrations – with elderly participants from The Ang Mo Kio Family Service Centres. In addition, our popular *Moonfest* lantern walkabout drew over 600 guests to the centre. Among them were residents and seniors from

Sathya Sai Social Service, Kreta Ayer Seniors Activity Centre, Geylang East Home for the Aged – to name just a few of the VWOs that came. The guests were also treated to displays of various traditional Chinese art forms like music, cross-talk, dance and puppetry.

Our free programmes continued to draw in the community groups and VWOs. Mother's Day performances, National Day celebration shows and



Music does something special for the elderly. It is really good to expose them to the different sounds presented by Esplanade at the Outdoor Theatre and Concourse. One of our elderly lady residents has a habit of shutting her eyes and is usually quiet most of the time. But today, I noticed that she responded to the music being played. She was very attentive to everything that was happening on stage and was swaying away and tapping on her thigh to the rhythm of the songs.

Irene Tan, Manager of Adventist Home for the Elders

our monthly *Beautiful Sunday* concerts welcomed more than 800 people from various VVOs and community groups over the year. Among them were beneficiaries from Moral Neighbourhood Link (Kaki Bukit and Boon Lay), Care Community Services Society, Sarah Seniors Activity Centre, The Ang Mo Kio Family Service Centres, Jamiyah Children's Home and Institute of Mental Health, as well as residents from Bukit Batok, Hwi Yoh, Kallang Bahru, Potong Pasir and other grassroots constituencies.

APPLAUSE FOR OUR CAUSE

In the seven years since the centre's inception, we've seen a growing acknowledgement of our contribution to the arts and cultural scene in Singapore. We are thankful for the support shown to us by policy-makers and opinion leaders such as the local and international media as well as government agencies and international arts organisations. We will continue to dialogue regularly and maintain open channels of communication with our key Esplanade stakeholders to strengthen our relationships in the year ahead.

In the last year, media activities comprising hosting sessions, centre visits, dialogues, interviews, press conferences and filming and photography sessions conducted for local and foreign media, increased by 12 percent. This resulted in over 8,000 media mentions for the year, several of which came in the form of positive commentary pieces on Esplanade's initiatives to develop the industry, audience and artists.

A commentary by *The Straits Times'* Deputy *Life!* Editor reflected the local media's appreciation of the centre. It reported on how the cultural scene here had changed significantly with the building of Esplanade: "[t]hat is what I look for in art – an experience that teaches me to see a subject differently, that opens me to other possibilities that I would not have thought of and which enables me to

approach the world armed with new knowledge. That is the real payoff that has come from spending \$600 million on the Esplanade and paying for its programmes – the ability to offer this sort of experience to the thousands who cross the art venue's threshold. Every time I stroll through the Esplanade's free performing spaces and attend performances, I wonder how many seeds of inspiration are planted in the children who are there with their families or teenagers whom I spot in the audience... All these are intangible bonuses which should not be taken for granted."

In recognition of Esplanade's contributions to the local arts scene, CEO Benson Puah and Esplanade's Programming team made it onto *The Straits Times'* *Life!* annual *Arts Power List*, snagging the first and fourth positions respectively. The team was complimented for "bringing in dynamic blockbuster shows" which "inject much buzz into the local arts landscape." *Huay's* *The Village* and The Bridge Project's *The Winter's Tale* were listed among the best Dramas, *in::music's*



Esplanade all abuzz

The bustling arts centre is on the power list again this year for bringing in dynamic blockbuster shows which inject much buzz into the local arts landscape.

With a 38-member team programming 13 festivals, 21 performance series and

more than 1,500 free performances a year, there is always something for everyone at The Esplanade.

It began the year with a much talked about co-production with Taiwanese director Stan Lai for *The Village* for the

Crowd Lu was lauded as one of the best Live Chinese Pop acts while *Mosaic's* N.E.R.D made it to the judges' selection of the best Concerts.

Besides publicising new additions to our line-up of presentations, the media also supported our festivals with prominent and insightful coverage. Illustrating an understanding of our programmes and why we programme was *my paper's* coverage of our inaugural *A Tapestry of Sacred Music* festival, which aimed to present sacred music in a neutral space for all to enjoy. Conscious of the sensitivities of such an endeavour in multi-cultural and multi-religious Singapore, we were careful to focus on the artistry of the works. This was aptly reported by *my paper*, which noted the festival's focus on the uplifting qualities of such a genre as an art form instead of an emphasis on its religious aspects. The festival also enjoyed more than its share of coverage across Singapore's multilingual print and broadcast media.

The past year marked the first time three of our cultural festivals – *Huayi*, *Pesta Raya* and *Kalaa Utsavam* – were featured in *The Straits Times' Life!* as cover stories. While they were

its artists was also reflected in a two-page story in *Berita Harian*. The report cited how Esplanade's programmes contributed to the increasing number of quality presentations for Malay audiences to enjoy while also creating

an article on our inaugural *Technical Theatre Training Programme (TTTP)*, profiled some of the Malay trainees from the course. *The Straits Times* and *Lianhe Zaobao* also ran stories on the initiative, highlighting Esplanade's



Overall, the festival has improved the standard of Indian performing arts here and has successfully met the needs of the diverse Indian community. It has done a lot of good not only for artists but also in developing the tastes of the audience. I see it as a bridge which brings Indian and Singapore artists closer.

Dr Uma Rajan, 69, a health-care consultant who has been actively involved in promoting Indian arts, quoted in *ST Life!*, 29 October 2009, in an article by Deepika Shetty

once considered niche events to be promoted in the vernacular rather than mainstream English media, these cultural festivals have now begun to receive mainstream media coverage, showing that they are increasingly being appreciated by all Singaporeans. It was also noted that the accessible programme line-up for each festival attracted audiences across Singapore's multicultural population.

The role that Esplanade played in growing the Malay arts audience and

a platform to profile the community's talented artists. An article by their Assistant News Editor Puad Ibrahim and staff writer Safhras Khan, published on 6 June 2009 had this to say: "[T]he Malay performing arts sector is growing in Singapore. ... [W]ith Esplanade – Theatres on the Bay as the platform for various Malay arts performances, the future looks bright."

Focusing on job opportunities for their readers within the industry,

educational role in promoting, inspiring and developing local talents like backstage technical crew for the industry.

Our ongoing efforts to serve the community received a fair amount of ink over the course of the year. For instance, *The Straits Times' Causes* section covered *Esplanade Youths'* involvement in the *Marina Bay SINGAPORE Countdown* as they brought the wishing spheres to those whose immobility left them unable to participate in the event otherwise. A story on the diabolo workshop with the Singapore Boys' Home was also carried by *Berita Harian*.

Our efforts to engage the new media channels have also paid off with Esplanade featured in online publications and communities which ran regular blurbs, previews and reviews on our programmes. They include recently launched portals such as *inSing.com* (by SingTel), *singaporekopitiam.sg* (by Singapore International Foundation) and *RazorTV* (by Singapore Press Holdings). *inSing.com* referred to Esplanade as

a “world-class theatre complex” and “one of Asia’s most advanced entertainment complexes.”

In addition to the mainstream media, we also engaged student media at the different tertiary institutions. By including them in our press activities and regularly hosting them at Esplanade, we gave the budding reporters more insights into the centre as they honed their arts reporting skills.

BEYOND OUR SHORES

Esplanade has consistently drawn strong interest and positive coverage from regional and international media. As our relationship with the foreign media deepens through constant engagement, they have continued to positively profile our programmes. Festivals like *da:ns* and *Mosaic* garnered good coverage in regional publications like Indonesia’s *The Jakarta Post* and *Minggu*, Malaysia’s *The Star*, *The New Straits Times* and *Sin Chew Daily*, Taiwan’s *The Liberty Times* and Thailand’s *The Nation*. *Minggu* even mentioned that the centre “has done a great service to revive the people’s passion for quality performance arts”. Illustrating Esplanade’s evolving ties with the region’s media, we joined hands with *The Nation* to run a competition for lucky readers to attend selected *da:ns* festival programmes. Accompanied by a reporter from the paper, the winners visited Singapore at their own expense to experience the festival. *The Nation* also sent a journalist to cover *Mosaic*

CORPORATE COMMUNICATIONS & PUBLIC AFFAIRS

Activities Outreach

Public Affairs

Youth Related Activities	201 (5,974 people)
Grassroots and VVO Related Activities	354 (9,225 people)
VIP Visits	24 (311 people)
Others (site recces and activities for government, arts and other agencies)	26 (307 people)
Total	605 (15,817 people)

Media

International	84 (150 people)
Local	630 (1,054 people)
Total	714 (1,204 people)

Media Clips

Print Local	7,547
Print International	255
Radio	97
TV	245
Total	8,144

Media Advertising Value	28.6 million
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with pre and post-event write-ups for its readers.

Esplanade as a centre was portrayed positively to its regional and international audiences through several news media. *Agence France Presse* lauded the centre as a performing arts arena that hosts global, Asian and local acts. Taiwan’s *United Daily News* highlighted Esplanade’s key role in the development of the arts in Singapore, suggesting that “the arts centre

has not just attracted world-class acts to Singapore, but also helped develop artists and audiences and integrated the arts into the lives of the community.”

Besides the media, we also work closely with government agencies and statutory boards such as the Ministry of Information, Communications and the Arts, Ministry of Foreign Affairs, National Arts Council and National Heritage Board to synergise our efforts to reach our common audiences. Similarly, we regard the Singapore International Foundation (SIF) and the Overseas Singapore Unit (OSU) as important partners in our outreach to the expatriates living in Singapore as well as to Singaporeans residing abroad, helping them keep their communities in touch with the arts scene here. We continued to submit regular articles to OSU’s website and were extensively reported on in SIF’s singaporekopitiam.sg website.

Last year, Esplanade played host to many visiting dignitaries and VIPs who were eager to find out more about the centre and its programmes. Our visitors included the Bhutanese Minister for Information & Communications, Indonesian Minister of Foreign Affairs, Deputy

SINGAPORE’S FESTIVAL FOR ALL AT AN ARTS CENTRE FOR EVERYONE

PAWIT MAHASARINAND
THE NATION

WHEN I first visited the Esplanade: Theatres on the Bay in Singapore in October 2003, a year after its opening, my first impression was the design and the technical specifications of its two main venues, the theatre and the concert hall – the number of seats, their distance to the stage, the size of the stage, the acoustics.

I remember walking to the library, whose speciality is performing arts, and found that it was, and still is, the most comprehensive of its kind in Southeast Asia. I also noticed that there were many local people there studying for exams or simply reading

are used. Pre-festival workshops are organised to stir public interest, and audiences are invited to take part in some types of dance they may not be familiar with.

Certainly, not all ticketed programmes are sold out, especially those by companies in genres not yet well known, but an arts centre is not a commercial producer. Profit is not the first priority – the audience’s experience of as wide a range as possible of arts, is.

For the past three years, I’ve been working more closely with the Esplanade’s media relations team. Apart from their commendable efficiency – my e-mails are usually answered in less than an hour and my requests for artists’ and executives’ inter-



Prime Minister of Tatarstan (Russia), Mayor of Seoul Metropolitan Government as well as China's Vice Minister for Culture and her delegation, amongst others.

To build relationships with our regional and international colleagues while contributing to knowledge-sharing within the industry, we also conducted centre tours and briefings for arts professionals. These included key staff members of China's Weifang Cultural Centre, a delegation from the organising committee of the China Shanghai International Arts Festival, the General Manager of the Xi'an Concert Hall, Artistic Manager of the Residentie Orchestra from The Hague, General Manager of Perth Concert Hall and members of the Royal Opera House of Muscat from Oman.

Increasingly, Esplanade has been a benchmark and a source of reference for new arts centres. This past year, representatives from the Groninger Forum (Netherlands) and the Musica Ljubljana Foundation (Slovenia, Ljubljana City) – who are in the midst of building their own arts centres – also spent time with us to learn about the different aspects of managing and running Esplanade. These visits have helped facilitate the exchange of knowledge with our global counterparts.

Through dialogue sessions, centre tours, talks, workshops and internship opportunities, Esplanade raises its awareness among different publics, creating a bond between the centre and its audiences. It helps artists develop through international collaborations, commissions and artist residency programmes so that Asian works may be presented locally and internationally.

Y-Jean Mun-Delsalle, *Wealth Magazine*, June 2009



We are ever grateful to each of our stakeholders for affirming Esplanade's value as a leading performing arts centre in Asia. And we remain

committed to engaging them as we carry on in our journey to inspire and encourage the growth of our community through the arts.

PARTNERSHIP DEVELOPMENT



As an arts centre for everyone, Esplanade is committed to bringing the joy of the arts to all. From the community in general, to the underprivileged and our artists, each of the centre's programmes are designed to meet their needs in a special way. Enabling us to do this every year is the support of our generous sponsors.

The year began with the economy in the doldrums. Many companies continued to tighten corporate budgets with corresponding reductions to their sponsorship funds. Sponsorship to the arts similarly suffered.

We continued to build upon our existing suite of products and sponsorship models to better meet our sponsors' needs. From exclusive hosting platforms, to unique hospitality experiences tied in to Esplanade's diverse presentations all year, we created win-win value propositions for our supporters. Our high visitor numbers and clear

visibility as an urban landmark also helped to generate a wide range of business and marketing opportunities for corporations via an association with the Esplanade brand. Be it on-site or off-site, opportunities were created to provide value for our sponsors.

To widen the range of products and add depth to our sponsorship

portfolio we grew further in our role as a facilitator for corporate philanthropy, continuing to link sponsors not just to presentations but also to help develop hands-on arts activities which directly engaged the needy within the community.

With more companies taking the downturn as an opportunity to redefine their concepts of





Corporate Social Responsibility (CSR), given the limited resources, we found many of our supporters and supporters-to-be keen on community investment opportunities that generated not just positive returns in terms of goodwill but also meaningful social change. After two full years of engagement, we now see many of our sponsors acknowledging that the arts can provide an effective platform to enrich the lives of those less privileged, with the number of sponsors for our CSR programmes growing by 250 percent this year to reach seven.

Over the last year, we were pleased to welcome 16 new sponsors to our fold while retaining 33 existing sponsors from the year before.

FOR A GOOD CAUSE

Building on the foundations laid by last year's engagement with our sponsors and various Voluntary Welfare Organisations (VWOs),



we linked even more sponsors to arts activities that impacted the young and old in need within the community. With more companies now recognising the need to be a responsible corporate citizen in the environment in which they operate, CSR programmes for the community have grown increasingly popular as a means of giving back.

We were pleased to welcome several new sponsors to the CSR fold this year beginning with Aviva Ltd with which we embarked on a series of arts activities for the hearing-impaired children from Singapore General Hospital (SGH). Besides enabling the children to have a fun day out through the arts, the programme also allowed



Aviva's staff to interact with children from their adopted segment of the community. In June 2009, its staff volunteers lent a welcome hand in our *Postcards to/from the Moon* workshop to the SGH charges, where the kids designed postcards written to and received from the Moon. This was in line with our *Moonfest* celebrations at the centre, which celebrates the harvest season as well as our *Octoberburst!* celebrations, held in conjunction with Children's Day. Their creations were subsequently exhibited at *Jendela* as part of the artwork for *Octoberburst!*. It warmed the hearts of all involved to see the young artists beaming with pride as they gazed at their handiwork displayed for all the world to see. Aviva volunteers also brought the kids back to the centre to watch a ticketed performance in February 2010, and thereafter participate in the popular *Esplanade Trail* activity to learn more about our centre.



Another recent addition to the list of Esplanade's corporate supporters is sanofi-aventis Singapore. The global healthcare giant's local affiliate chose Viriya Community Services – KK Children's Hospital HomeCare Programme as the beneficiary of its maiden project with us, working with the critically ill children on arts activities tied in to our *Octoberburst!* celebrations. Its volunteers spent an enjoyable afternoon with the kids and their family making postcards themed "to-and-from-the-moon" for the *Octoberburst!* exhibition at *Jendela*. The objective on this occasion was to allow the children on the Viriya

programme to bond with their families in the course of their artistic endeavours and again during their visit to the exhibition.

SMRT Corporation Limited opted to channel its resources into another group that, like underprivileged children, is particularly close to our hearts – senior citizens. SMRT's choice of beneficiary, The Ang Mo Kio Family Service Centres' elderly wards got a chance to literally add colour to their lives with a lantern-making workshop conducted in tandem with our *Moonfest* celebrations. It was nice to see the sense of achievement reflected in their wide grins as these





newly minted craftsmen completed their lanterns at the end of the workshop, not to mention their pride when they visited the centre as our guests for an exhibition of their creations.

The outing ended on a high note with a concert of evergreen favourites staged at the Esplanade Outdoor Theatre as our annual tribute to the country's senior citizens during our *A Date with Friends* celebration.

At the same time, we were pleased to welcome back a few of our long-term sponsors to the CSR programme. For the third year running, City Gas continued its invaluable contributions to bring the joy of the arts to our little friends from Canossaville Children's Home and PERTAPIS Children's Home. First, an eye-opening tour of the company's Senoko plant was conducted, this was followed by one of our popular *Postcards to/from the Moon* workshops, ensuring the young participants of an outing full of educational and recreational goodness. Later in the year, the children from Canossaville gathered at Esplanade's Rehearsal Studio for a customised hip hop workshop under our *da:ns* festival's *Footwork for Community* programme. Watching their delight in mastering the moves considerably brightened the day of the adult volunteers from City Gas. In fact, staff volunteerism

UOB is delighted to work with Esplanade to make this workshop possible for the Very Special Arts Singapore children. It was a meaningful experience for our staff volunteers; we hope it's equally rewarding for the children.

Mr Ng Wei Joo, Head Group Communications,
United Overseas Bank Ltd, Sponsor of Corporate Social Responsibility Programme – *Baybeats* 2009

is a distinguishing feature of the company's involvement with Esplanade. City Gas employees are always on hand to bond with the children, making sure each event is as enjoyable for them as possible.

We were glad to see that despite the economic crisis, several financial institutions stepped up their support of the community through the arts by committing to new programmes on top of the projects that they were already sponsoring. United Overseas Bank Limited (UOB), increased its engagement with children and youths from their selected beneficiary, Very Special Arts Singapore in the *Buttons For Baybeats* project. This aimed to encourage individuals with special needs to express themselves by creating artworks which were then reproduced on button badges. Six hundred buttons with colourful

and whimsical music-themed designs were distributed free throughout the three-day *Baybeats*, our music festival showcasing alternative music talents from at home and abroad, infusing the event with even more quirky character not just for UOB's own beneficiaries but all other attendees as well.

Barclays Wealth also extended its sponsorship of *da:ns* festival 2009 with *Footwork for Community*. The company's staff volunteers played big brothers and sisters at dance workshops for children and youths from En Community Services Society and Children-At-Risk Empowerment Association (CARE Singapore) respectively in November 2009. Realising that the arts can help these young beneficiaries channel their energies in a positive way, Barclays Wealth also amped up its engagement

with CARE Singapore through a strategic *Footwork* initiative. Started in February 2010, the initiative entailed an intensive three-month course of 12 hip hop sessions for youths selected by CARE Singapore. For its 21 participants, the project clearly yielded an amazing journey. We witnessed up close how they were tested not just on their dancing skills but also their personal endurance and character development as the sessions progressed. The workshops culminated in a pair of performances at the school for their peers. At the conclusion of the programme, many wrote thank you cards to the sponsor and Esplanade, grateful for the opportunity to perform before their friends. They also expressed their intention to organise further practice sessions of their own to keep their interest in dance alive.

Morgan Stanley returned as our Principal Sponsor of *Octoburst!* for the fourth straight year. Since 2006, its Philanthropy Initiative Committee has used the festival as an excellent platform for staff and their families to mingle with underprivileged kids through a day of arts activities. The Committee went a step further last year by inviting 26 children from lower-income families around Henderson Heights constituency to participate in our *Postcards to/from the Moon* workshop in August and also hosted over 60 children to a day out at Esplanade during *Octoburst!*.

GROWING OUR POOL OF SPONSORS

Through touching base with potential sponsors and nurturing the relationships to gain a better understanding of their objectives and helping them meet this, the Partnership Development team was pleased to welcome 16 new sponsors to its fold last year.

Our first partnership with the delectable Italian restaurant chain Pasta Fresca Da Salvatore, saw us work with them to bring good food and music together in perfect harmony. Coming on board as a Supporting Sponsor for *Mosaic Music Festival 2010*, owner Mr Carecci Salvatore not only helped us bring quality music to many, but he also had his top chefs cook up a storm at a delightful private dinner he hosted

Thanks for allowing us to use the Esplanade studio for hip hop dance. It is a very rare chance for some of us to go in there. I really appreciate the rare chance that you have given to us.

A youth participant from the CARE Singapore, *Footwork for Community* initiative

for some members of Kool & the Gang at its outlet in Bukit Timah. This delighted not just the artists but also the diners who happened to be at the restaurant at the same time!

