

# My Esplanade

THE ESPLANADE CO LTD ANNUAL REPORT 05/06



esplanade

theatres on the bay  
singapore



## 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 the arts.

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

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

We take pride and ownership in what we do and will lead by example. We will constantly seek new ideas and have the courage to take risks.

In pushing our limits, we will accept that failures are part of the learning process.

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

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

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

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

As a team we will:

- always support and respect one another
- never abandon our team mates in times of need
- always take 'time-out', in good and bad times
- keep communication channels open at all levels and at all times
- celebrate all wins
- put passion and fun in everything we do

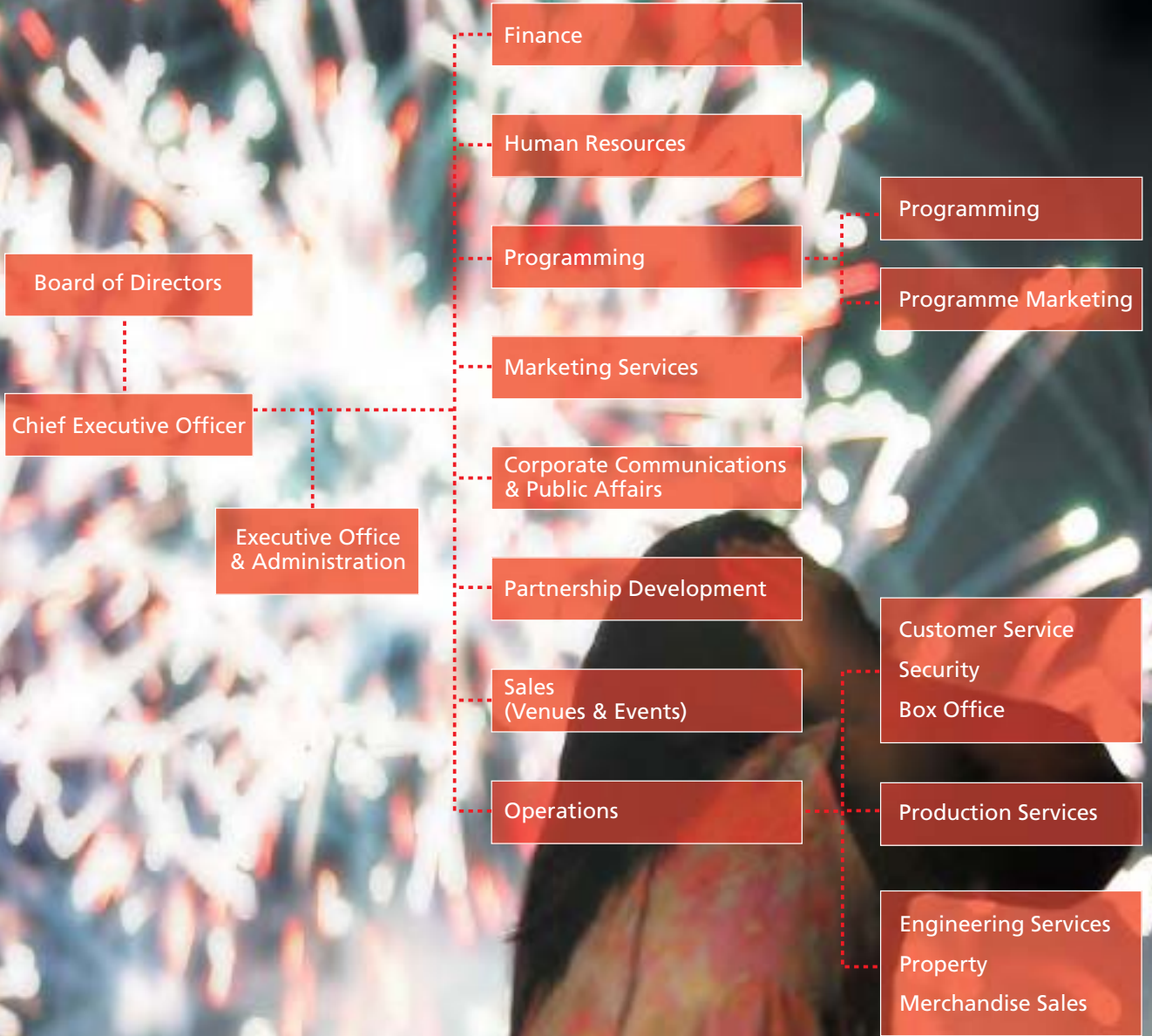
Kindness, warmth, integrity and humility will be our fundamental values.