Another first-time arts sponsor Viz Branz Limited was instrumental in helping us bring the joy of movement to the community at Esplanade's *da:ns* festival 2009. Besides successfully associating its coffee brands of *Café 21* and *CappaRoma* with the exuberance of dance, they also reached new consumers by giving out samples of the popular instant coffeemix to audiences at the ticketed performances at the festival. The company was so pleased with its brand association and the ability to reach new markets that it also

sponsored our *Huayi – Chinese Festival of Arts 2010*, this time with another of its staple brands – *Gold Roast*.

Living out one of the core values of the company – “Partnership and Fun”, Tetra Pak Jurong Pte Ltd embarked on a new sponsorship programme with Esplanade, supporting the young in *Octoburst!* as a Principal Sponsor. An organisation that believes in making a positive contribution to society, Gracehaven Children's Home was their selected beneficiary. The children were also involved in a project to design an exclusive notebook cover and 800 notebooks printed on recycled paper were given out to every participant of the *Octoburst! Drawing Competition and Colouring Fun* on 1 October 2009.



PARTNERSHIP DEVELOPMENT

No. of sponsors	49
No. of New Sponsors	16
No. of Repeat Sponsors	33
Cash Sponsorship	\$3,623,807
Non-programme related	\$279,632
Programme related	\$3,344,175
In-kind Sponsorship	\$142,831

Instant coffeemixes are very popular among Singaporean households and with the many brands available in the market, it can be challenging trying to make our products stand out to consumers. Through associating our brands with Esplanade and sponsoring the centre's festivals Viz Branz not only helps to promote an appreciation of the arts among the general public, but also succeeds in differentiating our brand's image from our competitors'.

Mr Soh Puay Khong, *Chief Operating Officer, Viz Branz Limited*



This past year, we also had the privilege of adding TATA COMMUNICATIONS International Pte Ltd to Esplanade's Corporate Patrons Programme. As a leading global provider of cutting-edge communications solutions, the corporation sees the value of the exclusive business networking platform that the centre and its programmes offer for their relationship building efforts.

During the year we were also pleased to welcome on board, Goethe Institute, Japanese Chamber of Commerce & Industry Singapore, Keppel Offshore & Marine Ltd and Singapore Telecommunications Limited to Esplanade's stable of generous sponsors.

STRONGER RELATIONSHIPS

We continued to nurture our relationships with existing sponsors, building up our mutual understanding so that we could better serve their needs. We were grateful that in spite of the challenging financial climate last year, every one of our existing sponsors extended their support for our work.

Visa expanded its association with Esplanade through focused campaigns that underscore its brand values while boosting its members' usage of its cards at our events. An immensely successful promotion this year had Visa Infinite and Visa Signature Cardholders being rewarded with a glass of champagne for each ticket purchased to any *Esplanade Presents* programme in our Concert Hall and Theatre. Most evenings had many audience members sipping their complimentary bubbly at our foyer bars either in the Theatre or Concert Hall – talk about a sparkly campaign, indeed! Such is the fit between Visa and Esplanade that Visa commands a year-round presence in our most prominent advertisement spaces so that the brand remains top-of-mind with our patrons.

Expanding their support for the arts this year was the People's Association Youth Movement (PAYM). In addition to its support as Youth Partner for *Baybeats*, the PAYM also came on



board as an outdoor programme supporter for *da:ns* festival 2009. Besides helping us bring the joy of dance to our community, we also brought the joy of movement to PAYM staff. For the first time, *Footwork* dance workshop sessions were organised for their members, staff as well as their Youth Executive Committee at the Esplanade Rehearsal Studio, allowing them to try their hand at new and exciting dance moves.

Under our Corporate Patrons Programme, L.C.H. (S) Pte Ltd and United Overseas Bank Limited renewed their sponsorship of our Theatre's and Concert Hall's VIP Boxes for another year in recognition of Esplanade's appeal as a hosting platform for their valued guests.

Many other generous sponsors of our *Esplanade Presents* programmes in the last financial year further ensured that quality arts performances were made readily available to the community. We were grateful for the opportunity to welcome back loyal friends of Esplanade such as, Asia Pacific Breweries (Singapore) Pte Ltd, the Australian High Commission, Barclays Wealth, City Gas Pte Ltd (Trustee), EFG Bank, the Embassy of Spain, Fedex Express, Field Catering & Supplies Pte Ltd, Frasers Hospitality, the French Embassy, Geneva Master Time Marketing LLP, Giant Hypermarkets, Häagen-Dazs, Harry's International Pte Ltd, Health Promotion Board, Hong Leong Foundation, Keppel Land International Limited, Keppel Offshore & Marine Ltd, KPMG LLP, Lianbee-Jeco Pte Ltd, Lee Foundation, Ngee Ann Development Pte Ltd, Pioneer Electronics AsiaCentre Pte Ltd, Public Utilities Board, Singapore Press Holdings Limited, The Fullerton Heritage, Urban Redevelopment Authority and Western Union Global Network Pte Ltd.

We are thankful for all our farsighted champions of the arts and their commitment to Esplanade despite the dour economic climate of 2009. The arts initiatives for the community that take place here would not have been possible without them. In the year ahead, we look forward to expanding and enhancing our sponsorship programmes, growing in depth and diversity, to better meet our sponsors' needs.

MARKETING SERVICES



esplanade shop

Making sure that the Esplanade brand is appropriately represented across all avenues helps us share the magic of the arts with our community at large. Whether it is a well executed marketing campaign for our programmes or our mall promotions, or ensuring that the Esplanade shop is full to the brim with unique merchandise, the Marketing Services team is instrumental in ensuring that the Esplanade brand bears the hallmark of excellence wherever it appears.

DEEPENING CUSTOMER ENGAGEMENT

As Esplanade continues to grow its annual slate of programmes, the department grew correspondingly creative in enticing the public to visit us while at the same time improving our Customer Relationship Management (CRM) programme so that each contact with our audience becomes that much more personal and relevant.



The first phase of the CRM exercise saw us focus on ticket buyers, gathering information that covered a 360-degree perspective: their demographic profile, ticket transaction details, feedback from marketing campaigns and survey information. This has given us a comprehensive database from which we can effortlessly retrieve a customer's data history with Esplanade; to allow us to better

customise marketing campaigns to suit each patron's unique profile.

Following the implementation of the CRM programme in mid-December, our colleagues in the Programme Marketing team are now able to create more targeted campaigns. We have seen a higher success rate in terms of electronic mailers being read. The "open rate" of our electronic mailers has doubled



from 20 percent to 40 percent. We trust that as we get to know our customers better and hone our marketing campaigns with greater precision, they will have an even more engaging experience with Esplanade.

In another of our efforts to reach out to Esplanade's increasingly sophisticated audience, our e-marketing team began to develop microsites in-house that promote Esplanade's festivals, saving our Programme Marketing team the costs of having to work with an external agency. The first such project was for *Flipside*, a fun and offbeat festival that takes a look at the lighter side of the arts. To reflect the irreverent stance of the festival, the microsite adopted a similar tone with an animated 'Flipside man' in bright explosive colours.

The other microsite that was developed in-house is the Young Audience portal, dedicated to

educators, parents and students. This colourful portal features information on upcoming performances at Esplanade, activities for children, lesson plans for teachers to introduce creative

arts in the classrooms, highlights of past performances and more! Additional features to allow educators to book *Learning Journeys* and download the *Esplanade Trail* will soon be available from the site.



ALL THE MALL REASONS TO VISIT ESPLANADE

The Esplanade Mall has a quirky mix of shopping, dining and entertainment options that mirror Esplanade's very own character as a centre for diverse presentations. The Marketing Services department continued to provide our tenants with marketing support to keep the mall lively with activities.

Last year, to add to the bustle at the mall, a *Ladies' Affair Tea Party* promotion was organised. The event was held jointly with *8 Days* and designed as an intimate get-together with our mall customers to introduce them to our tenants' offerings. It attracted a diverse age group of ladies for an afternoon of workshops and demonstrations – on the art of truffle-making and makeup – plus shoulder massages, provided by participating tenants *Tatenine*, *Max Brenner Chocolate Bar*, *Kenko Wellness* and



Spa and The Naturalist. Needless to say, many of the attendees stayed on after the party to browse around the various outlets!

It's a privilege for Esplanade to be a part of the FORMULA 1 SINGTEL SINGAPORE GRAND PRIX festivities. However, whenever the occasion rolls around, Marketing Services has its work cut out to assure the public that it's business as usual at the centre. To help spread the word, the *Marina Bay Connector*, a Baywatch

Association initiative, was published as a map to feature the stakeholders of Marina Bay that were part of the FORMULA 1 SINGTEL SINGAPORE GRAND PRIX circuit park. To dispel the misunderstanding that Esplanade Mall was inaccessible to the public in the lead-up to the FORMULA 1 SINGTEL SINGAPORE GRAND PRIX, we organised a "free lunchtime parking" promotion. To help boost our tenants' business, patrons could also pick up free vouchers with a minimum spend of \$50 on their Visa cards. Throughout the FORMULA 1 SINGTEL SINGAPORE GRAND PRIX period, we also distributed handheld fans printed with tenants' promotions to ticketholders, who were only too happy to keep themselves cool and informed about the ongoing offers they could enjoy.

To differentiate the Marina Bay shopping belt from Orchard Road, Esplanade, as part of Baywatch Association, worked together with other stakeholders to light Marina Bay up for Christmas with the theme

I had a fun afternoon with my other three girlfriends and picked up helpful tips on truffle-making and aromatherapy. It was an interesting way for us to sample the different offerings at a casual setting. I'll definitely be back to have my gatherings here in Esplanade!

Cindy Teo, participant at *Ladies' Affair Tea Party*, 9 May 2009





'A Glitzy Christmas by the Bay'. This year was the first time the Baywatch Association undertook the Christmas light-up project with support from the Singapore Tourism Board.

For Valentine's Day, which coincided with the Lunar New Year, the mall ran a "Spread the Love" campaign. Our promotion capitalised on Esplanade's popularity with families, friends and courting couples to celebrate the many types of love. We had our love cupids going around taking polaroids of the different groups showing how the centre is indeed a place for everyone.

TALKING SHOP

The Esplanade Shop received the *Singapore Service Star* award, which is an accreditation scheme administered by the Singapore Tourism Board to recognise businesses that provide good service and exhibit sound business practices, for the second year running.

Just as Esplanade is a beacon for homegrown artists, Marketing Services makes it a point to support local designers where possible. This year, we offered Artitude, a Singaporean graphic design company specialising in art decals, the space to showcase their creations. In return they lent their creative expertise to the décor for Esplanade Shop's very own window display for Valentine's Day and the *Mosaic* E-pod (an outdoor kiosk) set up during the *Mosaic Music Festival (Mosaic)*. Customers attracted by the display could also buy Artitude decals with similar designs in the shop. In an extension of our collaboration with the graphic design outfit,



Artitude came up with a series of music-related laptop decals as part of the *Mosaic* festival merchandise.

After years of sourcing for merchandise to sell at our space, we finally felt we had amassed enough in-house experience to produce our very own merchandise to complement our programmes. And there was no better way to start than with the 14-track CD *Into The Deep Deep Forest* for Esplanade's own children's series, *PLAYtime!*. This initiative was well received by parents and the kids,



Marina Bay is wowing shoppers with its elegant display of an arched entrance at Raffles City Shopping Centre, ropes of golden and blue lights aglow above the traffic and columns of lights that stretch from Suntec City Mall, Marina Square, Singapore Flyer to Esplanade – Theatres on the Bay and Clifford Pier.

Cara Van Miriah, *The Sunday Times*, 15 November 2009

as it offered a memorable souvenir for their children to sing along to, long after the performance had stopped.

To play a more active role in saving the environment, Esplanade Shop's gift-wrappers are now also printed on recycled paper. We'll soon be doing the same with our postcards as well.

The year under review proved to be consistently hectic, and a real test of our mettle here at Marketing Services. The team was challenged to think of inventive ways to give the next microsite that extra oomph, the new merchandise that creative edge and the next promotion that interesting twist. Launching our very own CRM programme has put us on even sounder footing to take our campaigns to the next level in the year ahead.

OPERATIONS



esplanade
mall

A visit to Esplanade must engage and inspire, there is no better way to do this than to have each of our visitors treated to the best experience we can give – The Esplanade Experience.

From the warm greeting a patron receives from our Customer Service Officers, to the ease at which tickets may be picked up at the Box Office, the variety of appealing outlets at the mall to dine at and the successful presentation of a show in a welcoming performance venue, the Operations team is always working hard to make sure it all happens flawlessly.

As the arts scene in Singapore evolves, with more acts coming to town and a growing number of performance venues coming onstream, the year brought with it its fair share of challenges. We faced increasing competition for our well-trained customer service and technical staff, and the challenge of keeping what is now an eight-year-old structure in tip-top

physical shape. Our preventive maintenance strategy to keep our hard infrastructure on form and the ongoing dedication to training our staff to keep our soft infrastructure up to par, helped stand us in good stead to keep on delivering the best Esplanade Experience possible.

CUSTOMER SERVICE

Our customer service staff are often the first point of contact with our visitors and patrons, their ready smile and genuine service make up the warm welcome that keeps our visitors coming back for more.

During the year we saw a strong demand for trained Customer Service and Box Office staff within the industry with new performance venues getting ready to open. To cope with the high likelihood of losing staff, mid to long-term plans were put in place to encourage talent retention by expanding the job opportunities available to our staff through ongoing learning. We

began cross-training opportunities for staff in Customer Service and Box Office. Our Customer Service staff learned how to handle counter transactions from their Box Office colleagues, while the latter understudied their Customer Service counterparts on the finer points of venue and





patron management. The cross-training also served to widen our officers' scope for career growth by acquainting them with different aspects of venue operations. At the same time, it has allowed us to deploy staff across departments to cope with the short-term shortages in headcount – even as we conducted training for new staff – while maintaining the suite of services that our audience is accustomed to.

Ensuring that our patrons remain well-taken care of on-site, not just in terms of hospitality but also in terms of their general well-being, all our casual staff continued to receive basic first aid training.

All permanent front-line employees (including Box Office and Security) meanwhile, undertook first aid courses where they were certified to administer cardiopulmonary resuscitation (CPR) in conjunction with Automated External Defibrillators (AEDs) that have been deployed across the centre.

Hi, I would like to thank Aileen, Riti and Amanda for their exemplary service in tending my 10-year-old daughter's wound during our visit to Esplanade yesterday afternoon. We were scurrying to watch the *Jump* performance at the Esplanade Theatre, when my daughter fell and bruised her leg. The three of them were very patient and tried to make my daughter as comfortable as possible, while applying first aid on her wound. One of them even gave her a sweet to cheer her up! Thank you!

Ng Bee Yong, 14 September 2009

With the CPR training and the AEDs, our staff are equipped to apply the basic life-saving technique anytime on Esplanade grounds.

Business continuity processes were also put to the test with the declaration of a H1N1 pandemic

by the World Health Organisation and subsequently the Ministry of Health. Our experiences and processes from responding to SARS stood us in good stead as we were well prepared to roll out various screening and tracing measures.

The collective efforts of the team allowed performances and activities to continue with little or no disruption to our visitors and audience.

BOX OFFICE

A smooth trip to the Box Office with a fuss-free ticket purchase experience goes a long way towards setting the right mood for the performance. At Esplanade, we constantly review our operational procedures to further improve workflow and communication between departments as well as with our ticketing agent SISTIC. This has helped us to reduce waiting times, respond more efficiently to internal requests and minimise service failures.

To enhance the customer experience, we reviewed with SISTIC the critical steps in completing ticket sales transactions. We made adjustments to the process to shorten the time needed to pull up relevant data required for a ticket purchase. This reduces the ticket transaction time for a patron. We are also working with SISTIC to introduce 'package' options for our major festivals so patrons can book discount packages



online, rather than just over the counter or via the phone hotline.

We have also worked with our Marketing Services colleagues to implement a Customer Relationship Management (CRM) programme that enables us to more effectively track the data relating to our patrons'

purchase patterns. The new paperless programme can generate a detailed and substantial report – useful for future planning by our Programming and Marketing colleagues – while boosting our drive to go green.

PRODUCTION SERVICES

Making sure that our performances take place seamlessly, to create the magic that is the arts, our production team works tirelessly behind the scenes to ensure that every show goes on smoothly.

To keep our backstage equipment in tip-top shape, the year saw us upgrading our dimmers and sound systems in the Recital and Theatre Studios.

A key focus for Production Services for the year has been the implementation of training plans, not just for Esplanade staff but also the industry. As the only purpose built performing arts venue in Singapore, at present, our venues serve as a real-life training ground and work experience platform for staff and industry players.

Our first group of 12 trainees on the Technical Theatre Training Programme (TTTP) completed their year-long course on 30 April 2010. This programme is recognised by the Singapore Workforce Development Agency's (WDA) Creative Industries Workforce Skills Qualification (WSQ) framework as the standard for the national technical theatre industry.

It is comforting to be serviced by a service staff with initiative and who goes off the beaten track. Such service quality speaks volumes...

Arthur Teo, 14 January 2010 with regards to Box Office service



It comprises a rigorous on-the-job training programme with the primary emphasis on developing skills in Staging, Lighting and Sound. Success is based on a demonstrated ability to perform the tasks in real work situations wherever possible. We are also pleased that all 12 graduates have come back to the centre as casuals within our technical crew pool.

We've continued to spearhead the development of talent in the technical theatre industry through our annual internship programmes with Ngee Ann Polytechnic. The school's third-

year Audio Visual Technology students spent five months picking up the skills of their trade at the centre, with each of them attending one of the three TTTP primary units as well.

Meanwhile, more of our Production Assistants are being groomed as Production Coordinators – who oversee all technical aspects of a production from light, to sound and staging – to address the shortage of the latter. As part of their tutelage, they also take and must be assessed as competent in the three primary units of the TTTP.

We are also providing competency-based courses such as Working at Height, Elevated Work Platform and Manual Handling for all of our full-time and casual technicians. This year, we will begin a Stage Management Training Programme based on the same certification criteria as TTTP. More advanced training is being developed for our current full-time technicians, including computer-aided design skills for Senior Technicians.

Our goal is to provide both Esplanade and the live performing arts scene in Singapore with qualified theatre technicians. By setting new benchmarks for technical service, we hope to raise the production values of our shows which will then support and enable our artists to reach new levels of performance.



SERVICES – OPERATIONS

Visitorship 7,113,788

Guided Tours

No. of tours 387
 Participants 11,058

Box Office (% of seats sold)	Esplanade	Hirer
Concert Hall	71%	64%
Theatre	69%	73%
Recital Studio	84%	70%
Theatre Studio	66%	59%

Number of Ticketed Performances

Esplanade* 478
 Hirers 371
 Total 849

Attendance (Ticketed Shows)

Esplanade* 140,209
 Hirers 388,958
 Total 529,167

**Includes Collaborations*





Thank you so much again. Our show wouldn't have materialised without your quick and flexible approach to work! Many others would have probably stopped short and refused to help us!

Jeremy Chua, patron, *Kumar: Stripped Bare & Standing Up*, 5 March 2010

SECURITY

A safe and secure environment is something that both patrons and staff appreciate as they step into Esplanade. Making sure that we continue to feel that way, always, is our dedicated Security team.

As the key coordinating department for major external events around Esplanade, the Security team liaises with the Police, other critical agencies and stakeholders to execute detailed security planning for the success of these events. Last year saw Esplanade complete its last term as Chair of the Marina Bay Security Watch Group (MBSWG). The group serves as a platform for the various properties

in the precinct to share information and work collaboratively to reduce or eliminate common threats. Esplanade has played a key role in facilitating the safety and security of patrons at joint events thus far and will look forward to sharing our experience with the new Chair for the group.

The year saw us begin two new relationships with AETOS and FOCAL Security group, which are the centre's new service providers for Auxiliary Police Officers and Protection Officers respectively. Induction courses and preparatory training were carried out in areas such as fire fighting, first aid and the handling of bomb threats to ensure that our new partners were up to speed in meeting the centre's

requirements. Illustrating the team's ability to carry out detailed security plans designed in tandem with state agencies and statutory authorities was the successful staging of the Asia-Pacific Economic Cooperation (APEC) Summit 2009 closing event, *Singapore Evening at Esplanade*. As the venue for the social event, Esplanade played host to the attending heads of state at their farewell dinner.

We also conducted our annual review of all security controls and counter measures to ascertain that the systems centre-wide were up to speed. Operational sub-units, such as the Engineering and Property departments, were aligned even more closely with the Security department to ensure contingency preparedness across departments.

ENGINEERING & BUILDING MAINTENANCE WORKS

The Engineering department helps keep the centre in top form for its patrons and visitors by maintaining our property and grounds efficiently. Yet, we also know that business efficiency must be balanced with responsible consumption to ensure that our practices support sustainable growth and a greener planet.

During the year, we enhanced our business and operating practices to meet the GREEN MARK 'GOLD' standards. This ensured that the Engineering department pursued all possible strategies and solutions to maximise resource efficiency and responsible consumption without decommissioning or replacing our major equipment. We set ourselves annually the goal of suffering zero critical defects or faults throughout the year and focused on the implementation of a 360-degree preventive maintenance strategy. To ensure optimum efficiency, the team reviewed our water supply and sewage systems to create more effective contingency plans. This would ensure that there would be little disruption to daily operations should either critical system fail or experience a fault. Preventive maintenance strategies are also being assessed and implemented in stages. It will never be possible to anticipate or eliminate all possible failures but with the creation of proactive plans, we will be able to mitigate the impact of major failures so that the shows may go on seamlessly.

The replacement of equipment parts continued with priority given to capital equipment that keeps the centre running. Works were carried out progressively throughout the year on our air conditioning, water and electrical distribution systems to help keep the centre in top-notch shape for our visitors.

The 'greening' of Esplanade was also given a boost with the introduction of low energy light fittings to replace traditional ones that had worn out. This initiative will reduce our consumable costs as the new fittings have a life span that is at least five times that of traditional fittings. We will keep exploring other energy-saving solutions to further reduce our



utilities costs without compromising on the comfort of our patrons or falling short of the operational demands of the centre.

Aside from our engineering systems, physical upgrades were carried out on our hospitality rooms in both the Concert Hall and the Theatre. These improvements have been designed to meet the growing needs of the centre as well as the increase in demand for the facilities from organisers of corporate functions.

We completed the phased upgrading of backstage rooms and facilities for artists and travelling crew. All offices and spaces catering to the needs of visiting shows have now been fully refurbished.

Keeping Esplanade accessible has been a battle on many fronts, especially with the numerous events that continually take place in the area. This adds to the demand for Esplanade's already lean number of parking lots. This year, the department worked closely with the Land Transport Authority (LTA) to conduct a test run of the inaugural Parking Guidance System (PGS) within the Central Business District (CBD). Designed to keep motorists apprised of parking availability, PGS has proven to be a winner on the basis of its trial. It requires drastically less of our limited



manpower to manually marshal traffic on busy nights, and reduces congestion caused by motorists tediously searching for parking spaces.

We are exploring with third-party service providers to extend PGS to other platforms beyond roadside panels and LTA's website, including mobile phones, personal navigation devices and personalised websites.

INFORMATION TECHNOLOGY

As a critical enabler in meeting business objectives, operational needs and customer satisfaction, Information Technology (IT) undergirds virtually every system in place at Esplanade. During the year the IT team made sure that not only were systems in excellent working order, they were also streamlined and improved to increase efficiency.

We successfully consolidated all standalone servers into one shared entity, which allowed us to save on electrical consumption costs while not sacrificing efficiency. This exercise is also in line with our green initiatives to reduce the centre's electrical consumption.

We also integrated two systems originally developed in-house: Budgeting System and Event Statistics to create a more seamless process that reduces the risk of human error.

Our Budgeting System innovatively facilitates the economic planning of activities at an unprecedentedly detailed level – including the type of event to be presented, number of performances and artists, target audience and ticket sale projections.

Event Statistics is an application that keeps track of all of Esplanade's activities, such as performances, workshops, masterclasses and community events, including Hirers' shows that are presented around the centre. Information captured in Event Statistics is used for monthly reporting and forms part of a review process to understand customer behaviour, market reaction and industry needs.

The two applications are now integrated such that costs may be referenced against the actual event seamlessly without the need to key in the same details twice. This captures a complete view in reporting costs, revenues and activities, which is part of the organisation's Balanced Scorecard report to stakeholders, while minimising the chance of human error from repeated data entry.

The year also saw the department review its IT Business Continuity plan to retain efficiency while bringing down costs. We did this by using a scaled-down server to back up essential applications. The scaled-down server reduced cost but did not sacrifice efficiency as it also allows for immediate retrieval of data. We



have also put up a Virtual Private Network (VPN) that allows users to access office applications and files via a secured login through commonly used Internet browsers. This allows our staff to work from home in the event of a pandemic outbreak necessitating quarantine.





ESPLANADE MALL

The Esplanade Mall continuously reinvents itself to stay appealing to our customers. In the last year, new additions to the mall and exciting renovations by the existing tenants made it the place to come to for an arts and lifestyle experience.

Long-time tenants like Simply Peranakan and Mirchi's renovations went a long way towards keeping the spaces lively. This was complemented with the introduction of several new F&B concepts that are exclusive to our Mall. Among others, we welcomed Emperor Love Chinese Tea Room & Boutique, a contemporary Chinese teahouse that offers an extensive range of premium brews.

Another niche F&B offering is ORGO, a concept bar located on our roof terrace, where patrons savour martinis prepared by renowned Japanese mixologist, Tomoyuki Kitazoe. ORGO has been an unqualified success with

patrons enjoying quality cocktails and tremendous views of the Bay.

Then there's Kopi-O imparting a more home-styled experience by way of comfort foods such as coffeshop standards like *kaya* toast, half-boiled eggs, *mee siam*, *laksa* and, of course, local brewed coffee.

We also welcomed our second Japanese eatery, Tomo Izakaya, a tribute to the Japanese tavern purveying a variety of familiar favourites – *yakitori*, *sushi* and *ramen* with *sake* and beer.

Other new retail tenants that came on board this past year included Trove, a fashion boutique that brings in off-season labels such as Karen Walker and Clements Ribeiro, as well as Gramercy Music, an established musical instrument retailer.

A PART OF MARINA'S BUSTLE

Complementing the hive of activity at our centre is the increasingly busy

Marina Bay. With more major lifestyle events taking place in the Bay, the bustle has had an impact, both positive and negative, on Esplanade.

One challenge we faced is keeping our centre accessible all year round. The last financial year saw at least 20 events that affected entry and exit from Esplanade in one way or another. These included the National Day Parade, Chingay Parade, Army Half Marathon, Standard Chartered Marathon, FORMULA 1 SINGTEL SINGAPORE GRAND PRIX, River Hong Bao and JP Morgan Corporate Challenge.

Yet, we have also embraced the events for the colour and energy they have brought to the Bay. Through our close cooperation with our neighbours, we have established operating frameworks that help minimise disruption to businesses. This helps us ensure that Esplanade remains attractive to visitors all year round.

HUMAN RESOURCES

Helping us to deliver the Esplanade Experience everyday is a team of dedicated individuals – both full-time and casuals – who are committed to the centre’s vision to make Esplanade a performing arts centre for everyone.

In spite of the downturn last year, the performing arts scene remained alive with keen competition for talented technical and customer service staff from new performance venues being built. While we were challenged by the competition, it was also heartening to note that our staff are in high demand. This shows that our investment in their development has given them the relevant work exposure, skills and competencies to be highly valued.

We pressed on in the year with training opportunities – not just for staff but also the industry – knowing that keeping our team motivated and challenged,

with room for growth, is the best way of encouraging them to be the best that they can be.

NURTURING OUR TALENTS

Despite the fact that we lost 35 full-time staff, mainly to the arts and entertainment industry through

aggressive recruitment efforts, our 1.4 percent monthly attrition rate remained lower than the national average of 1.8 percent – this was in spite of a pay freeze instituted in 2009 as part of our response to the economic downturn. This shows that our staff’s commitment





to Esplanade's vision and mission is a strong pull factor in helping them stay the course.

Our freelancers, too, were aggressively courted for full-time positions in the market. To meet our own demands and also that of the industry's we trained and brought on board a bigger casual pool comprising ushers, stage managers and technical crew in 2009. To date, we have trained over 700 front and back-of-house staff for the industry.

Believing in the value of constant learning and development, we continued with the centre's long-term training programmes for staff engagement. Our Management Trainee Programme in Production Management and Programming, which was initiated in 2006, and our continued efforts in upgrading the skills of our full-time technical crew has enabled us to continue building up and maintaining the biggest pool

of about 100 full-time technical crew, production management staff and arts programmers in Singapore.

TAKING A CENTRESTAGE ROLE IN TRAINING

Esplanade was appointed a Continuing Education and Training (CET) centre for Technical Theatre by the Workforce Development Agency (WDA) in 2009. As a result of the appointment we have developed and run a series of training programmes to build up capabilities in the industry.

Our full-time Technical Theatre Training Programme kicked off on 1 May 2009, providing our pioneer batch of 12 trainees with an effective and systematic learning environment in which to hone their skills in the different technical aspects of theatre production. At the end of their year-long stint, the trainees received a Workforce Skills Qualification (WSQ) Higher Certificate in Technical Theatre. Another 12 trainees are currently enrolled in the 2010 edition of the programme.

It's not the recognition or salary that feeds me, it's the applause. I personally feel that the training has given me much to learn from the start and even more so as I begin my career in this industry...

Cheralynn Yeo, Technical Theatre Training Programme 2009



There is a need for us to build a pipeline of skilled stage managers to ensure that we have the sufficient numbers trained not just for Esplanade but for the long-term requirements of the arts industry. Consequently, we are co-funding with WDA a 12-month Stage Management Training Programme based on the WSQ framework. We are currently fine-tuning the final content for the programme, which is scheduled to commence in September 2010.

In addition to our WDA commitments, we also run various staff development programmes on an ad hoc or annual basis. The emphasis we place on the continual enhancement of skills that are widely relevant and sought after underscores our leadership position nationally, if not regionally.

Some of the other courses we conducted were:

- Manual Handling

Esplanade's certified in-house trainers conducted a course for more than 200 ushers and 100 technical staff on the safe methods of manually handling heavy loads. This programme is designed to contribute to the development of good health and safety practices for the well-being of our staff.

- Elevated Work Platform Training

In February 2010, we trained 46 members of our technical crew on the safe use of the elevated work

platform. Having formalised the training of this competency, we extended it to the rest of the crew in 2010.

- Flying System Training

As part of our push for our crew to continuously upgrade their technical skills, we sent one of our Systems Specialists to the State Automation training base in Sydney to upgrade his skills in maintaining Esplanade's automated flying system.

This has resulted in a more cost-effective arrangement for the maintenance of the system with the role being undertaken by our own staff, with support from State Automation, rather than contracted out to State Automation.

WORKSHOPS & INTERNSHIPS

13 Sound staff attended a three-day Nexus Mainframe & System Training



programme to better allow them to operate the sound systems in our different venues. Two members of the same crew were also sent on a two-day Acoustic & Design workshop conducted by Prof Dr Wolfgang Ahnert, the renowned founder of EASE Acoustical Analysis Software.

One of our Production Coordinators, Clarence Ng was granted full paid leave to do a three-month internship with the Yamaguchi Center for Arts and Media in Japan. During his stint at the institute, he was involved in the research, workshops, lectures and



The internship environment of unreserved teaching and guidance allowed me to be immersed in all aspects of programming in Esplanade. The willingness of the staff to share is perhaps the most rewarding and valuable aspect of this internship. I also find it valuable to have the opportunity to sit in meetings where I get to hear the viewpoints from the directors of various departments and also from Benson himself. It was indeed a privilege to be part of the Esplanade family.

Eunice Yee, LASALLE Arts Management student attached to Programming from 7 October 2009 to 4 January 2010



for the second year. This is an ongoing scheme overseen by Esplanade and the polytechnic to increase the supply of trained technical crew in the local arts and entertainment industry. In 2009, we hosted 14 first-year students from Ngee Ann Polytechnic's Diploma in Audio Visual Technology Programme for their month-long industrial attachment. Also as part of the programme, four of the school's third-year seniors, whom we hosted in 2008, returned in October for their five-month practical stint with Production Services.

Many other students who wanted exposure to arts programming and community outreach activities also interned with us during the year. In total, we had 42 interns with us

over the last year whose attachment periods ranged from two weeks to six months.

OTHER KEY TRAINING PROGRAMMES

In 2009, our ushers underwent an additional communications skills module to enhance their ability to communicate more effectively with our customers, especially the challenging ones.

As in previous years, we conducted our certification training programme for new ushers and freelance technical staff. This ensured that our frontline staff were performance ready to deliver the best Esplanade Experience to our audiences.

performances for two new original productions in Dance and Theatre.

We also continued with our Foundation Courses in Technical Theatre, which are designed to meet staff and industry needs via five modules of back-to-basics courses for those interested or working in Technical Theatre. These included two runs of *Introduction to Technical Theatre* and one run each of *Fundamentals of Stage Management*, *Fundamentals of Stage Lighting* and *Fundamentals of Performance Sound*. A total of 84 participants attended these modules.

Reaching out to the younger ones, our Ngee Ann Student Industrial Attachment Programme continued



In addition, a total of 120 full-time staff and 34 casuals were certified for Standard First Aid, cardiopulmonary resuscitation (CPR) and the use of automated external defibrillators (AED). Another 15 staff from across different departments attended a two-day programme to learn how to deliver high-impact presentations with finesse and charisma.

Every year, Esplanade conducts programmes ranging from customer service, security and safety to technical theatre. These programmes are facilitated by our own operational staff who must also be trained to be Trainers. To ensure that our trainers are in top form, we initiated the Advanced Certificate in Training and Assessment (ACTA) programme, which aims to train the trainers by imparting motivational and people management skills to course facilitators. To date, 38 trainers and 13 assessors have received the certification.

KNOWLEDGE SHARING, FAR AND WIDE

Each year we look forward to learning from our foreign counterparts, while also sharing our experiences with them. This year, we hosted a delegation from the Royal Opera House Muscat, Oman headed by HE Mr Mohsin Shaikh in April 2009, who were here to learn about our operations in preparation for the opening of their own centre. Two technical staff from our neighbouring, Istana Budaya, Malaysia spent a fortnight with our Staging department from end November to early December 2009. We also played host to the Vice President of the Organising Committee of the China Shanghai International Arts Festival Madam Wei Zhi and her delegation.

HEALTH AND SAFETY

Last year, we re-established a new Health and Safety Committee chaired by Peter Bretherton, our Technical Manager for Staging. The Committee comprised 20 members with representation from across different departments in Esplanade with equal representation from management and non-management staff.



HUMAN RESOURCES

Full-time permanent staff	199
Contract staff	29
Trainees (41 locals and 1 foreign)	42
Avg no. of training hours per full-time staff	41

The Committee undertook to ensure that clear health and safety policies are in place, review existing plans for managing injuries and also report and advise the company on health and safety issues. The implementation and enforcement of health and safety measures is now thoroughly audited and the committee is involved in the investigation of any accidents or dangerous occurrences on-site. Each month, a safety inspection of key operational areas is also carried out.

To make sure a safe environment exists for visitors and staff, we implemented several health and safety measures last year. AEDs were purchased and placed in strategic locations in the centre. To make sure they were correctly used, all front-line and key operational staff attended a certification course in Standard First Aid with CPR and AED training. A review of our Safety Shoe Policy was also undertaken to reinforce the wearing of safety shoes by staff in high-risk situations in the workplace.

HONOURING ONE OF OUR OWN



We would like to honour the memory of a dear friend and colleague, Christopher Das, who passed away on 16 January 2010 after a hard-fought battle with a brain tumour.

Chris joined us on 6 May 2002 before the opening of Esplanade and was heading the Visual Media department at the time of his death. A consistent



top performer with a very positive work attitude, he was always helpful and cheerful, and very well liked by everyone at Esplanade. He would have turned 34 in February 2010.

He was first diagnosed with a malignant brain tumour in 2003 after the opening of Esplanade. Following various operations and treatments, he was in remission till early 2009 when the tumour reappeared and grew aggressively. Whilst seeking treatment, he continued working conscientiously with our support and encouragement. Even when he was hospitalised in December, he remained confident that he would recover and return to work by March 2010. He wanted to continue contributing to Esplanade and to spend time with his 'family' here.

His last words to us before he lapsed into a coma were that he wished he was back in Esplanade putting on a show with his colleagues.

Chris touched everyone with his love for work and the people he worked with. Esplanade featured very prominently in his life and he fully embraced our vision and culture. He was a shining role model who even influenced his mother, Mercy and sister, Usha into joining us as ushers.

Practically the whole of Esplanade turned up to bid our final farewell to a beloved colleague. At his family's request, every one of us wore our corporate T-shirt to the wake and

lined the route to the coffin in an Esplanade family send-off for Chris that no one doubts he would've approved.

We will miss him.

THE HEART OF ESPLANADE – ITS PEOPLE

The last year has shown that even in an economic slowdown, we can't afford any let-up in our staff development efforts. To sacrifice training is to sacrifice quality in the long run, which will undermine the Esplanade Experience for our community. Investing in the capabilities of our most precious resource – our people – will always remain at the core of our growth.

I'm happy that the training gave me the chance to learn and see how the three sections – staging, lighting and sound – can work together as one to put on a show...

Muhammad Asraf Bin Kadir Sharip, Technical Theatre Training Programme 2009.

ESPLANADE AT A GLANCE

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

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

THE NATIONAL PERSPECTIVE

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

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

	FY09/10
A) No. of Activities	
Ticketed	849
Non-Ticketed	1,924
Total No. of Activities – Ticketed & Non-Ticketed	2,773
B) Attendance	
Ticketed	529,167
Non-Ticketed	1,366,365
Total Attendance – Ticketed & Non-Ticketed	1,895,532
C) Outreach	
No. of Activities	555
No. of Participants	15,199
D) Visitorship	7,113,788

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

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

While visitorship has reached a steady state of over seven million, the numbers in FY09/10 have also been adversely impacted by the increasing number of events around Marina Bay, the resulting road closures and the disruption from their setup and teardown activities.

ESPLANADE AT A GLANCE

THE INDUSTRY PERSPECTIVE

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

	FY09/10
A) No. of New Hirers	36
B) No. of New Sponsors	16
C) Job Opportunities for Artists/Crew	31,751
Casual Staff	47,861
D) No. of Courses Conducted	5
No. of Participants	84
E) No. of Collaboration Performances	148
F) No. of New Works Presented	36

Corporate sponsorship is an area which Esplanade has cultivated over the years by working with like-minded sponsors who share our vision of bringing the arts closer to the community. In cultivating sponsors, we do not approach existing arts sponsors but instead, we reach out to organisations who are new to arts sponsorship. Despite the financial crisis, we still managed to cultivate 16 new sponsors during the year.

Esplanade has grown the industry by providing an increasing number of job opportunities for artists, crew and our casual staff. Esplanade has trained a pool of casuals, mainly for front-of-house operations and production. This pool of staff go through a rigorous training process before they are certified, after which they are still required to attend refresher courses each year to retain their certification. Not only do these casuals work for Esplanade but also for other venues, raising the level of proficiency and professionalism in the sector. A total of 47,861 job opportunities were created for our certified casual pool of 776 staff during the year. In addition, technical training courses are organised for those who are interested in working within the arts industry.

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

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

THE CUSTOMER PERSPECTIVE

Delivering the Esplanade Experience remains at the heart of the centre's service ethos, and we constantly strive to improve our services and processes in order to meet and even go beyond expectations. The customer perspective aims to quantify the satisfaction of our customers, who are divided into three main groups – patrons/audience, artists who perform here and hirers who rent our venues. However, for Artists and Hirers we decided not to continue our survey for this group in FY09/10 as they are less responsive to surveys and the small sample makes it highly inaccurate.

ESPLANADE AT A GLANCE

	FY09/10
A) Interruptions to Performance	1
B) Customer Satisfaction Ratings	
(i) Patrons – Ushers & Box Office Officers (Overall Average) ¹	8.42
(ii) Artists (Overall Average) ²	-
(iii) Hirers (Overall Average) ³	-

There was one interruption to a performance due to an artist who sprained his leg during a dance performance and could not continue. The show was cancelled halfway and refunds offered to the patrons.

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.

	FY09/10
A) Key Financial Indicators	
Income	\$27,222,736
Expenditure	\$65,200,462
Cost Recovery Rate	55.7%
B) Corporate Support	
Sponsorship	\$3,623,807
Number of Sponsors	49
C) Productivity	
Event to staff ratio	13.8
Income to staff ratio	\$119,398
D) Staff Development	
Training (% of Annual Basic Salaries)	2.8%
Staff Turnover (Monthly Average)	1.4%
(National Average)	1.8%

Despite the challenging year of recovery from the financial crisis, income closed at \$27.2m, almost equal to the highest income (\$27.248m) in FY07/08, while expenditure peaked at \$65.2m. While we continue to control expenditure, it is inevitable for costs to increase with inflation, an aging centre and a tight labour market with competition from new performance venues being built and regional job opportunities. Cost Recovery Rate (CRR) essentially measures the income 'recovered' for each dollar of expenditure. CRR of 55.7% is the second highest ever achieved.