## contents

vision / mission / values.....	1
organisation chart.....	2
corporate information.....	3
board of directors.....	4
corporate governance.....	6
message from the chair.....	8
report from the ceo.....	10
engaging the community.....	14
services to the community.....	30
people.....	38
sponsors.....	42
key performance indicators.....	46
financial highlights.....	48
financial overview.....	49
financial statements.....	51
list of partners & sponsors.....	76
esplanade presents performances.....	77
hirers' performances.....	82
acknowledgements	

# organisation chart

April 2005 to March 2006



**Board of Directors**

Mrs Theresa Foo-Yo Mie Yoen  
*(Chairman)*  
Mr Benson Puah Tuan Soon  
*(Chief Executive Officer)*  
Mr Peter Chay Fook Yuen  
Mr David Philbrick Conner  
Mr Colin Goh  
Professor Tommy Koh  
Mr Lee Suan Hiang  
Mr Lee Tzu Yang  
Mr Andy Lim  
Mr Lim Neo Chian  
Mr Lim Soo Ping  
Ms Irene Ng Phek Hoong  
Ms Phua Mei Pin  
Mr Shaun Seow Woon Kwong

**Audit Committee**

Mr Peter Chay Fook Yuen  
*(Chairman)*  
Mr Lee Suan Hiang  
Mr Shaun Seow Woon Kwong

**Remuneration Committee**

Mr Lee Tzu Yang  
*(Chairman)*  
Mr Peter Chay Fook Yuen  
Mr Lee Suan Hiang

**Nominating Committee**

Mrs Theresa Foo-Yo Mie Yoen  
*(Chairman)*  
Professor Tommy Koh  
Mr Andy Lim  
Mr Lim Neo Chian  
Mr Lim Soo Ping

**Community Outreach Committee**

Ms Phua Mei Pin  
*(Chairman)*  
Mr Colin Goh  
Mr Andy Lim  
Ms Irene Ng Phek Hoong  
Mr Shaun Seow Woon Kwong

**Registered Address**

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

**Charity Status**

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

**IPC Status**

Member of Central Fund:  
NAC's Support for the Arts Fund  
Effective Period:  
1 April 2005 to 31 March 2008

**External Auditors**

PricewaterhouseCoopers

**Honorary Legal Advisor**

Rajah & Tann

**Company Secretary**

Chong Lan Fong

**Principal Bankers**

Citibank Singapore Limited  
Standard Chartered Bank  
United Overseas Bank

**Mrs Theresa Foo-Yo Mie Yoen**

Age 62. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2005. Chairman – BNP Paribas Peregrine (Singapore) Ltd, BNP Paribas Peregrine Securities Pte Ltd and Viva Foundation for Children with Cancer Limited. Deputy Chairman – Preservation of the Monuments Board. Director – Singapore Totalisator Board and Ecquaria Ltd. Member – Securities Industry Council and National Parks Board. Board of Trustees – Singapore Business Federation, Singapore National Employers Federation, Income Tax Board of Review, Ministry of Finance and Singapore International Foundation.

Qualification: Bachelor of Arts, Australian National University.

**Mr Peter Chay Fook Yuen**

Age 46. Appointed to the Board on 1 Feb 2006 (1st appointment). Partner – KPMG. Member – Complaints and Disciplinary Panel Committee, Public Accountants Oversight Committee and The Preservation of Monuments Board.

Qualification: 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 David Philbrick Conner**

Age 57. Appointed to the Board on 24 Nov 2005 (1st appointment). Chief Executive Officer and Director – OCBC Bank. Director – OCBC Bank (Malaysia) Bhd, Great Eastern Holdings Ltd, The Great Eastern Life Assurance Co Ltd and The Overseas Assurance Corporation Ltd. Chairman and Executive Director – Bank of Singapore Ltd. Deputy Chairman and Director – Lion Capital Management Ltd. Commissioner – PT Bank NISP Tbk. Member – Council of the Association of Banks in Singapore, the Advisory Council of the American Chamber of Commerce in Singapore and the Board of Trustees of Washington University, St Louis.

Qualifications: Bachelor of Arts, Washington University, St Louis, Missouri; Masters in Business Administration, Finance and International Business, Columbia University, New York.

**Mr Colin Goh**

Age 38. Appointed to the Board on 24 Nov 2005 (1st appointment). Founding President for the Empress Place Association. Board member – National Museum, Sculpture Square Ltd and The Old Parliament House Ltd.

Qualification: Bachelor of Business, Financial Management and Economics, Curtin University of Technology Australia; Masters in Business Administration, International Management, University of Technology, Sydney.

**Professor Tommy Koh**

Age 68. Appointed to the Board on 24 Nov 2000. Date of last re-appointment: 24 Nov 2005. Ambassador-At-Large – Ministry of Foreign Affairs. Chairman – National Heritage Board and Institute of Policy Studies.