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

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

¹ Rated on friendliness, helpfulness, grooming, competence and ease of ticket purchase

² 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

³ Rated Venue & Events officers in areas such as promptness in response, friendliness, helpfulness, communication skills etc; as well as production management and technical support on professionalism, responsiveness, technical competence etc; lastly, the likelihood of recommendation

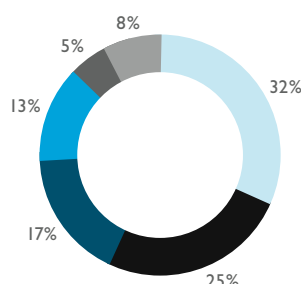
FINANCIAL HIGHLIGHTS

	FY09/10 \$'000	FY08/09 \$'000
TOTAL INCOME	27,223	24,995
TOTAL OPERATING EXPENDITURE	(65,201)	(63,953)
DEFICIT BEFORE GRANTS	(37,978)	(38,958)
SHARE OF PROFITS OF ASSOCIATED COMPANY	303	580
RESULTS AFTER SHARE OF PROFITS OF ASSOCIATED COMPANY	(37,675)	(38,378)
GRANTS FOR THE YEAR	29,542	28,587
GOVERNMENT SUBVENTION – RENTAL OF PROPERTY	12,840	11,813
RESULTS FOR THE YEAR	4,707	2,022
COST RECOVERY RATE	56%	51%
CAPITAL EXPENDITURE	1,742	2,266
TOTAL ASSETS	60,509	55,582

INCOME FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

- Venue hire and event services
- Mall and other rentals
- Ticketing
- Sponsorships, donations and specific funds
- Car parking
- Other Income

Total

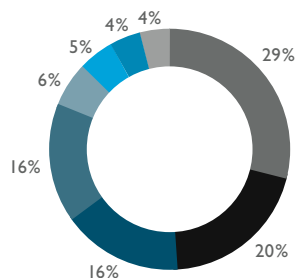


FY09/10 \$'000	%	FY08/09 \$'000	%
8,654	32	6,837	27
6,706	25	6,228	25
4,615	17	5,481	22
3,624	13	3,808	15
1,478	5	1,410	6
2,146	8	1,231	5
27,223	100	24,995	100

EXPENDITURE FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

- Employee compensation
- Rental of property
- Property maintenance and utilities
- Programming
- Depreciation and amortisation
- Marketing and Communications
- Presentation services and relations
- Others

Total



FY09/10 \$'000	%	FY08/09 \$'000	%
19,110	29	16,114	25
12,840	20	11,813	18
10,690	16	11,277	18
10,214	16	11,759	18
3,519	6	3,291	5
3,243	5	3,306	5
2,745	4	2,843	5
2,840	4	3,550	6
65,201	100	63,953	100

OPERATING & FINANCIAL REVIEW

OPERATING REVIEW

In the midst of the financial crisis, Esplanade stayed on course, holding firmly to our vision to be a performing arts centre for everyone. We steadfastly continued to fulfill our national, social and artistic objectives while maintaining a tight balancing act to achieve a credible financial performance.

Our financial year started on a dismal note on 1 April 2009 with the STI (Straits Times Index) at 1702. The STI crossed the 2000 mark in early May 2009 as the fog began to lift over the global economy but we were hit by the H1N1 virus scare from June to August. The economic outlook took a decisive turn for the better only in the second half of the financial year.

In our core business of programming, we made a deliberate decision to moderate ticket prices to maintain accessibility and attendances at our performances. The strategy worked as our programmes continued to enjoy healthy attendances. While providing accessibility, we also programmed sensitively and avoided committing to high profile events that would not be in keeping with the economic outlook. Thus, there were no high profile events compared to last year, where we presented the Royal Philharmonic Orchestra as well as the Bridge Project, starring Ethan Hawke. As a result, programming cost decreased \$1.5m over last year while ticketing income decreased \$0.9m.

Ticketed attendance declined 13,000 over last year mainly due to the Bridge Project. Although we planned to maintain the number of ticketed activities over last year, we closed the year with 25 activities less than last year, as 14 *Feed Your Imagination* performances were cancelled due to H1N1 and eight *Footwork* workshops were changed to non-ticketed activities for the community as it received interest from corporate sponsors who wanted to participate in it as a Corporate Social Responsibility programme.

As part of fulfilling our commitment to the community, we increased our non-ticketed activities by 322 or 21% over last year at a 12% reduction in cost while attendances increased 7%. We introduced *A Tapestry of Sacred Music*, a new festival of sacred music in May 2009 with mostly non-ticketed performances as we wanted to encourage and uplift spirits during these gloomy times.

Venue rental was boosted by the APEC *Singapore Evening at Esplanade*, which is an episodic event. This resulted in the best performance since the centre opened. The number of hirer performances were maintained from last year while attendances improved.

Mall rental enjoyed the full year impact of the new spaces carved out for lease last year – the car grooming workshop in our basement car park and a mobile bar operating on our roof terrace. The mall was also refreshed during the year with four new tenants that complemented the existing tenant mix and added to the buzz of the centre.

Although sponsorship income declined 5% over last year, we received support from 49 sponsors compared to 47 last year. Our 33 repeat sponsors see value in the Esplanade partnership as they contributed 7% more than last year. Many of our corporate patrons were financial institutions who are still facing questions as to the health and stability of the global financial system. Other companies who cut back on marketing dollars are also reviewing their long-term strategy.

Despite the uncertain economic outlook in the first half year, Esplanade's income reached \$27.2m, almost equivalent to the peak income achieved in FY07/08. Esplanade enjoyed Other Income of \$0.8m from Jobs Credit from the Government, without which, income would have closed at \$26.4m, our second highest ever. It follows that our Cost Recovery Rate (CRR) was also the second highest ever at 55.7% or 54.1% (adjusted for Jobs Credit), compared to 56.7% in FY07/08, and within the 50% envisaged for the long-term.

OPERATING & FINANCIAL REVIEW

Excluding rental of property, expenditure increased \$0.2m or 0.4% over last year. Without the high profile events compared to last year, Programming cost decreased \$1.5m but this was offset by the increase in HR cost as we continue to invest in training to increase the capability of the technical team since we do not have a ready pool of recruits and new performance venues are also recruiting from the same pool of staff. Headcount also increased to fill the vacated positions and to support the growth and development of our core business.

FY09/10 closed with a deficit before grant of \$38.0m compared to \$39.0m last year. Our associate company SISTIC continued to be profitable, contributing \$0.3m to our results, bringing our deficit to \$37.7m which was funded via a grant of \$29.6m and Government subvention of \$12.8m, resulting in a balance of \$4.7m. Government grants continue to be awarded under stricter conditions and increasing emphasis on Esplanade's earned income.

FINANCIAL REVIEW

Esplanade's reserve policy is to maintain an amount equivalent to half of its annual operating expenditure. Our accumulated funds to date stand at \$34.7m or \$32.5m excluding the earnings from our associate company, which is about half of our annual operating expenditure of \$65.2m for FY09/10. As Esplanade's programming activities require commitments to be made in advance and the business operates largely on a cash basis, it is prudent to maintain a certain level of reserves to respond to any contingencies or business interruptions. This reserve will also enable special projects to be undertaken as these would be over and above the normal funding levels. These projects will be approved by Esplanade's Board of Directors.

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

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

GOING FORWARD

Esplanade will continue to focus on our core business of Programming as the momentum of growth built over the last seven years must continue and we will keep nurturing the arts industry. Our programming expenditure will be carefully considered to ensure that all performances are in keeping with our objectives. Our business infrastructure goes through continuous improvement to ensure that the organisation is kept agile and able to respond promptly to any change in operating conditions. We will continue to be prudent with expenditure while still providing the level of quality and service that our customers have come to expect. On the manpower front, we will be watchful over labour cost even as the new performance venues compete with us for specialised talent as they prepare to open their performing spaces.

In good and bad times, our commitment to the arts has never faltered and we will continue to organise and plan, and never leave the outcome to chance.

DIRECTORS' REPORT

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

The Directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2010.

DIRECTORS

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

Theresa Foo-Yo Mie Yoен (Chairman)

Benson Puah Tuan Soon (Chief Executive Officer)

Patrick Ang Peng Koon

Peter Chay Fook Yuen

Patrick Daniel

Lee Suan Hiang

Lee Tzu Yang

Clara Lim-Tan

Lim Neo Chian

Irene Ng Phek Hoong

Saw Phaik Hwa

Shirlene bte Noordin

Sim Gim Guan

Andreas Sohmen-Pao

Mildred Tan-Sim Beng Mei

ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

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

DIRECTORS' INTERESTS IN DEBENTURES

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

DIVIDENDS

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

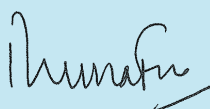
DIRECTORS' CONTRACTUAL BENEFITS

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

INDEPENDENT AUDITOR

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

On behalf of the Directors



TERESA FOO-YO MIE YOEN
Chairman

20 July 2010



BENSON PUAH TUAN SOON
Director

STATEMENT BY DIRECTORS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

IN THE OPINION OF THE DIRECTORS,

- (A) The financial statements as set out on pages 85 to 106 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2010 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



HERESA FOO-YO MIE YOEN
Chairman

20 July 2010



BENSON PUAH TUAN SOON
Director

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 85 to 106, which comprise the balance sheet as at 31 March 2010, the statement of comprehensive income, statement of changes in accumulated funds and statement of cash flow for the year then ended, and a summary of significant accounting policies and other explanatory notes.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

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

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

AUDITOR'S RESPONSIBILITY

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

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 mis-statement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

OPINION

In our opinion,

- (A) The financial statements of the Company are properly drawn up in accordance with the provisions of the Act and Singapore Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Company as at 31 March 2010, and the results, changes in accumulated funds and cash flows of the Company for the financial year ended on that date; and
- (B) The accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.



PricewaterhouseCoopers LLP
Public Accountants and Certified Public Accountants

Singapore, 20 July 2010

STATEMENT OF COMPREHENSIVE INCOME

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

	Note	2010 \$	2009 \$
Income	3	27,222,736	24,995,163
Expenditure	5	(65,200,462)	(63,953,426)
Deficit before grants		<u>(37,977,726)</u>	<u>(38,958,263)</u>
Share of profits of associated company	17	302,541	579,945
Results after share of profits of associated company		<u>(37,675,185)</u>	<u>(38,378,318)</u>
Release of grants			
Operating grant	14	26,049,282	25,317,845
Deferred capital grant	22	3,492,591	3,269,720
		<u>29,541,873</u>	<u>28,587,565</u>
Government subvention – rental of property	8	12,840,000	11,812,800
Total comprehensive income		<u>4,706,688</u>	<u>2,022,047</u>
Retained in:			
The Company		4,404,147	1,442,102
The Associated Company		302,541	579,945
		<u>4,706,688</u>	<u>2,022,047</u>

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

BALANCE SHEET

AS AT 31 MARCH 2010

	Note	2010 \$	2009 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	32,689,758	18,564,200
Trade receivables	13	970,339	1,840,494
Grants receivable	14	7,933,013	16,488,283
Merchandise	15	22,621	24,109
Other current assets	16	4,170,918	2,466,653
		<u>45,786,649</u>	<u>39,383,739</u>
Non-current assets			
Investment in associated company	17	4,599,376	4,296,835
Property, plant and equipment	18	10,123,318	11,901,265
		<u>14,722,694</u>	<u>16,198,100</u>
Total assets		<u>60,509,343</u>	<u>55,581,839</u>
LIABILITIES			
Current liabilities			
Payables	19	12,915,190	10,914,841
Specific funds – programmes	20	325,018	325,018
		<u>13,240,208</u>	<u>11,239,859</u>
Net assets		<u>47,269,135</u>	<u>44,341,980</u>
Accumulated funds		<u>34,728,554</u>	<u>30,021,866</u>
Deferred grants			
Investment grant	21	2,505,007	2,505,007
Deferred capital grants	22	10,035,574	11,815,107
		<u>12,540,581</u>	<u>14,320,114</u>
		<u>47,269,135</u>	<u>44,341,980</u>

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

STATEMENT OF CHANGES IN ACCUMULATED FUNDS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

	\$
2010	
Beginning of financial year	30,021,866
Total comprehensive income	4,706,688
End of financial year	<u>34,728,554</u>
2009	
Beginning of financial year	27,999,819
Total comprehensive income	2,022,047
End of financial year	<u>30,021,866</u>

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

STATEMENT OF CASH FLOW

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

	Note	2010 \$	2009 \$
Cash flows from operating activities			
Cash receipts from customers		28,083,133	24,155,283
Cash paid to suppliers and employees		(48,914,409)	(47,374,839)
Net cash used for operating activities		(20,831,276)	(23,219,556)
Cash flows from investing activities			
Purchase of property, plant and equipment		(1,498,938)	(3,009,937)
Proceeds from sale of property, plant and equipment		8,624	20,418
Interest received		129,537	199,220
Net cash used for investing activities		(1,360,777)	(2,790,299)
Cash flows from financing activities			
Grants received from Government	14	36,317,610	18,993,135
Release of deposits pledged		646,000	-
Cash held in trust		(2,704)	(29,404)
Net cash from financing activities		36,960,906	18,963,731
Net increase/(decrease) in cash and cash equivalents held		14,768,853	(7,046,124)
Cash and cash equivalents at beginning of financial year		17,790,284	24,836,408
Cash and cash equivalents at end of financial year	12	32,559,137	17,790,284

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

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

I. GENERAL INFORMATION

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

1 Esplanade Drive
Singapore 038981

The principal activities of the Company are:

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

2. SIGNIFICANT ACCOUNTING POLICIES

(A) Basis of preparation

The financial statements have been prepared in accordance with Singapore Financial Reporting Standards ("FRS"). The financial statements have been prepared under the historical cost convention, except as disclosed in the accounting policies below.

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

Interpretations and amendments to published standards effective in 2009

On 1 April 2009, the Company adopted the new or amended FRS and Interpretations to FRS ("INT FRS") that are mandatory for application from that date. Changes to the Company's accounting policies have been made as required, in accordance with the relevant transitional provisions in the respective FRS and INT FRS.

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

FRS 1 (Revised) – 'Presentation of financial statements' (effective from 1 January 2009). The revised standard prohibits the presentation of items of income and expenses (that is, 'non-owner changes in equity') in the statement of changes in accumulated funds. All non-owner changes in accumulated funds are shown in a performance statement, but entities can choose whether to present one performance statement (the statement of comprehensive income) or two statements (the income statement and statement of comprehensive income). The Company has chosen to adopt the former alternative. There is no restatement of the balance sheet as at 1 April 2008 in the current financial year.

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(A) Basis of preparation (continued)

Interpretations and amendments to published standards effective in 2011

The Company has also early adopted FRS 24 (revised) Related Party Disclosures.

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

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

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

The adoption of the revised FRS did not result in any substantial changes to the Company's accounting policies, except that disclosure of significant related party transactions under Note 23 of the Notes to the financial statements would exclude transactions with entities that are no longer defined as related parties to the Company that were disclosed in the past.

(B) Income recognition

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

(1) *Venue hire and event services*

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

(2) *Mall and other rentals*

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

(3) *Ticketing*

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

(4) *Sponsorships and donations*

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

(5) *Car parking*

Car parking income is recognised on a receipt basis.

(6) *Merchandise sales*

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

(7) *Interest Income on fixed deposits*

Interest income is recognised using the effective interest method.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(C) Grants

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

Grants for depreciable assets recorded in the company's financial statements are taken to the deferred capital grant account, and recognised in profit or loss on a straight-line basis 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 recognised in profit or loss on an accrual basis to match the related expenses when incurred.

(D) Property, plant and equipment

(I) Measurement

(i) Property, plant and equipment

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

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

Computer software development costs and acquired computer software licenses are stated at cost less accumulated amortisation and accumulated impairment losses (note 2(F)).

Equipment which costs less than \$1,000 individually is treated as minor assets and are charged to profit or loss in the period when these are acquired.

(ii) Components of costs

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(D) Property, plant and equipment (continued)

(2) Depreciation/Amortisation

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

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

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

(3) Subsequent expenditure

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

(4) Disposal

On disposal of a property, plant and equipment, the difference between the net disposal proceeds and its carrying amount is taken to profit or loss.

(E) Investment in associated company

Associated companies are entities which the Company has significant influence, but not control, generally accompanying a shareholding 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.

(F) Impairment of non-financial assets

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(F) Impairment of non-financial assets (continued)

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

(G) Trade receivables

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

(H) Leases

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

Operating leases

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

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

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

Operating leases

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

(I) Merchandise

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

(J) Provisions

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(K) Trade payables

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

(L) Employee compensation

(1) *Defined contribution plans*

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

(2) *Employee leave entitlement*

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

(M) Foreign currency translation

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

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

(N) Government grant

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

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

(O) Fair value estimation of financial assets and liabilities

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

(P) Cash and cash equivalents

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

3. INCOME

	2010	2009
	\$	\$
Venue hire and event services	8,653,613	6,837,221
Mall and other rentals	6,705,946	6,228,283
Ticketing	4,615,042	5,481,216
Sponsorships and donations (Note 4)	3,623,807	3,807,696
Car parking	1,478,603	1,409,784
Specific funds – programmes (Note 20)	-	562
Other income:		
Merchandise sales	407,415	404,646
Interest income on fixed deposits	150,698	184,543
Gain on disposal of assets	7,659	23,710
Income from guided tours	14,769	9,052
Tenant services	144,945	85,654
Government grant – Job Credits	817,871	233,437
WDA Grant	298,560	-
Royalties income	74,080	28,573
Miscellaneous	229,728	260,786
	<u>2,145,725</u>	<u>1,230,401</u>
	<u>27,222,736</u>	<u>24,995,163</u>

4. SPONSORSHIPS AND DONATIONS

The total tax-deductible sponsorships and donations, including any donations classified under grants received for the year ended 31 March 2010, amounted to \$2,055,370 (2009: \$1,910,333). 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 \$142,831 (2009: \$75,152).

5. EXPENDITURE

	2010	2009
	\$	\$
Employee compensation (Note 6)	19,109,791	16,114,002
Property maintenance and utilities (Note 7)	10,689,940	11,277,022
Rental of property (Note 8)	12,840,000	11,812,800
Programming	10,213,785	11,758,812
Marketing and communications (Note 9)	3,243,387	3,306,508
Presentation services and relations (Note 10)	2,744,571	2,842,867
Other expenditure (Note 11)	6,358,988	6,841,415
	<u>65,200,462</u>	<u>63,953,426</u>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

6. EMPLOYEE COMPENSATION

	2010	2009
	\$	\$
Wages and salaries	15,808,812	13,307,537
Employer's contribution to Central Provident Fund	1,788,486	1,564,894
Other benefits	1,512,493	1,241,571
	<u>19,109,791</u>	<u>16,114,002</u>

Average number of persons employed during the financial year:

	2010	2009
Permanent Staff	199	189
Contract Staff	29	25
Full-time employees	<u>228</u>	<u>214</u>

7. PROPERTY MAINTENANCE AND UTILITIES

	2010	2009
	\$	\$
Building and facilities maintenance	7,725,860	7,669,732
Utilities	2,864,765	3,510,860
Insurance	99,315	96,430
	<u>10,689,940</u>	<u>11,277,022</u>

8. RENTAL OF PROPERTY

The Government of Singapore has charged the Company rental of \$12,840,000 (2009: \$11,812,800) for use of Esplanade – Theatres on the Bay. The rental is funded by way of a Government's subvention.

9. MARKETING AND COMMUNICATIONS

	2010	2009
	\$	\$
Advertising and promotion	2,563,050	2,588,219
Public relations	383,558	319,959
Sponsor services and development	157,866	272,226
Publications costs	138,913	126,104
	<u>3,243,387</u>	<u>3,306,508</u>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

10. PRESENTATION SERVICES AND RELATIONS

	2010	2009
	\$	\$
Production services	2,103,896	2,152,143
Ticketing and event services	640,675	690,724
	<u>2,744,571</u>	<u>2,842,867</u>

11. OTHER EXPENDITURE

	2010	2009
	\$	\$
Depreciation of property, plant and equipment (Note 18)	3,519,280	3,290,666
Professional and IT support charges	432,008	1,099,129
GST expense	811,269	735,919
Office supplies, postage and communication	330,853	333,192
Minor assets expensed	233,930	259,226
Merchandise		
Cost of merchandise sold	200,624	192,820
Allowance for diminution in value	1,447	4,790
Travelling and transport	188,449	238,194
Bank charges	120,501	137,204
Stamp duty	-	96,002
Miscellaneous expenses	288,257	265,239
Governance costs		
Legal and secretarial fees	102,693	63,348
External auditors' remuneration	45,700	48,462
Internal auditors' remuneration	14,885	29,278
Allowance for impairment of trade receivables	67,968	46,711
Foreign exchange loss	1,124	1,235
	<u>6,358,988</u>	<u>6,841,415</u>

12. CASH AND CASH EQUIVALENTS

	2010	2009
	\$	\$
Cash at bank and on hand	1,689,758	1,918,200
Fixed deposits	31,000,000	16,646,000
	<u>32,689,758</u>	<u>18,564,200</u>
Deposits pledged	-	(646,000)
Cash held in trust	(130,621)	(127,916)
Cash and cash equivalents in the cash flow statement	<u>32,559,137</u>	<u>17,790,284</u>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

12. CASH AND CASH EQUIVALENTS (CONTINUED)

The fixed deposits with financial institutions mature on varying dates within seven months (2009: varying dates within four months) from the financial year end. Interest rates on these deposits are variable and the weighted average effective interest rate as at 31 March 2010 was 0.66% (2009: 0.85%) per annum.

Cash and cash equivalents are denominated in the following currencies:

	2010	2009
	\$	\$
Singapore Dollars	32,559,137	18,436,284
United States Dollars	130,621	127,916
	<u>32,689,758</u>	<u>18,564,200</u>

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounted to US\$93,334 (2009: US\$84,017) is held in trust by the Company for that association.

13. TRADE RECEIVABLES

	2010	2009
	\$	\$
(A) Associated company – trade	-	10,028
Non-related parties – trade	970,339	1,830,466
	<u>970,339</u>	<u>1,840,494</u>
(B) Non-related party trade receivables are stated after deducting allowance for impairment	<u>69,712</u>	<u>57,995</u>

The amounts due from the associated company are unsecured, interest free and repayable within the next 12 months. Receivables are denominated in Singapore Dollars.

14. GRANTS RECEIVABLE/(IN ADVANCE)

	2010	2009
	\$	\$
Balance at beginning of year	16,488,283	7,897,133
Grants received	(36,317,610)	(18,993,135)
Transferred to deferred capital grants (Note 22)	1,713,058	2,266,440
Released to income and expenditure statement	26,049,282	25,317,845
Balance at end of year	<u>7,933,013</u>	<u>16,488,283</u>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

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

Grants receivable/(in advance) are denominated in Singapore Dollars. These funds are non-restricted in nature and are given for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

Grants for cyclical improvement works and replacement of assets owned by MICA received and receivable in the year ended 31 March 2010 amounted to \$1,951,534 and \$1,768,767 respectively (2009: \$7,354,730 and \$590,000).

15. MERCHANDISE

	2010	2009
	\$	\$
At cost	31,877	39,138
Less: Allowance for impairment	(9,256)	(15,029)
At net realisable value	<u>22,621</u>	<u>24,109</u>

16. OTHER CURRENT ASSETS

	2010	2009
	\$	\$
Recoverable expenditure and receivables	1,903,244	1,140,955
Recoverable from the associated company	836,897	789,933
Prepayments	1,406,717	516,765
Deposits	24,060	19,000
	<u>4,170,918</u>	<u>2,466,653</u>

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

17. INVESTMENT IN ASSOCIATED COMPANY

	2010	2009
	\$	\$
Beginning of financial year	4,296,835	3,716,890
Share of profits for the financial year	302,541	579,945
End of financial year	<u>4,599,376</u>	<u>4,296,835</u>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

17. INVESTMENT IN ASSOCIATED COMPANY (CONTINUED)

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

	2010	2009
	\$	\$
Assets	13,173,000	11,102,000
Liabilities	3,628,000	2,421,000
Revenues	10,992,000	10,210,000
Net profits	<u>864,000</u>	<u>1,657,000</u>

Investment in the associated company includes goodwill of \$1,358,735 (2009: \$1,358,735).

Details of the investment in associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2010	2009	2010	2009
			%	%	\$	\$
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	35	35	<u>2,505,007</u>	2,505,007

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

18. PROPERTY, PLANT AND EQUIPMENT

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

Accumulated Depreciation

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

Net book value

At 31 March 2010	1,164,272	2,137,448	4,308,580	-	2,009,816	398,479	104,723	10,123,318
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Cost

At 1 April 2008	2,907,383	3,817,560	8,787,115	357,616	6,666,290	1,824,648	905,293	25,265,905
Additions	64,420	51,380	374,960	-	492,999	-	1,282,681	2,266,440
Disposals	-	-	(3,239)	-	(817,438)	-	-	(820,677)
Transfers from Capital Projects in Progress	-	495,047	1,116,799	-	372,196	80,800	(2,064,842)	-
At 31 March 2009	2,971,803	4,363,987	10,275,635	357,616	6,714,047	1,905,448	123,132	26,711,668

Accumulated Depreciation

At 1 April 2008	1,283,495	1,148,035	3,786,160	357,118	4,381,474	1,383,080	-	12,339,362
Depreciation	320,424	460,995	1,423,424	498	891,043	194,282	-	3,290,666
Disposals	-	-	(3,239)	-	(816,386)	-	-	(819,625)
At 31 March 2009	1,603,919	1,609,030	5,206,345	357,616	4,456,131	1,577,362	-	14,810,403

Net book value

At 31 March 2009	1,367,884	2,754,957	5,069,290	-	2,257,916	328,086	123,132	11,901,265
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NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

19. PAYABLES

	2010	2009
	\$	\$
Associated company – trade	16,477	-
Trade payables	2,231,445	2,541,633
Accrued operating expenses	7,771,783	5,648,707
Deposits received	2,145,858	2,070,636
Deferred income	457,776	400,876
Sundry payables	291,851	252,989
	<u>12,915,190</u>	<u>10,914,841</u>

20. SPECIFIC FUNDS – PROGRAMMES

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

	2010	2009
	\$	\$
Balance at beginning of year	325,018	325,580
Funds received	-	-
Released to income and expenditure statement	-	(562)
Balance at end of year	<u>325,018</u>	<u>325,018</u>

21. INVESTMENT GRANT

	2010	2009
	\$	\$
Balance at beginning and end of year	<u>2,505,007</u>	<u>2,505,007</u>

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

22. DEFERRED CAPITAL GRANTS

	2010	2009
	\$	\$
Balance at beginning of year	11,815,107	12,818,387
Transferred from operating grant (Note 14)	1,713,058	2,266,440
Released to income and expenditure statement	(3,492,591)	(3,269,720)
Balance at end of year	<u>10,035,574</u>	<u>11,815,107</u>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

23. SIGNIFICANT RELATED PARTY TRANSACTIONS

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

(A) Sales and purchases of goods and services with its associate company	2010	2009
	\$	\$
Commission income	24,528	27,664
Handling fees received	16,568	17,490
Director's Fees	5,625	-
Sales commission expense	72,191	80,959
Ticketing agency fees paid	169,348	182,480
Software maintenance fees paid	150,000	150,000
Other services paid	53,319	43,508

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) Key management personnel compensation

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

	2010	2009
	\$	\$
Salaries and other short term benefits	2,073,317	2,222,350
Employer's contribution to Central Provident Fund	77,935	77,936
	2,151,252	2,300,286

Number of key management in remuneration bands is as follows:

	2010	2009
\$600,000 to below \$650,000	-	1
\$550,000 to below \$600,000	-	-
\$500,000 to below \$550,000	1	-
\$450,000 to below \$500,000	-	-
\$400,000 to below \$450,000	-	-
\$350,000 to below \$400,000	1	1
\$300,000 to below \$350,000	-	-
\$250,000 to below \$300,000	2	2
\$200,000 to below \$250,000	-	1
\$150,000 to below \$200,000	4	3
\$100,000 to below \$150,000	-	-
Below \$100,000	-	-
	8	8

Although Chief Executive Officer of The Esplanade Co. Ltd is also Chief Executive Officer of the National Arts Council, the remuneration disclosed includes only the portion for his Esplanade portfolio.

24. TAX

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption. Hence, the Company is not required to make provision for Singapore income tax in the financial year ended 31 March 2010.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

25. COMMITMENTS

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

	2010	2009
	\$	\$
Leasehold improvements and equipment	36,230	12,480
Works and services	145,877	254,104
	182,107	266,584

(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:

	2010	2009
	\$	\$
Not later than 1 year	49,056	49,056
Later than 1 year but not later than 5 years	57,564	106,620
	106,620	155,676

(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:

	2010	2009
	\$	\$
Not later than 1 year	5,668,156	5,870,240
Later than 1 year but not later than 5 years	3,614,706	6,862,786
	9,282,862	12,733,026

26. FINANCIAL RISK MANAGEMENT

Financial risk factors

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

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

(A) Market risk

Interest rate risk

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2010

26. FINANCIAL RISK MANAGEMENT (CONTINUED)

Financial risk factors (continued)

(B) Credit risk

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

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

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

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

(i) *Financial assets that are neither past due nor impaired*

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

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

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

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

	2010	2009
	\$	\$
Past due < 3 months	360,645	432,336
Past due 3 to 6 months	66,088	498,947
Past due over 6 months	14,391	13,235
	<u>441,124</u>	<u>944,518</u>

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

	2010	2009
	\$	\$
Gross amount	69,712	57,995
Less: Allowance for impairment	<u>(69,712)</u>	<u>(57,995)</u>
	-	-
Beginning of financial year	(57,995)	(11,284)
Allowance made	(69,712)	(50,000)
Allowance written back	1,744	3,289
Allowance written off	56,251	-
End of financial year (Note 13)	<u>(69,712)</u>	<u>(57,995)</u>

OUR PARTNER, SPONSORS AND DONORS

ESPLANADE PARTNER

Visa Worldwide Pte Limited

PROGRAMME SPONSORS

Aquamarina Hotel Pte Ltd

Asia Pacific Breweries (Singapore)
Pte Ltd (Heineken)

Asia Square Tower 1 Pte Ltd

Aviva Ltd

Barclays Wealth

BFC Development Pte Ltd

City Gas Pte Ltd (as Trustee)

EFG Bank

Embassy of Spain

Fedex Express

Field Catering & Supplies Pte Ltd

Geneva Master Time Marketing
LLP (Patek Philippe)

Giant Hypermarkets

Goethe Institute

Gold Roast Food Industry Pte Ltd

Häagen-Dazs

Harry's International Pte Ltd

Health Promotion Board

Hong Leong Foundation

Japanese Chamber of Commerce
& Industry Singapore

Keppel Land International Limited

Keppel Offshore & Marine Ltd

KPMG LLP

Lianbee-Jeco Pte Ltd (Braun Büffel)

Marina Bay Hotel Pte Ltd

Marina Centre Holdings Pte Ltd

Morgan Stanley Asia (Singapore) Pte

Ngee Ann Development Pte Ltd

Pasta Fresca Da Salvatore

People's Association Youth
Movement

Pioneer Electronics Asiacentre
Pte Ltd

Public Utilities Board

Sanofi-aventis Singapore Pte Ltd

Singapore Press Holdings Limited

Singapore Telecommunications
Limited

SMRT Corporation Ltd

Tetra Pak Jurong Pte Ltd

The Fullerton Heritage

The Pan Pacific Hotel Singapore

United Overseas Bank Limited

Viz Branz Limited

Western Union Global Network
Pte Ltd

CORPORATE PATRONS

L.C.H. (S) Pte Ltd

TATA COMMUNICATIONS
International Pte Ltd

United Overseas Bank Limited

DONATIONS

Mr David Liao

Mr KV Aiyappan

Lee Foundation

IN-KIND SPONSORS

Fedex Express

Frasers Hospitality Pte Ltd

Grand Park City Hall

Polar Water

*SCAPE Co. Ltd

Sharp-Roxy Sales (Singapore)
Pte Ltd

Singapore Press Holdings Limited

Spicers Paper (Singapore) Pte Ltd

Tiger Airways Singapore Pte Ltd

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

APRIL 2009

Beautiful Sunday

Stars and Stripes by Singapore
Wind Symphony

PLAYtime!

Little Green Frog by I Theatre

Rasa Unmasked

by Lingalayam Dance Co and
Sutra Dance Theatre // Malaysia
/ Australia

VISUAL ARTS

Women in the Pursuit of Spiritual Enlightenment: Portraits of Bhutanese Nuns

by Mimi Kuo-Deemer // Beijing

Samadhi: Devotion Along The Ganges River

by Mimi Kuo-Deemer // Beijing

Reflection

by Tay Bee Aye

Window Music, 2008

by Zai Tang (Curated by
Chen Kunyi) // Singapore / UK

Bleed, 2008

by Zai Tang (Curated by
Chen Kunyi) // Singapore / UK

Come Out and Play, 2008

by Joo Chin Lin (Curated by
Chen Kunyi)

Cartographer Mapping Scarcapes No. 2

by Toh Hun Ping (Curated by
Chen Kunyi)

You Shine Like Gold In The Air Of Summer

by Simponi // Indonesia

Some Came With Their Soul In A Bottle And Left With Their Hearts Under Their Soles

by Zai Kuning

AT THE CONCOURSE

Strings in Harmony

ACJC Harp Ensemble

ACJC String Ensemble

Effervescence

- Toa Payoh West Community
Club Chinese Orchestra

- Wong Qin Kai

- Xiang Xizhu

- Giam Yue Ling

- Wendy Yue

- Koh Min Hui

- Sophie Gay

- Ng Xin Ler

- Megan Tan

- Keif Tan

- Rachel Sim Xsuen

Guitar Duet by Kevin
& Marcus Loh

Jazz Us

Japanese Tunes by Japanese
Music Unit

Malay Folk Music by the City
by De'lima Traditional Ensemble

Piano & Violin by Tze and Lazar

NAFA Ruan Quartet

Sound of the Sitar by Temple
of Fine Arts

Veena melodies by Vaineeka Music

Piano solo by Kwon Cheo Yong

Zheng Ensemble

COLLABORATIONS

Chinese Chamber Music

Bamboo Extravaganza by
Singapore Chinese Orchestra

Treasures of Japan

by Singapore Chinese Orchestra

Spectrum

Modern iCONS: Dreamworlds
by Yong Siew Toh Conservatory
of Music New Music Ensemble

Late Nite

迷路兵 Mi Lu Bing

Limelight

Methodist Girls' School Choir

Theatre Idols Finals 2009

by Action Theatre

Bitesize

Hand Gestures in Bharata
Natyam by Apsara Asia

Coffee Morning & Afternoon Tea

Good Ol' Country by Matthew
& The Mandarins

The Studios

Destinies of Flowers in the Mirror
by Cake Theatrical Productions

Hero by Panggung Arts

Kitchen (You've Never Had It
So Good) by Gob Squad // UK
/ Germany

Romeo by Fujiyama Annette // Japan

Classics

Emma Kirkby & London Baroque
// UK

Feed Your Imagination (FYI)

Introduction to Malay Music:
Angklung, Kompang and Dikir
Barat by Sri Warisan Som Said
Performing Arts Ltd

Gamelan Rocks! by Gamelan
Asmaradana

ON THE WATERFRONT

KittyWu Goes to Esplanade

Muon

Lunar Node

In Each Hand A Cutlass

IndieAsia – Indonesia

Bonita // Indonesia

Cozy Street Corner // Indonesia

Endah'n Rhesa // Indonesia

Good Ol' Rock n Roll

Blue Pop

Flybar

Sound Salvation

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

Rockin' the Region: Thailand

Abuse The Youth // Thailand
Tabasco // Thailand
The Papers // Thailand

SPH Gift of Music – A Cappella!

Blue Intentions
Budak Pantai
Nanu
TAS Youth Voices

EXPLORATIONS

Physical Theatre Workshop
by Fujiyama Annette // Japan

MAY 2009

The Studios

Mad Woman's Diary by Peter Sau
Poop! by The Finger Players

Bitesize

Introduction to Bhangra by
Apsara Asia

Beautiful Sunday Mother's Day Special by

TCR Artists: Hong Shao Xuan
& Xian Hong

Coffee Morning & Afternoon Tea

Best of Tsai Qin by Jessica Tan

Pentas – Konsent 40 Tahun

Sweet Charity

Bagaikan Barmimpi by
Sweet Charity

VISUAL ARTS

Make-up or Break-up After Joseph Beuys Social Sculpture

by Arahmaiani (Curated by
Iola Lenzi) // Indonesia

There Are No New Messages Today

by Popok Tri Wahyudi
// Indonesia

COLLABORATIONS

Late Nite

Firsts with Key Elements

Limelight

Xinmin Symphonic Band

Vocal Traditions of India

by Pt Ulhas Kashalkar

Vocal Traditions of India

by Kaushiki Chakraborty

A TAPESTRY OF SACRED MUSIC

Sounds of Ecstasy

Rizwan-Muazzam Qawwali Group
Pakistan // Pakistan

Music of the Desert by Tartit
// Mali, West Africa

Call of the Dawn / Sunset Sojourn

Buddist Chants – Kong Meng
San Phor Kark See Monastery

Qigong – Fitness Network

Sikh Khirtan – Central Sikh
Gurdwara Board

Yoga – Sashi Rai

Berzanji – Masjid Ar-Rabitah

Silat by Paman Iskandar Muda Group

Sacred Rhythms

Opening Event by TENKO

Japanese Kagura and Taiko by
TENKO Kagura and Taiko Group
// Japan / Singapore

Balinese Court Gamelan Music
/ Closing Event by Mekar
Bhuana // Indonesia

Stirrings at Concourse

Chorale Music by Khorale Singers

Shakuhachi by Master Hideyuki
UENO // Japan

Thai Ceremonial Music by
Chulalongkorn University Thai
Music Ensemble // Thailand

European Sacred Music by
Zhou Qian, LiYang, XueYuan
and Kseniia Vokhmianina

Indian Sitar Music by Singapore
Indian Fine Arts

EXPLORATIONS

Mandala Project – A Community Sewing Project

by Tay Bee Aye

Khat – Arabic Calligraphy workshop

by Abu Jalal Sarimon

Dance Workshop

by The Cholmondeleys &
the Featherstonehaughs // UK

Fashion of the Future Street Theatre Workshops

by Circus Solarus // Australia

FLIPSIDE

Dancing on your Grave

by The Cholmondeleys &
The Featherstonehaughs // UK

Ole! The Latin Music Comedy Explosion

by Paul Morocco // Spain
/ USA / Cuba

Rhythmic Painting

by Yukinko Akira // Japan

Santai! RiB Style!

by Rhythm In Bronze // Malaysia

Fashion of the Future

by Circus Solarus // Australia

Western Classics on Oriental Strings

by Tony Loh

Singin' A Different Tune

by Darius Tan, Celine Rosa Tan
& Julian Wong

Rock On Strings

by VOX

A LooVeely Weekend

by LooVee // Japan

A LooVeely Weekend

by Comic Strip

Together Together

by School of the Arts Singapore

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

ON THE WATERFRONT

Rockin' The Region: Indonesia

Cascade // Indonesia
Homogenic // Indonesia
The Fake // Indonesia
Bangkutaman // Indonesia

Rockin' The Region: Philippines

Ciudad // Philippines
Outerhope // Philippines
The Dorques // Philippines

Sounds of Ecstasy

by Rizwan-Muazzam
Qawwali Ensemble

Sweet Charity

AT THE CONCOURSE

Localmotion

Alarice Thio
Angel Lee
D'Fusion
Dawn Fung
DazzLing
En-X
Ethnofonik
Mother's Day Special
by Rima & Amos
Rosli Mansor & Khairil Yamin
Shern Wong & Simon Lai
Indus Gendi
Ling Kai
Monochrome

JUNE 2009

Beautiful Sunday

Light Classical Pop by The
Philharmonic Youth Winds

Bitesize

Appreciating Film 101 by
Asian Film Archive

Coffee Morning & Afternoon Tea

Best of Gladys Knight & Shirley
Bassey by Mathilda D'Silva

PLAYtime!

Tiger Loses His Stripes plus
Other Stories with Tick, Tack,
Tock by ACT3 Theatrics

COLLABORATIONS

Limelight

Anglican High Choir

Late Nite

Being Ngak & Clement

VISUAL ARTS

KYTV P.O.P Station Tour:

Singapore 2009
by KYTV

FLIPSIDE

Les Précieuses Ridicules (The Pretentious Young Ladies)

by Theatre Du Kronope // France

Shut Up, Play!

by The Original Tempo // Japan

Western Classics on Oriental Strings

by Tony Loh

pOpera

by Vocals Unlimited

Slow Magic

by Babymime // Thailand

Street Mime

by Babymime // Thailand

Singin' A Different Tune

by Darius Tan, Celine Rosa Tan
and Julian Wong

3 Speed Crunch Box

by Dislocate // Australia

Quiet on Set!

by Dislocate // Australia

Vocal Rhapsodies

by ITE College East's Show Choir

Ghost of A Chance

by Yale Alleycats // USA

A Silent Couple in Humorous White

by Sivouplait // Japan

Shake, Rattle, Rock & Roll

by Oh! Brothers // South Korea

Shake, Rattle, Rock & Roll

by The Pinholes

Politics of Popular (P.O.P) Station

by KYTV

AT THE CONCOURSE

Reel Tunes

Arts Sphere Chamber
Ensemble – Stringanza
Artsylum String Quartet
Just Jazz
Kent Ridge Harmonica
Morricone and Friends by
Tze and Friends
Upbeat
The Singapore Char Siew Baos
Ministry of Bellz

EXPLORATIONS

Commedia Dell Arte Workshop

by Theatre Du Kronope // France

ON THE WATERFRONT

Enjoy the Alternative!

Anna Judge April
Deputy Siren
The Standards // Thailand

Me and My Guitar Goes Outdoors

Jeremy Sharma
Kevin Mathews
Nigel Hogan
Patrick Chng

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

JULY 2009

The Studios

Film-Faust by Fran Borgia

Beautiful Sunday

M-Pop! by Nanyang Polytechnic
Chinese Orchestra

Bitesize

Directing 101 by Samantha
Scott-Blackhall

Classics

The Choir of King's College,
Cambridge // UK

Coffee Morning & Afternoon Tea

Chinese Folk Favourites by
Zhang Yan

VISUAL ARTS

28th UOB Painting of the Year Competition

by various

The Regurgitation of Creativity

by Shaun Tay

Run Away! Run Away!

by Esther Zheng, Emmanuel Hong,
Geraint Goh, Olivia Lee

The Muse

by Grace Foo, Catherine Cheong,
Angela Lim, Gena Xie

Falling Star

by Hu Shao Zong (胡紹宗) // Taiwan

Home

Printmaking Society Singapore: Chua
Chien Ling, Michelle Lim, Shazwany
Aziz, Chong Weixin, Mandy Tan,
Firdaus Aziz, Shariefah Shamsir, Janet
Oliveiro, Julie Lee & Jasmine Fang

Endless Night

by Yeo Chee Kiong

Come Together

by Stephanie Cheng & Ong Xiao Xue

Shift Your Paradigm

by Popok Tri Wahyudi
// Indonesia

COLLABORATIONS

When Guitar Meets Zhongruan

by Singapore Chinese
Orchestra

Community Concert

Decade by Mus' Art Wind
Orchestra

Late Nite

"Henri" by The Fire Fight

Chinese Opera Delights

When The Lioness Roars by
Chinese Theatre Circle

Limelight

Nanyang Girls' High Choir
RI (RJC) Band

Spectrum

The Soldier's Tale by The
Philharmonic Orchestra

Feed Your Imagination (FYI)

Talentine! by The Necessary Stage
Moonbird by I Theatre
Secret Journey by MI Arts
Stories Come Alive! by Apsara Asia

EXPLORATIONS

The Fascinating World of Chinese Opera

by Chinese Theatre Circle

Moonfest: Lantern Making Workshop

Adventist Home for the Elders
Bedok Radiance Seniors
Activity Centre
Care Community Services Society

Jia Ying Community Services Society
Kheng Chiu Loke Tin Kee Home
Moral Neighbourhood Link
(Boon Lay)

Moral Neighbourhood Link
(Kaki Bukit)

Sarah Seniors Activity Centre
Geylang East Home for the Aged

Buttons for Baybeats – Community Workshop

by Eeshaun

Octoburst! Visual Arts Workshop

En Community Services Society
Gracehaven

Chen Su Lan Methodist
Children's Home

Canossville Children's Home
PERTAPIS Children's Home

Mendaki

Metta School

Care Community Services Society
Viriya Community Services

National Day Community Workshop

Adventist Home for the Elders

The Ang Mo Kio Family
Service Centres

Chinese Development
Assistance Council

HELP Family Service Centre

Jamiyah Children's Home

Kheng Chiu Loke Tin Kee Home

Moral Neighbourhood Link
(Kaki Bukit)

Singapore Boys' Home

Singapore Girls' Home

Spectrum The Soldier's Tale: Post Performance Talk

by The Philharmonic Orchestra

Choral Masterclass

by Stephen Cleobury

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

AT THE CONCOURSE

ATC: Jazz in July

Anjana, Greg & Louis
After Six
Goldfield Fiddling Trio
The Mok Trio
My Romance by Matthew
& Dorcas Quek
Rachma and Friends
Chicken Shack Revival Band
Mark & Sooty
Norman Seck
Fusion FM
Raw Jazz by hanjin
Reverse Gravity Instrumental Trio
Sevenths in Three
SWS City Swing Quintet
The HmbgR Group
Zen San Jam

ON THE WATERFRONT

All That Jazz

Anne Weerapass
Joanna Dong
Michaela Therese

Beats & Breaks II

IDZ/WFM / G.O.D
Chaz Ali / FeeKee D / Will's Invasion
Freaky Z
Kwizyne / Enero
Lefttool / Kay Swisha
MicWrecka / Figure of Speech
// Malaysia
Young

Good Vibes

Inch Chua
Tay Kewei
Sara Wei

Little Rockers Series

Jack & Rai
Little Rockers

DA:NS FESTIVAL EXPLORATIONS

Footwork

Singapore Girls' Home Workshops
by L.A Dance Connection

AUGUST 2009

The Studios

Almost Bright Black by UhUhBoo
Band Project // Korea
Let me change your name by Ahn
Eun Me Company // South Korea

Feed Your Imagination (FYI)

Jazz 123 Rani Sings for Kids
by Rani Singam

Late Nite

Divine by Addy Cradle

PLAYtime!

Into the Deep Deep Forest
– Adventures of the Mousedeer

Beautiful Sunday

Postcards from Singapore by
Kim Seng Wind Symphony

Bitesize

Gig Photography 101 by Aloysius Lim

Coffee Morning & Afternoon Tea

The Feel of Neil Diamond by
David Ng & Peter Diaz

Dance Appreciation Series

Modern Classical Masterpieces
by Singapore Dance Theatre

VISUAL ARTS

Symbiosis: Bone – Cement – Technology

by Joel Yuen

小世界 Small world

by Chang Jin Chao // China

Of Music And Mayhem

by Mohammad Yazid // Malaysia

GREEN

by Koh Weilin

Baybeats Photography Exhibition

BAYBEATS

Ally Kerr // UK
Anberlin // USA
Audiocean
Barricade
Beat!
Calerway // Australia
Chris Collingwood // USA
Cyndi Seui x Stargazer // Thailand
Dualtone
Estranged // Malaysia
ExDee
Flawed Element
For Better Endings
For This Cycle
Homogenic // Indonesia
In Each Hand A Cutlass
Inch Chua
Jon Chan
Lunar Node
Love Me Butch // Malaysia
Opposition Party
Meza Virs
Nigel Hogan
RNRM // Indonesia
Silent Scenery
Suicide Solution
Tabasco // Thailand
Taken By Cars // The Philippines
The Ambassadors // The Philippines
The Great Spy Experiment
The Marilyns
Velvette Vendetta // Hongkong
West Grand Boulevard
Zero Sequence

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

DA:NS FESTIVAL EXPLORATIONS

Footwork for Community

Bollywood Dance by Bollybeatz

Capoeira by Zambiacongo
Capoeira Group

Cuban Salsa by ACTFA

LA Salsa by ACTFA

Sevillanas by Daphne Huang

Singapore Girls' Home Workshops
by L.A Dance Connection

National Day

Robert Fernando & Clement Chow

Sixx

The Silver Strings with Mike & Herb

The Silver Strings with Veronica Young

Tribal Tide

Vernon Cornelius

Hyrul Anuar with Tribal Tide

Black Forest

Gypsy

Plainsunset

Jerry & The Neu Faces

Malarvizhi & Abdul Rahman with
Tribal Tide

Matthew & The Mandarins

Joanna Dong with Tribal Tide

Balloon Sculpting

Ethnic Explorations: Dikir
Singapura by Sri Warisan

Ethnic Explorations: Celebrate
Joget with Main Wayang

Ethnic Explorations: Bringing
Stories Back, Yeah! By Monsters
Under the bed

Ethnic Explorations – 3 Kingdoms

Familiar Favourites: Edward Becharas
Junior Choir from Catholic High
Primary School

Familiar Favourites: Kevin Mathews

Familiar Favourites: Stringanza
featuring Marie

Balloon Sculptors by Amico

Come Together! by Samba Masala

National Day 2009 Celebrations
– Face Painting by Amico

AT THE CONCOURSE

Cool-acappella // South Korea

Amoebae // Taiwan

Dawn Fung

Amanda Tee

Sezairi Sezali

The Bec & Ross Show

The Lard Brothers

Sleeq

Breakbeat Theory

HmbgR Group

Fauzie Layli

Leeson

Marchtwelve

Juxtapose

Tengku Adil

Issa

Jill Marie

Thomas & Nick Tan

EXPLORATIONS

Balloon Sculptors

by Amico

Come Together!

by Samba Masala

National Day Celebrations

– Face Painting

by Amico

Moonfest: Dough Figurine Making Workshop

by Toh Moi Ngo

Moonfest: Lantern Making Workshop

by Lim Bee Ling

Moonfest: Straw Creatures Workshop

by Liang Hsiu Hui

Jia Ying Community Services Society

Rochore Kongsu for the Aged

Peace-Connect Neighbourhood Link

Hougang Care Centre

Singapore Baptist Convention

Golden Aged Home

Care Corner Senior Activity Centre

Moral Senior Activity Centre

The Ang Mo Kio Family

Service Centres

Singapore Indian Development
Association

Dance Workshop

by Ahn Eun-Me

by Jang Eun Jung

ON THE WATERFRONT

Smooth Grooves

Andayoma

Funkers

Omniform

The New Generation

King Kong Jane

My Writes

Pixel Apartment

The Lion Story

Nick Tan

Infinite Flight

Prelude

Allura

Fatskunks

Typecast

Ugly in the Morning

COLLABORATIONS

Onam Nite 2009

by Singapore Malayalee Association

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

SEPTEMBER 2009

Bitesize

The Art of Storytelling by
Sheila Wee

Beautiful Sunday

Yesterday, Once More by NUS
Wind Symphony

Coffee Morning & Afternoon Tea

Best of S K Poon by Jessica Tan

in::music

Wei Ru Xuan (Waa) // Taiwan

Late Nite

Soundtrack for a Book by
Concave Scream

Mosaic

Dianne Reeves // USA

The Studios

Woyzeck by Sadari Movement
Laboratory // South Korea

VISUAL ARTS

Lantern Display

by Lim Bee Ling and various
voluntary welfare organisations

Postcards To/From The Moon

by various voluntary welfare
organisations

EXPLORATIONS

Rangoli Kaleidoscope

– Community Workshop
by Vijaya Mohan

Physical Theatre Workshop

by Im Do Wan // South Korea

Moonfest: Lantern Making Workshop

by Lim Bee Ling
Care Corner Senior Activity Centre
Chen Su Lan Methodist
Children's Home
Henderson Senior Citizen's Home
Institute of Mental Health
Kreta Ayer Seniors Activity Centre

The Ang Mo Kio Family Service Centres
Concern & Care Society

Rochore Kongsu for the Aged
Mendaki

Mountbatten Vocational School

Hougang Care Centre

Singapore Baptist Convention Golden
Aged Home

Moonfest: Straw Creature Workshop

Fei Yue Neighbourhood Link
(Bukit Batok)

Strings in Harmony

by Aravinth Kumarasamy
& Jason Carter

Feed Your Imagination

BOY by Players Theatre

AT THE CONCOURSE

Crossing Borders

Thai Classical Music by Absolutely Thai

Aire Flamenco by Flamenco Asia

Gamelan Joko Mangkregg

African Mbira by Zakanaka

Tango II by Fritz Quartet

Nanyin: Music of the South by
Siong Leng Musical Association

Victoria Junior College
Harmonica Band

Mari Kita Gembira by Asian Melodies

Staff Lounge (A Teachers' Day
Tribute by Patrick Sum, Rachel

Teoh & Mark Ng)

Irish Traditional Music by
Goldfield Fiddling Trio

Pearls on Strings (Hindustani Classical)
by Praashekh Borkar

Appalachian Dulcimer and Cello
by Ivan Ng & Loke Hoe Kit

Menara AWI Vocal Group // Indonesia

Filipino Kulintang by Sari-Sari

Japanese Folk Music and Dance
by Tenko & Reitokukai

Chinese Folk Music by NAFA students

Middle-Eastern Music by Al Jawharah

Peranakan Music: Ministry of Bells

DA:NS FESTIVAL EXPLORATIONS

Footwork

Locking and Popping by L.A Dance
Connection

Lyrical Jazz by L.A Dance Connection

Parent Child Hip Hop by L.A Dance
Connection

Salsa Hip Hop by L.A Dance
Connection

Bboying by L.A Dance Connection

Broadway Jazz by L.A Dance
Connection

Merengue by ACTFA

Reggaeton by ACTFA

West Coast Swing by ACTFA

Afro Cuban Rumba by ACTFA

Bachata by ACTFA

Belly dancing by Angelina Tay

Parent Child Belly Dance by
Angelina Tay

Parent Child Sevillanas by
Daphne Huang

Charleston/Traditional Jazz by
JAZZ INC

Swing Dance by JAZZ INC

Parent Child Swing Dance by
JAZZ INC

Bollywood Dance by Bollybeatz

Argentine Tango by ACTFA

Footwork For Schools by Studio Wu

Footwork for Community by
Studio Wu

Footwork for Community by
Danzpeople

Singapore Girls' Home Workshops
by LA Dance Connection

Pre-festival activities

Flash Mob Project by Studio Wu

ON THE WATERFRONT

Turn The Beat Around

Mohd Noor Trio

Ireson Nueva

The Origins

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

Now And Then

Audiocean
West Grand Boulevard
ExDee
The Fire Fight
Barricade
In Each Hand A Cutlass

Acoustic Sessions

Rebecca Yong
Cove Red
Ying
Soul 2 Soul

OCTOBER 2009

Beautiful Sunday

RaRa OpeRa! by Nanyang
Academy of Fine Arts Orchestra

Bitesize

Introduction to Playwriting
by Haresh Sharma
(The Necessary Stage)

in::music

NyLas in Wonderland by
NyLas // Taiwan

Coffee Morning & Afternoon Tea

Best of Paul Anka by Romito
Mendoza

Late Nite

Black & White Stories – Low
Shao Suan & Low Shao Ying

VISUAL ARTS

Freeze Frame

by Dawn Ang

Fantasy On A Full Moon

by Liang Hsiu Hui, Kng Mian Tze
and various voluntary welfare
organisations

Orange Cloud

by Albert Liang & House Liu
// Taiwan

Sleep

by Green Zeng, Mirtillo Films

Humdrum

by Aileen Ye, Orita-Sinclair School
of Art & New Media

Marrow

by Yang Deng Qi // Taiwan

Tatarin

by John Sy, Orita-Sinclair School
of Art & New Media // Philippines

My Last Night

by Mohammed Khairil Sum,
Orita-Sinclair School of Art
& New Media

Celebration Of Life III

by David Joe Lim

九 9 IX

by Hafizah Kasim

AT THE CONCOURSE

Dancing Notes

Just Brass Ensemble
Off the Cuff
The Ju Quartet
Xposé
Four Left Feet

PESTA RAYA

Impak Maksima – The Musical

by Excellent Pictures with the
support of Istana Budaya, Malaysia
and Global Entertainment D
// Singapore / Malaysia

Bangsawan Cilik

by Sriwana

Matinya Toekang Kritik (Death of a Critic)

by Butet Kartaredjasa // Indonesia

Rantau Berbisik

by Nan Jombang Dance Company
// Indonesia

Wira Bukit

by Teater KAMi

Simfoni Filem Nusantara

by Orkestra Melayu Singapura
// Singapore / Indonesia

Taufik Batisah

Fuad Rahman

Elfee Ismail

Hariani Hassan Bakri

Rossa

Intan Nurani

Keroncong Rindu

by Sri Mahligai & Julie Sudiro
// Singapore / Malaysia

Zafin – A South Arabic Music Experience

by Samrah Al-Wehdah Al Arabia
bi Singhafura

Kaki5 Folk Akustika

Anis Aris & Fyno

Audionauts & Rifaah

Awi Rafael

Blum Odo Nomo & Umbara

Crossover & Waffi

Diwi & Maman Teacherspet

Empire & Shine

Jaffar Haron

Slowjaxx

Sound Salvation

Syed Azmir

T:zi

The Lost Hat & Full Pledge Munkees

V & Kalysa

Malay Songs & Dances

Hillgrove Secondary & National
Junior College

Pioneer Junior College

SYF Winning Schools

Teater Tari Era

Republic Polytechnic

Pesta Raya Community Workshop

Bunga manggar by Abu Jalal
Sarimon

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

Semarak Muara – Teater Tari Era

Yayasan Warisan Johor // Malaysia

Yayasan Laksemana Pekanbaru
// Indonesia

Nadaria

Jogja Hip Hop Foundation
// Indonesia

DA:NS FESTIVAL

Dunas

by María Pagés & Sidi Larbi
Cherkaoui // Spain / Belgium

**An Evening with Paloma Herrera,
Principal Dancer, American Ballet
Theatre // USA**

Project X

by RAW Dance Company featuring
Last for One // Australia / Korea

RE- Parts I, II, III

by Shen Wei Dance Arts // USA

VOID – Jendela Peradaban (Window of Civilisation)

by Boi Sakti & T.H.E Dance Company
(Artist Residency & Commission)
// Indonesia / Singapore

Out of Time

by Colin Dunne // Ireland

Transmission of the Invisible

by Tribal Crackling Wind
// Canada

Tuesday's Child & Other Dances

by LASALLE College of the Arts

The Third Space Series: Contemporary Asian Explorations in Dance

by Nanyang Academy of Fine Arts

What's Your Move? Latin Fever

by ACTFA

What's Your Move? Get in Line

by The Line Dance Society

What's Your Move? Hip Hop Jam

by Danzpeople

What's Your Move? Mambo Jambo

by finalists for Zouk's Mambo
Jambo Dance Off 2009

What's Your Move? Strictly Ballroom

by Sunny Low Dance Studio

What's Your Move? Bollywood Boogie

by Bollybeatz

What's Your Move? Kids Hip Hop

by Danzpeople

Rasas: Dances from the Philippines

by Tarlac State University
Dance Troupe // Philippines

Rasas: Dances from Thailand and Khon

by Pichet Klunchun Dance
Company // Thailand

Rasas: Indian Classical Dance

by Bhaskar's Arts Academy

Rasas: Dances from Malaysia

by ASWARA // Malaysia

Rasas: Javanese Wayang Topeng

by Surakarta Panji Group
// Indonesia

DA:NS FESTIVAL EXPLORATIONS

Contemporary Dance Masterclass

by Shen Wei Dance Arts // USA

Dance Workshop

by Tribal Crackling Wind // Canada

Basic Funk Tap Workshop

by RAW Dance Company
// Australia

Body Percussion Workshop

by RAW Dance Company
// Australia

Beginner's Breakdancing Workshop

by Last For One // Korea

Advanced Breakdancing Masterclass

by Last For One // Korea

Footwork Twinkle Toes

by Studio Wu

Flash Mob Project

by Studio Wu

Rasas: Thai Khon Dance Workshop

by Pichet Klunchun Dance
Company // Thailand

Rasas: Javanese Wayang Topeng Dance Workshop

by Surakarta Panji Group
// Indonesia

Rasas: Dances from Philippines Workshop

by Tarlac State University Dance
Troupe // Philippines

Rasas: Dances from Malaysia Workshop

by ASWARA // Malaysia

Footwork

LA Salsa Intermediate ACTFA

Argentine Tango by ACTFA

Bachata by ACTFA

Broadway Jazz by LA Dance
Connection

Capoeira by Zambiacongo
Capoeira Group

Rock and Roll by Dance Lingo

Salsa Hip Hop by L.A Dance
Connection

Samba by Dance Lingo

Broadway Jazz by L.A Dance
Connection

Swing Dance by JAZZ INC

Twinkle Toes by Studio Wu

MOONFEST

The Four Legendary Beauties

by Guangdong Cantonese
Opera First Troupe // China

The Story of Dongpo and Chaoyun

by Guangdong Cantonese
Opera First Troupe // China

Melodies Under The Moon

by Echoes of the Valley
Chinese Orchestra

Mid-Autumn Lantern Riddles

by Riddle Association (Singapore)

Enchanting Chinese Folk Songs

by Marcus Chin

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

Festive Treasures

by Foochow Association Chinese Orchestra, Diabolo Art & Tip Tap Toes Dance Company

String Puppetry by the Bay

by Hong Kong Puppet and Shadow Art Center // Hong Kong

Mid Autumn Voices

by Soka Chorus and Tulip Chorus

Moonlight Voices of the City

by SMU Music Interactive Club

Unforgettable Serenades

by Music Dreamer Live! Cafe

Witty Words!

by Children's Stage of Arts Production, Nan Hua Primary, Westview Primary and Dunman High School

Lantern Walkabout

by Nanyang Polytechnic Chinese Orchestra + Wenyang Sports Association

MOONFEST EXPLORATIONS

Dough Figurine Making Workshops

by Toh Moi Ngo

MOONFEST COMMUNITY WORKSHOPS

Lantern Making Workshops

by Lim Bee Ling

Straw Creatures Workshops

by Liang Hsiu Hui

OCTOBURST!

Dance Appreciation Series:

Swan Lake

by Singapore Dance Theatre

PLAYtime!

Into the Deep Deep Forest
– The Nicest Egg in the World

Pak Pandir Traps the Tiger & Oily Cakes

by Act 3 Theatrics

Octoburst!

Drawing Competition "My Colourful Day"

Artsylum Quartet

Baby Piano Project by Joachim Lim + Megan Lim

Baby Piano Project by Zacch Seah + Sarah Wong

Me and My Ukulele – Don Tantonio & Ralph Haering

Me and My Ukulele – Marcus & Kevin Loh

Me and My Ukulele – Stephen Cheong

Moontales by Shirin Beve and Dawn Tam

Rave Harpers

Reading Rocks! by NLB's Junior Reading Ambassadors

Sam's Sandwich by Artistic Expressions

The Playclub Red Bears by Julia Gabriel Centre for Learning

TOYing with Percussions by Damien and the Four-4 Percussion Band

Outdoor – The Little Rockers Series

Rangoli Kaleidoscope – workshop

by Vijaya Mohan

NOVEMBER 2009

Late Nite

Raw Jazz with hanjin

Chinese Chamber

Melodies of Zheng & Ruan by Singapore Chinese Orchestra

Mosaic

Count Basie Orchestra // USA

Bitesize

Introduction to Instruments in Indian Music by Temple of Fine Arts

Beautiful Sunday

West Winds

Coffee Morning & Afternoon Tea

Best of Yang Xiao Ping & Cui Ping by Cui Xia

VISUAL ARTS

ENIMINIMINIMOS: Artists who make things small II

by Chow Chun Fai, Chun Kai Qun, Cornelia Erdmann, Justin Wong, Michael Lee Hong Hwee, nofeargam 921, Suki Chan, Tan Seow Wei, Tang Kwok Hin, Thomas Doyle // Curated by Michael Lee Hong Hwee // Hong Kong / Singapore / Taiwan / UK / USA

Beautiful Peripherals

by Khiew Huey Chian

Come & Play With Us!

by Cindy Harjatanaya // Singapore / Indonesia

COLLABORATIONS

Spectrum

Cage+5 by Yong Siew Toh Conservatory of Music New Music Ensemble

A DATE WITH FRIENDS

Encore! A Chinese TalenTime Reunion concert by TCR Music Station

Straydogs & Pest Infested

Rahimah Rahim & Friends

Daniel Ng

Jean & Jasmine

Artsylum Quartet

Anne Weerapass

Farida Ali

Wendy Chin

Hao Hao, Angie Lau,

Lin Dong Cai & Sam Loo

Jennie

Peter Diaz

Bao Bei Jie Mei

Singapore Broadway Harmonica Ensemble

Explorations

A Date with Friends Community Singing Project with Kheng Chiu Loke Tin Kee Home

Happy Lodge by TCR

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

AT THE CONCOURSE

Asian Vibes

Absolutely Thai
OrkeStar Trio
Ragha Jazz
3 Kingdoms
Lunar Node
Ethnofonik

ON THE WATERFRONT

Carnatic Jazz

by 3 Kingdoms

DA:NS FESTIVAL

Transmission of the Invisible

by Tribal Crackling Wind // Canada

Tuesday's Child & Other Dances

by LASALLE College of the Arts

Rasas: Dances from Malaysia

by ASWARA

Rasas: Javanese Wayang Topeng

by Surakarta Panji Group
// Indonesia

What's Your Move, Swing Along

by JAZZ INC

What's Your Move Kids, Swing

by JAZZ INC

DA:NS FESTIVAL EXPLORATIONS

Dance Workshop

by Tribal Crackling Wind // Canada

Footwork

Salsa Hip Hop by L.A Dance Connection
Footwork for Community with En Community Services Society by Jitterbugs
Footwork for Community with Children-At-Risk Empowerment Association by Studio Wu
Footwork for Community with Canossaville Children's Home by Danzpeople

KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

Swar Sangam: A Musical Confluence

by Dr M Balamuralikrishna and
Pandit Ajoy Chakrabarty // India

Fusion Beats: Advaita // India

Fusion Beats: AkashA // Malaysia

Swaagat: Welcome to Rajasthan

by Aakaar Puppet Theatre // India

Aalam – Banyan Tree of Bharathanatyam

by Apsaras Arts

Cinema Raagas

by Singapore Indian Orchestra
& Choir (SIOC)

Hamlet – The Clown Prince

by Cinematograph // India

Memory of Time

by Anil Srinivasan & Sikkil
Gurucharan // India

Odissi

by Madhavi Mudgal & group // India

Romance of the Bansuri

by Rakesh Chaurasia // India

Sitarasa

by Samuel Dass & Nawaz Mirajkar
// Malaysia

Who Let the Das Out

by Vir Das // India

Raagas and emotions: carnatic vocal

by Srividya

Raagas and emotions: flute

by Temple of Fine Arts

Raagas and emotions: vocal

by Sandeep Narayan // India

Raagas and time: hindustani vocal

by Temple of Fine Arts

Raagas and time: Nadaswaram

by Sri Mariamman Temple

Raagas and time: Sitar

by Temple of Fine Arts

Raagas and time: Veena

by Vaineeka Music

DECEMBER 2009

Coffee Morning & Afternoon Tea

Best of Natalie Cole &
Patti Austin by Sheila De Niro

Late Nite

Collabor-8 by Plainsunset

PLAYtime!

Farmer, Fox, Bird and the Cookie
plus other stories with Tick, Tack,
Tock by ACT 3 Theatrics

Mosaic

Power of Three: Chick Corea,
Stanley Clarke & Lenny White
// USA

Bitesize

Anatomy of Dance by
ECNAD Project

VISUAL ARTS

Spread Your Words and Fly

designs by Douglas Paul Smith,
// organised by Jaki Fisher from
international girl aerogrammes
and letters written by various
contributors

Through Your Lens: Marina Bay SINGAPORE Countdown Photography Exhibition

by various

COLLABORATIONS

A Swinging Jazzy Christmas

by the Jeremy Monteiro Big Band
with special guests Carmen Bradford
(USA), Claressa Monteiro (Singapore)
& David Gomez (Malaysia)

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

Happy Songs for a Great Recession
by Budak Pandai

The Composer
by Spare Room Productions Ltd

Pedals & Pipes
Felix Hell with The Philharmonic
Chamber Choir conducted
by Lim Yau // Singapore / Germany

ON THE WATERFRONT

A Swinging Weekend
Singapore Jazz Orchestra
SWS City Swing Singapore

Beautiful Sunday
Music Jamboree! by People's
Association Youth Chinese Orchestra

CELEBRATE DECEMBER

Celebrate December Concourse

Letters Home "Inspired Youths"
The Bec & Ross Show
Seraphim Chorus
Raffles Concert Singers
Rave! Les Harpistes Ensemble
Nan Chiau High Chorale
Dawn Fung
Slide That!
Asian Christmas by Damien
& the Four-4 Percussion team
Ministry of Bellz
Victoria Chorale
The Fritz Quartet
Insperto Awi Arumba
Orchestra // Indonesia

Celebrate December Outdoor Theatre

Babes Conde and Friends
Psalmideo
Choir of the Korean Church
in Singapore
After 6
The Jazzy Little Trio
Tze's Looking Glass Ensemble
NUS Jazz Band

Matthew and the Mandarins
Phil Youths
Alo Brasil
Jazz Brass
The Vocal Consort
Comic Strip
Quasimodo
Bless
FreakyZ
Temen AWI Angklung
Orchestra // Indonesia
Analogue Rehab
Lush Pop Orchestra
53A
Daphne Khoo
Ngak and Clement
Jack & Rai

AT THE CONCOURSE

December Jamboree

Munkee Business
NUS Jazz Band
Seven30
NJC Music Programme
Cuatro Flautas

SPECIAL EVENT

Lea Salonga // Philippines

Marina Bay SINGAPORE
Countdown 09/10

JANUARY 2010

Late Nite
Mathilda D'Silva

Limelight
Commonwealth Military Band

Mosaic
Andrew Bird // USA
Cat Power // USA
James Ingram // USA

Bitesize

Jazz Dancing – 1920s to
Present Day by Sinclair Ang

Pentas – Bagaikan Sakti
Konsert M Nasir & Dato' Siti
Nurhaliza

VISUAL ARTS

U-fly

by Jana Aleksic, Orita-Sinclair
School of Art & New Media

Unintentional Musicians

by Kevin Ronahan, Orita-Sinclair
School of Art & New Media

Antipara

by John Jerrick Sy, Orita-Sinclair
School of Art & New Media

Scarscapes

by Toh Hun Ping

Monkey and Frog

by Aileen Ye, Orita-Sinclair
School of Art & New Media

Order and Chaos

by Kye, Orita-Sinclair School
of Art & New Media

MI Singapore Fringe Festival 2010 // A Guide to the Common Flora and Fauna of the World

by The Institute of Critical
Zoologists

MI Singapore Fringe Festival 2010 // The Scale of Justice

by Htein Lin // Burma

MI Singapore Fringe Festival 2010 // Last Meals

by Jonathan Kambouris // USA

Rhyming Yarn Recital

by Sankhya Jejurikar

Living It Up Without Lighting Up

by Sarafuddin Abdul Hamid

Banyak Orang Bergelang Tangan

by Cheo Chai Hiang

圓園 Yuán Yuán

by Ernest Chan Tuck Yew

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

HUAYI EXPLORATIONS

Community Project: Diabolo Workshops
by Diabolo Art

SCENES: The Dramatised readings
by Drama Box

BEAUTIFUL SUNDAY

Sparks Goes FEP!
by Sparkswinds

Coffee Morning & Afternoon Tea
Best of Ge Lan & Li Xiang Lan
by Tandy Lim

AT THE CONCOURSE

Breaking New Ground

Bec & Ross Show
Breakbeat Theory & Felix Cheong
Here Goes Nothing
Imprompt-3
Inch Chua & Elizabeth Tan
Isa Abdillah
ITE College East Show Choir
Nick Tan
Sam & Clarence
Uncanny Sounds
BBE GEN Y Kolintang Ensemble
Press Play
The Mango Dollies

ON THE WATERFRONT

Familiar Favourites

Impromptu
Inc. Co.
Phase 2 Face

The Sofa Sessions

Mohd Jayzuan & Ken
Stringfellow // USA / Malaysia
Nick Tan
The Lion Story
Cove Red

Slow & Easy

Jocelyn Ong
Jon Chong

Instrumentally Rock!

Brandon Gan
RIDGE
Shern Wong
Soul Excess
Wendy Phua

Jazz It Up!

Changing Hues
Dfused
Tze Quartet

FEBRUARY 2010

Pentas: Rentak Cilik

by Mini Monster

Bitesize

Introduction to Songwriting
by Kevin Mathews

Beautiful Sunday

Around the World! Singapore
Ruan Chamber Ensemble

Coffee Morning & Afternoon Tea

Remembering Johnny Cash
by Matthew & The Mandarins

Feed Your Imagination

Brainstorm! by The Finger Players

PLAYtime!

Into the Deep Deep Forest
– Mouse Bakes A Cookie

VISUAL ARTS

SCENES THE EXHIBITION:

Singapore's Chinese Language Theatre
curated by Quah Sy Ren, designed
by Kay Ngee Tan and team

SPECIAL EVENT

Oh Joon Sung Drama Concerts
– Korean Drama Favourites
featuring Bobby Kim, Mario
& SHINee and Green Cacao
// Singapore / South Korea

AT THE CONCOURSE

Romancing February

Amos. Dong & Jens
Kevin Mathews & Rachael Teo
Amuse Bouche
Aya Sekine & Maya Nova
Babel
Cove Red
LTD / Mezi & Lynn
Malted Milk
Mohd Noor & KC Powerhouse Duo
Richard Jackson & Alemay Fernandez
with Aya Sekine
Iwee & Melodie
Marisol
Rima & Danial

HUAYI – CHINESE FESTIVAL OF ARTS

Rhythmic Festive Favourites

by Gildon Choo + Joyce Poh
+ Riduan Zalani

Groovy Rhapsodies

by Jazzy Spring Ensemble

Redpoll Melodies

by Redpoll

Spring Kisses by

Raffles Hall Chamber Music Ensemble

Vox Meets The Orient

by Vox

Heralds of Spring

by Chung Cheng High Choir

Chinese Melodies Remixed

by Mike Chiang, Jessica Lu, Mei
Sheum and Tan Boon Gee

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

Joyous Voices Acappella
by Kent Ridge Acappella

Chinese Wind and Percussion Fiesta
by City Chinese Orchestra

Legends of Chinese Drums
by Percussion Assembly Ensemble

The Rousing Spring
by All Girls Percussion Group

Rhythm of Spring
by TCR Music Station

Songs of Celebration by
Deng Rei Xia, Marcus Chin
& Judith Teng

The Art of String Puppetry
by Quanzhou Marionette Troupe
// China

Peach Blossom Fan. 1699
by Jiangsu Province Kunju Opera
// China

**Dream of the Red Chamber
– Yue Opera in Concert**
by Singapore Chinese Orchestra
// Singapore / China

Man and Woman, War and Peace
by Edward Lam Dance Theatre
// Hong Kong / Taiwan

Explorations
A Talk on Yue Opera – Tradition
& Reinvention by Zhao Zhigang
// Singapore / China

Huayi 2010 – Community Project:
Diabolo Workshops with Singapore
Boys' Home by Diabolo Art
A Talk on Guqin by Chen Lei Ji
// China

The Art of String Puppetry by
Quanzhou Marionette Troupe
// China

Chinese Indie Bands Showcase
Daydream // Malaysia
ah5ive
Blackforest

Elyzia
LGF
Manhand // Malaysia
Rumbling Footsteps: Glamorous
Pharmacy // China

Cross Cultural Music Soiree
by Fusion FM

Joyous Reunion
by Singapore Hokkien Huay Kuan
Arts and Cultural Youth Troupe
“Play”ground

Local Singer-Songwriters
Hazel Lim Si Tong
Ruth Ling
Serene Koong

Songs of Taiwan
by Taipei Philharmonic Chamber
Choir // Taiwan

The Boy Who Sees with Stones
by sonicbrat // Singapore / Taiwan

The Legend of Fu Gu Dian
by Chen Leiji and Arts Sphere
Chamber Ensemble // Singapore
/ China

in::music
I3band // Taiwan
Cosmos People // Taiwan
Peggy Hsu // Taiwan
Sandee Chan // Taiwan
The Carrchy // China

**Huayi 2010: SCENES: Singapore's
Chinese Language Theatre**
Scenes: The Performances:
Invisibility / Breathing by Cake
Theatrical Productions
Scenes: The Performances: The
Next Generations by Drama Box
// Singapore / Hong Kong
Scenes: The Performances:
K by Peter Sau
Scenes: The Performances: The
Coffin is Too Big For The Hole
by Li Xie

Scenes: The Symposium
Scenes: The Exhibition curated
by Quah Sy Ren and designed
by Tan Kay Ngee and team
Scenes: The Dramatised Readings
by DramaBox
Scenes: Fresh Takes: Big and Small
by River Valley High School
Scenes: Fresh Takes: Braised Pork
Ribs by Nanyang Junior College
Scenes: Fresh Takes: Dreams of
Blackie the Goldfish by Raffles
Girls' School
Scenes: Fresh Takes: Escarpase by
CHIJ St Nicholas Girls' School
Scenes: Fresh Takes: Mosquitoes
I love you by Hwa Chong Institution
Scenes: Fresh Takes: The Patients
by Millennia Institute
Scenes: The Dramatised Readings
by Drama Box

ON THE WATERFRONT

+65 Indie Underground

Interlude
Shelves
Typewriter

Firecrackers

School of Music & The Arts
Singapore Char Siew Baos
Imelda Teo
ChiSheng & Friends
Hui Bing & Friends

RE-Invented

Indus Gendi
Monochrome
Stellastory
CloseApart

EXPLORATIONS

Footwork for Community

Footwork for Community with
Children-At-Risk Empowerment
Association by Studio Wu

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

MARCH 2010

Feed Your Imagination

So Ugly Can Die! by Chillli Padi

Coffee Morning & Afternoon Tea

Tribute to Lee Yee by
Hong Shao Xuan

Late Nite

Settle The Kettle by 53A

Bitesize

Gig Photography 101 by
Aloysius Lim

Beautiful Sunday

Flavours of Southeast Asia
by Hsinghai Art Association

Pentas

Malay Scriptwriting Masterclass
by Khadijah Hashim

Chinese Chamber Music

From Rhapsody to Capriccio by
SCO

Beautiful Sunday

Flavours of SouthEast Asia by
Hsinghai Art Association

VISUAL ARTS

Crescendo

by Arnewaty

'A polychord struck between the heavenlies and your existence'

by Ian Woo

Green City II: A collective memory of moving images in contemporary painting

by Ng Joon Kiat

With Love

by KC Poh

MOSAIC MUSIC FESTIVAL

Concert Hall / Theatre

Kenny "Babyface" Edmonds // USA
Branford Marsalis Quartet // USA

Living Tango – Café de los Maestros
// Argentina

Randy Brecker & Bill Evans Soulhop
Special Edition with Steve Lukather,
Robben Ford, Darryl Jones, Rodney
Holmes and Steve Weingart // USA

Dinosaur Jr. // USA

Pink Martini // USA

Kings of Convenience // Norway

Kool & the Gang // USA

Chucho Valdés Quintet // Cuba

11th Hour

Vashti Bunyan // UK

Melody Gardot // USA

Mosaic Studio

Christian McBride & Inside
Straight // USA

Makoto Ozone // Japan

St. Vincent // USA

Lionel Loueke Trio // Benin / USA

Shugo Tokumaru // Japan

Django 100 Gypsy Swing by
Frank Vignola's Hot Club // USA

Mosaic Heineken Music Club

Breakestra // USA

Au Revoir Simone // USA

The Go! Team // UK

Karsh Kale & MIDlval Punditz
// UK / India

Club M.I.A. (Made In Asia) featuring
Ras Muhamad (Indonesia), Kou Chou
Ching (Taiwan), Apartmentkhunpa
(Thailand) with DVJ Azz (Taiwan)

Mosaic Music Festival Explorations

Band Dynamics Workshop by
Christian McBride & Inside Straight
// USA

Drums & Bass Workshop by Christian
McBride & Ulysses Owens Jr. // USA

Element of Asian Electronica by
Karsh Kale & MIDlval Punditz
// UK / India

Makoto Ozone Piano Masterclass
// Japan

Drum & Bass Workshop by Rodney
Holmes & Darryl Jones // USA

Guitar Workshop by Steve Lukather
// USA

Guitar Workshop by Robben Ford
// USA

In The House

Hosted by Jack and Rai with Andrew
Chen, Frank Vignola, Chucho Valdés,
Karsh Kale, Café de los Maestros,
Au Revoir Simone, D-Coy with The
Beatmathics, Randy Brecker / Bill
Evans, Makoto Ozone, Christian
McBride & Inside Straight, Camra
and Soulmate

HÄAGEN-DAZS LIVING ROOM

Rock The Blues

Blue on Blue // Thailand

Soulmate // India

Bright Young Things

The Early Trio

Jive Collective

All That Jazz

Signal to Noise // Hong Kong

The Greg Lyons Quintet

Norman Seck

Sonic Out!

We Free Kings, Kelvin Tan
& Justin Lim, Jeremy Sharma
& Delfi Esfandi

Indie Industry

Another Sunday Afternoon

Goodnight Electric // Indonesia

Tribute to Soul Legends

Lily Nuris & Munir

Soulvibe // Indonesia

Bonita // Indonesia

Fab Females

Anne Weerapass

Sheila de Niro

ESPLANADE PRESENTS*

APRIL 2009 TO MARCH 2010

Bring It Back 80s – 90s

Acoustically Yours
The Karl Maka Project

Electrolab

Kitsch Cat Project &
Stargazer DJ Set // Thailand

Waxing Lyrical

Andrew Chen // Australia
Saritah // Australia

Smooth Grooves

Adil Johan Quartet // Malaysia
Duncan McKee Trio

MOSAIC MUSIC STATION

Jazzology

Omniform
Signal to Noise // Hong Kong

The Blues Train

Skunk Jive
Blue on Blue // Thailand
Soulmate // India

Street Beats

YOUNG
Goodnight Electric // Indonesia
D-Coy with The Beatmathics
// Philippines

I Got Soul

Soulvibe // Indonesia
Bonita // Indonesia

Indie-mand

Khottal // Malaysia
Camra
For This Cycle

Really Reggae

Fatskunks
Windy City // Korea

Rock Steady

NAO // Malaysia
Flybar

Music & Lyrics

Kelvin Tan & Delfi Esfandi
Saritah // Australia
Andrew Chen // Australia
For This Cycle

Solid Gold

No Request
Funkers
Solid Gold Disco Party

Roots Revival

KORA // New Zealand
Dancing Nancies
Addy Cradle

AT THE CONCOURSE

Noise Singapore Music Showcase

Rebecca Burch
Siti Zahidah
Narisa Chan
Celina Foo
Crystal Goh
Deborah Lee
Jeremy Soh
Julian Kwok

Cool Classics

ACJC Piano & Violin Ensemble
by ACJC Mep students
ACJC String Ensemble
Capriccio
Cirque du artiste
Iwee de Leon Jazz Trio
James Yeo and friends
Spring Soiree by Bryant
& Aileen Gozali
A Little Night Music by B5 Brass
Pianomania!!! by Aileen Gozali,
Yvonne Teo, Zhao Yang Ming Tian,
John Lee, Samuel King, Low Jin
Hong, Chan Shan Lee, Aida Widjaja,
Minghsan Wang, Jonathan Chua

Romantic Cello with Lok Hoe Kit
Chinese Classics by Yuen Yi Leng
and Gildon Choo

Carnatic Favourites with Srividya
Ramamoorthy

Cool Classics by Artsylum

COLLABORATIONS

Community Concert: Charming Asia

West Winds

Spectrum Beats and Pieces

by Low Shao Suan &
Low Shao Ying

Chinese Chamber

From Rhapsody to Capriccio
by Singapore Chinese Orchestra

ON THE WATERFRONT

ElectroGeek

OrkeStar Trio with Ramu Thiruyanam
Space System // Indonesia
Tze n Looking Glass Ensemble: eMix

Make Some Noise!

The Repose
Monochrome
Tacit Aria
For This Cycle
Blind Meets Mute
Duxton Plains
Pervy Boy
Returning Ambience
Catalogue V

EXPLORATIONS

Footwork for Community

Footwork for Community with
Children-At-Risk Empowerment
Association by Studio Wu

HIRERS' PERFORMANCES*

APRIL 2009 TO MARCH 2010

CONCERT HALL

APRIL 2009

Singapore Symphonia Company Limited

Capuçon. Mendelssohn
In Anxious Times
King And Emperor

Nicole Kharma

Guy Manoukian Live at Esplanade
// Lebanon

Greenhorn Productions Pte Ltd

Rachael Yamagata – Live! // USA

Yong Siew Toh

Conservatory of Music

Conservatory Orchestra Series:
Romantic Fantasy Worlds

Tokyo Metropolitan Symphony Orchestra

Tokyo Metropolitan Symphony
Orchestra // Japan

Buddhist Compassion Relief Tzu Chi Foundation (S'pore Branch)

Elaine Chang with Kaohsiung City
Symphony Orchestra

Crédit Industriel et Commercial, Singapore Branch

DREAMS featuring Ophelie
Gaillard // France

MAY 2009

Singapore Symphonia Company Limited

Faust
The Stuff of Legends
Signature Tunes

The Philharmonic Winds

The Philharmonic Winds In Concert:
Give Us This Day

Heads Up! Pte Ltd

Krisdayanti – Live at Esplanade
// Indonesia

Victoria Junior College

Symphony of Voices 2009

National Arts Council

Singapore Arts Festival 2009

Distant Worlds – Music from Final
Fantasy by Arnie Roth with Singapore
Festival Orchestra // USA / Singapore
Jeremy Monteiro & T'ang Quartet
with guests Randy Becker, Ernie
Watts, Richard Jackson // Singapore
/ USA

JUNE 2009

Anglo-Chinese Junior College

ACJC Choir Concert 2009:
An Evening with Friends

National Arts Council

Singapore Arts Festival 2009

Joanna MacGregor // UK
Moscow State Chamber Choir
// Vladimir Minin // Russia
Moscow Soloists & Moscow
State Chamber Choir // Yuri
Bashmet // Russia
Moscow Soloists // Yuri
Bashmet // Russia
Ladysmith Black Mambazo
// South Africa

Community Chest

The Bayanihan Experience
// Philippines

People's Association

Eurasiana ~ A Musical Tribute
(Soundwaves 2009)

JULY 2009

Singapore Symphonia Company Limited

Tchaikovsky Piano
Concerto Extravaganza
Stephen Hough: "No. 2"
Tchaikovsky Piano
Concerto Extravaganza
Stephen Hough: "No. 3"
President's Young Performers
Concert 2009

Gala: Tchaikovsky Piano
Concerto Extravaganza
Li Yundi: "No. 1"

Postcards from Spain

Ministry of Education

Singapore Youth Festival 2009

Concert Band Presentation
Closing Ceremony: Chinese
Orchestra Presentation
Transfinity: Music Elective
Programme Concert 2009

Singapore National Youth Orchestra

SNYO Concert 2009
– A Midsummer Evening

AUGUST 2009

City Chinese Orchestra (Singapore) Ltd

Encore – A Decade of Dreams
from the Red Chamber

The Hongkong and Shanghai Banking Corporation Limited

HSBC Youth Excellence
Fundraising Concert

Amadeus Choral Society

Leong Yoon Pin; A Choral Odyssey

Greenhorn Productions Pte Ltd

Aimee Mann – Live! // USA

HIRERS' PERFORMANCES*

APRIL 2009 TO MARCH 2010

SEPTEMBER 2009

Singapore Symphonia Company Limited

Concerts for Children: The
Classical Clown – A Comedy
Concerto

The Spirit of America
Resurrection

The Philharmonic Winds

Spanish Fantasia

Schema International Pte Ltd

Bossacucanova // Brazil

OCTOBER 2009

Singapore Symphonia Company Limited

Rare Occasion

Midsummer Memories

Gala: Gennady Rozhdestvensky

IMG Artists Pte Ltd

Singapore Sun Festival 2009

Opening Performance:
International Ballet Gala

Sunday Afternoon with
Deepak Chopra // USA

Elvis Costello – A Solo
Performance // England

Al Jarreau // USA

Netherlands Radio Philharmonic
Orchestra with Jaap van Zweden
& Sir James Galway // Netherlands
/ Ireland

Netherlands Radio Philharmonic
Orchestra with Jaap van Zweden,
Conrad Tao & Nina Kotova
// Netherlands / Russia / USA

Netherlands Radio Philharmonic
Orchestra with Paolo Olmi,
Angela Gheorghiu & Marius Manea
// Netherlands / Italy / Romania

Afro Cuban All Stars // Cuba

Asian Horizons – Alan Gilbert
and The New York Philharmonic
// USA

Singapore Chinese Orchestra Company Ltd

SPH 25th Anniversary Gala
Concert – Colours of Music

NOVEMBER 2009

Singapore Symphonia Company Limited

Choo Hoey Returns

Casual Concert

Titan

Beethoven Festival: Ode to Joy

Arts Management Associates

Vienna Boys Choir // Austria

Singapore Tourism Board

APEC 09: Singapore Evening
– Concert

Original Media Pte Ltd

Maksim: Concert Classique
// Croatia

The Singapore Lyric Opera

SLO Concert – An Evening
of Romantic & Tragic Love

DECEMBER 2009

Singapore Symphonia Company Limited

Beethoven Festival: Pastoral
Pleasures

Beethoven Festival: In Good
Company

The Philharmonic Orchestra

Mendelssohn and Beyond:
A Midsummer Night's Dream

The Philharmonic Winds

The Philharmonic Winds In
Concert: Cityscapes

Christmas with The Philharmonic
Winds

The Singapore Lyric Opera

SLO Children's Choir Concert
– It's the Most Wonderful Time
of the Year

SYC Ensemble Singers

SYC & Friends

Orchestra of the Music Makers

When Heavens Collide

Wind Bands Association of Singapore

Junior College & Polytechnic
Band Festival 2009

Original Media Pte Ltd

Soweto Gospel Choir // South Africa

Community Chest

Unity in Diversity

Ace 99 Cultural Pte Ltd

The Inaugural "Choral Elite" Concert

JANUARY 2010

Singapore Symphonia Company Limited

Gala: Gil Shaham – The Ecstasy
of Inspiration

SSO 31st Anniversary Concert
Casual Concert

Schumann Symphony Spectacular
– Buried Treasure

Schumann Symphony Spectacular
– Symphonic Fantasy

Greenhorn Productions Pte Ltd

Yeah Yeah Yeahs – Live! // USA

Musica Anima Entertainment Pte Ltd

Florilegium and Bolivian Soloists
– Bolivian Baroque: Music from
the Missions of the Chiquitos and
Moxos Indians // England / Bolivia

HIRERS' PERFORMANCES*

APRIL 2009 TO MARCH 2010

FEBRUARY 2010

Singapore Symphonia Company Limited

Transfiguration
Schumann Symphony Spectacular
– Musical Journeys

MARCH 2010

Singapore Symphonia Company Limited

Schumann Symphony Spectacular
– Notes of Triumph
Gala: Sarah Chang Plays Bruch

National University of Singapore

Varsity Voices 2010 by NUS Choir

Singapore Indian Fine Arts Society

Carnatic Saxophone Concert
– Swara Prasthara
Sitar Concert by Shahid Pervez
– Sureeli Shyam
Shashank/Mazumdar Flute/Sarod
Jugalbandhi – Swar Sammelan
Malladi Brothers Carnatic Vocal
Concert – Sangeetha Sagaram
Dance Drama by SIFAS Alumni
– Saptha Stuthi

Greenhorn Productions Pte Ltd

Imogen Heap – Live! // UK

Singapore National Youth Orchestra

SNYO Concert 2010 – Of Myth
and Folklore

THEATRE

APRIL 2009

Ministry of Community Development, Youth and Sports

President's Command Performance

APRIL – MAY 2009

Lunchbox Theatrical Productions Pte Ltd

CATS

MAY 2009

China – Singapore Suzhou Industrial Park Development Co Ltd

The Peony Pavilion

National Arts Council

Singapore Arts Festival 2009

Sutra by Sidi Larbi Cherkaoui
(Belgium) | Antony Gormley
(UK) | Monks from the Shaolin
Temple (China)

Anna Karenina by Finnish
National Ballet // Finland

JUNE 2009

National Arts Council

Singapore Arts Festival 2009

Cullberg Ballet // Sweden
The Cherry Orchard by Lin
Zhaohua Theatre Studio // China

JULY 2009

Singapore Press Holdings Limited

Journey to the West // China

The Dream Academy Productions Pte Ltd

SingDollar – The Musical Comedy
about Money

AUGUST 2009

T.H.E Dance Company Ltd

Silence

Lunchbox Theatrical Productions Pte Ltd

Cinderella On Ice by The Imperial
Ice Stars

SEPTEMBER 2009

MediaCorp Vizpro International Pte Ltd

JUMP // Korea

IWC South East Asia

IWC Schaffhausen Gala Dinner

OCTOBER 2009

Lunchbox Theatrical Productions Pte Ltd

STOMP 09 – Fresher, Faster,
Funnier!

NOVEMBER 2009

Zebra Crossing Productions Pte Ltd

Victor / Victoria

DECEMBER 2009

The Dream Academy Productions Pte Ltd

Broadway Beng – Jiak Liu Lian!

Singapore Dance Theatre Ltd

Swan Lake

JANUARY 2010

Tim Entertainment Pte Ltd

Merchants of Bollywood // India
/ Australia

Arts Management Associates

Mummenschanz 3 x 11 // Switzerland

MediaCorp Vizpro International Pte Ltd

Men in Tutus // USA

The Singapore Lyric Opera

Puccini's La Boheme

HIRERS' PERFORMANCES*

APRIL 2009 TO MARCH 2010

FEBRUARY 2010

Yousua Natandri Supryanata

Glenn Fredly – LoveEvolution
// Indonesia

Chugg Entertainment Asia Pte Ltd

Florence and the Machine
/ The xx // UK
Echo and the Bunnymen // UK

MARCH 2010

The Dream Academy PlayHouse Pte Ltd

Kumar – Stripped Bare and
Standing Up

MediaCorp Vizpro International Pte Ltd

BreakOut // Korea

RECITAL STUDIO

APRIL 2009

The University of Birmingham

Encore – Great Piano Transcriptions
by Kenneth Hamilton // UK

Young Musicians' Society

afterEight Series: T'ang Quartet

Bhaskar's Arts Academy Ltd

Dr. B. Arundhathi & Charu Hariharan
in Concert // India

ACTION Theatre Ltd

Theatre Idols Finals 2009

MAY 2009

The Philharmonic Orchestra

Papa Haydn And You Too

Rave Harps

con brio...with I-Sis Trio Concert

James Kenneth Koh

Beneath the Sheets

Foo Say Ming

"Take 5" Piano Quintet Series
– Concert IV

JUNE 2009

Wei Dong

Peter Vinograde with Rex
& William Wei Piano Recital

SYC Ensemble Singers

Burrinjack! – SYC Ensemble
Singers & Australian Voices

JULY 2009

United Overseas Bank Limited

28th UOB Painting of the Year
Competition Award Ceremony

Ministry of Education

Singapore Youth Festival 2009:
Instrumental Ensembles
Presentation I & II

Helen Lee

Night for Love

Lim Yan

Private Passions
(A Vocal Recital by Rebecca
Chellappah & Lim Yan)

Foo Say Ming

Offshoots by re:mix

AUGUST 2009

Singapore National Youth Orchestra

SNYO Chamber Music
Concert 2009

The Singapore Lyric Opera

SLO Youth & Children's Choir
Concert

Siew Yi Li

Rarity by Incursion Trio

Yang Shuxiang

Yang Shuxiang & Friends

Low Shao Suan

An Evening with Mallets,
Reeds & Keys

Melvin Tan

Transcendent Love: A Recital
of Chamber Works for Tenor

Chua Lik Ling

Chua Lik Wuk & Lim Yan
in Concert

SEPTEMBER 2009

The Philharmonic Chamber Choir

TPCC: Mendelssohn and Beyond

Doris Cen

Kaleidoscope: A Musical Journey
of Doris Cen

The Singers Vocal Ensemble

Childhood Miniatures: A Cycle of
Shakespeare, Love and Nonsense

Sim Yi Kai

Violin and Piano Recital

Society of Charis Singers

Golden Melodies

Foo Say Ming

Old School by re:mix

OCTOBER 2009

Young Musicians' Society

afterEight Series: Winterreise

The A Cappella Society Ltd

Permanent Fish // Rock4

Benjamin Loh

Piano Recital by students of
Benjamin Loh

HIRERS' PERFORMANCES*

APRIL 2009 TO MARCH 2010

NOVEMBER 2009

Methodist School of Music

Duo Delights by Dr Andjelita
Chendra & Tan Chia Ho

Musical Art Studio

Italian Music through the Ages

Greenhorn Productions Pte Ltd

Lloyd Cole – Live! // UK

Tan Chan Boon

Wassy Fantasia – Piano Recital
by Miyuki Washimiya // Japan

The A Cappella Society Ltd

Christmas Is Coming! An A
Cappella Vocal Jam with NANU

DECEMBER 2009

Arsmedia

La Belle Epoque!

Foo Say Ming

Take 5 Piano Quintet Series
– Concert V

National Arts Council

2009 National Piano and
Violin Competition

Adrian Poon

Die Schone Mullerin

Foo Say Ming

Celluloid Concertos
by re:mix

JANUARY 2010

Galvan & See-Schierenberg

Let the Classics Come Alive!
– A Presented Recital for Violin
and Piano

Tan Su Ming

It's Not about Love

The Necessary Stage

MI Singapore Fringe Festival 2010

JlWO JIRO by Najib Soiman
Sonic Fringe – Our Own B612 by
Katncandix2 // Taiwan

Sonic Fringe – Live Performance of
Telepathy Dreams by flica (Msia)
| Two Years in April by Tamas
Wells (Aus)

Greenhorn Productions Pte Ltd

Patrick Watson – Live! // Canada

Entourage Music

Alarice "Sunday Afternoon" Concert

FEBRUARY 2010

Paul Cheong

Birds of Paradise

MARCH 2010

OperaStudio

L'amfiparnaso by Orazio Vecchi

SYC Ensemble Singers

Unicornis Captivatur

THEATRE STUDIO

MAY 2009

National Arts Council

Singapore Arts Festival 2009: Terima
Kost by Jecko Siempo // Indonesia

JUNE 2009

National Arts Council

Singapore Arts Festival 2009

LIV – Full Frontal featuring
Nelson Chia

Forward Moves by Joavien Ng
/ Daniel K

Long Life by New Riga Theatre
// Latvia

AUGUST 2009

Durga Devi D/O Mani Maran

Maathe

OCTOBER 2009

Goethe-Institute Singapore

Xavier Le Roy – Le Sacre
du Printemps // France

JANUARY 2010

The Necessary Stage

MI Singapore Fringe Festival 2010

M.E. by Compagnie Irene K.
// Belgium

The Passing by Albert Tiong
dolcissime sirene by Debris
Company // Slovakia

Destination TRAFIK: Deer by
TRAFIK (Transitive-Fiction
Theatre) // Croatia

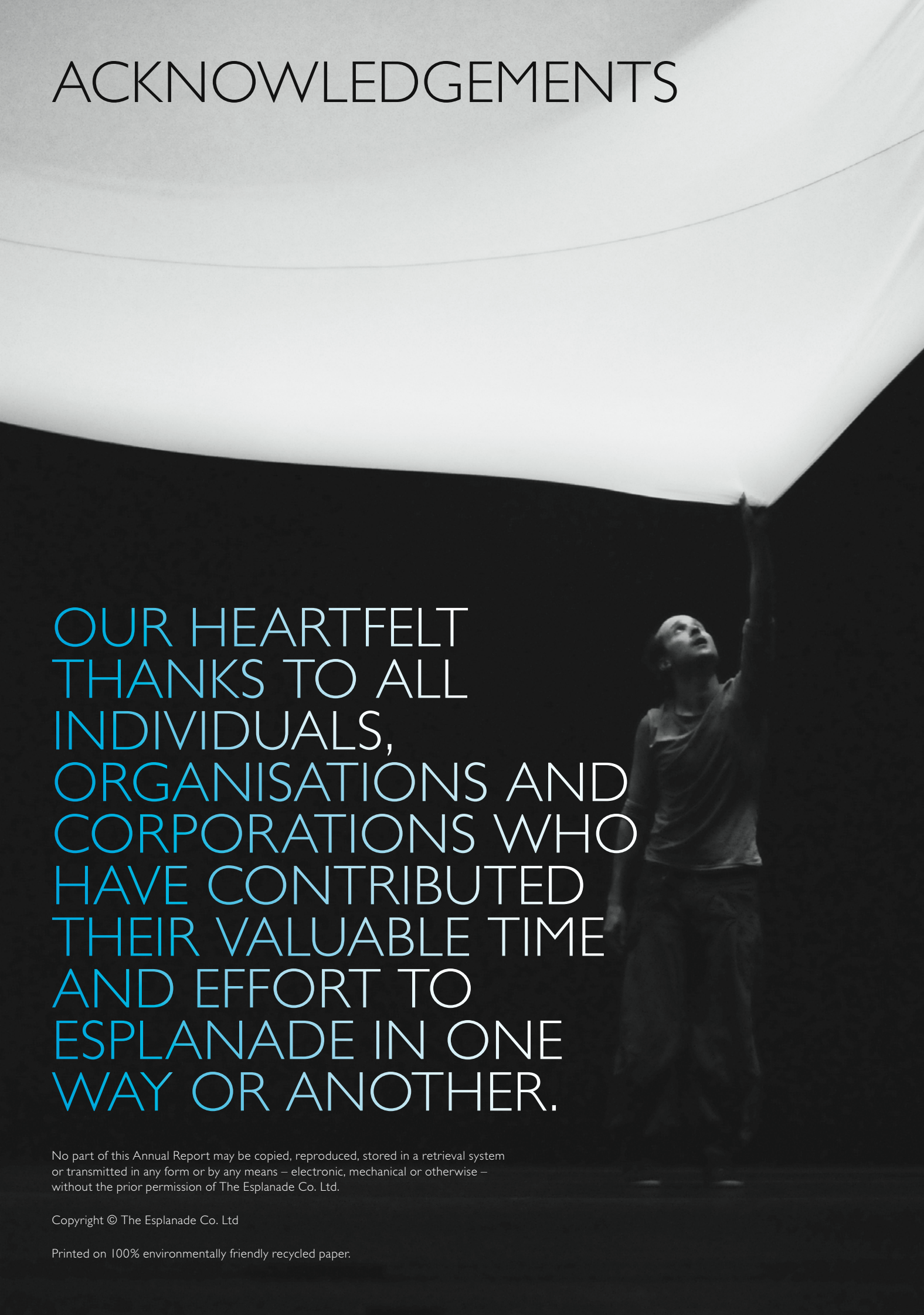
JP by Theatre Group GUMBO
// Japan

MARCH 2010

The ARTS FISSION Company

Graffiti of the Celeste

ACKNOWLEDGEMENTS

A black and white photograph of a person standing in a dark space, reaching up with their right hand to touch a large, glowing, curved structure that resembles a dome or a large light fixture. The person is looking upwards, and the structure is illuminated from within, creating a bright, ethereal glow. The background is dark, making the glowing structure the central focus.

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

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