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

**Mr Lee Suan Hiang**

Age 55. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Chief Executive Officer – National Arts Council; Former Chairman – PSB Corporation. Director – EDBV Management Pte Ltd and PSB Holdings Pte Ltd. Board member – Singapore Indoor Stadium, SembCorp Environmental Management Pte Ltd, International Federation of Arts Councils and Cultural Agencies, Singapore Symphonia Company Ltd, Singapore Chinese Orchestra, The Old Parliament House Ltd, Singapore International Foundation, Pasir Ris Resort Pte Ltd and SLF Leisure Enterprises (Pte) Ltd. President – EDB Society.

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

**Mr Lee Tzu Yang**

Age 51. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Chairman – Shell Companies in Singapore. Board Member – Other Shell Companies. Chairman – Singapore Arts School Ltd, Water Network and Workplace Safety and Health Advisory Committee. Member – National Arts Council, Old Parliament House Limited, Singapore International Chamber of Commerce, The Institute of Policy Studies, Public Utilities Board (PUB), National University of Singapore (NUS), Home TeamNS and Singapore Green Plan 2012 Co-ordinating Committee.

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

### Mr Andy Lim

Age 48. Appointed to the Board on 24 Nov 2000. Date of last re-appointment: 24 Nov 2005. President – Money World Asia Pte Ltd. Chairman – Alpha Singapore and Industrial & Services Co-operative Society Ltd (ISCOS). Vice President – Enterprise 50 Club. Honorary Consul of Lithuania. Board member – National Council Against Drug Abuse.

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

### Mr Lim Neo Chian

Age 53. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Deputy Chairman & Chief Executive Officer – Singapore Tourism Board. Board member – Sentosa Development Corporation. Vice-Chairman – Singapore Red Cross Society. Council Member – National Arts Council.

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

### Mr Lim Soo Ping

Age 55. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Deputy Secretary – Ministry of Information, Communications and the Arts. Member – Yong Siew Toh Conservatory of Music Governing Board, National University of Singapore.

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

### Ms Irene Ng Phek Hoong

Age 42. Appointed to the Board on 24 Nov 2005 (1st appointment). Member of Parliament. Director (Special Duties) – NTUC. Deputy Chairman – Government Parliamentary Committee for Defence and Foreign Affairs. Member – Government Parliamentary Committee for Information, Communications and the Arts and Advisory Board and Council of National Youth Achievement Award. Advisor – Young PAP Women. Patron – Singapore Amateur Cycling Association. President – Singles Connect.

Qualification: Bachelor of Arts and Social Science, National University of Singapore; Masters of Science, International Relations, London School of Economics.

### Ms Phua Mei Pin

Age 28. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Senior Assistant Director – Ministry of Foreign Affairs.

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

### Mr Benson Puah Tuan Soon

Age 49. Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2005. Director – SISTIC.com Pte Ltd and Wildlife Reserves Singapore (WRS). Chair-Elect – International Society for the Performing Arts (New York). Chairman – Association of Asia Pacific Performing Arts Centres and Singapore Internationales Awards Advisory Panel. Deputy Chairman – Association of Concert and Event Managers Singapore. Governor – Yong Siew Toh Conservatory of Music, Marketing Institute of Singapore and Anglo-Chinese Schools. Member – Sports Hub Project Advisory Panel, Meridian Junior College School Advisory Committee and Urban Redevelopment Authority's Architecture Urban Design Excellence Panel.

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

### Mr Shaun Seow Woon Kwong

Age 44. Appointed to the Board on 24 Nov 2005 (1st appointment). Deputy Group Chief Executive Officer – MediaCorp. Chairman – Asiavision, TV news exchange of the Asia-Pacific Broadcasting Union and Nanyang Technology University School of Communications and Information Advisory Committee. Member – Temasek Polytechnic Board of Governors, Intellectual Property Office of Singapore Board and the National Internet Advisory Committee Board.

Qualification: Bachelor of Arts (Hons) and Master of Arts, Economics, Cambridge University, UK.

1. The Directors of The Esplanade Co Ltd are committed to compliance with the Code of Corporate Governance as far as possible. The Esplanade Co Ltd is registered as a charity under the Charities Act and hence, compliance may be modified to that appropriate for a charitable institution.
2. The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 September 1992 and is a public company limited by guarantee. The Ministry of Information, Communications and the Arts (MICA) has appointed the following four persons as members of the company – Mr Edmund Cheng Wai Wing, Mr Michael Wong Pakshong, Dr Tan Chin Nam and Mr Liu Thai Ker. As members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions.
3. MICA nominates all Directors and all the present Directors were either appointed or re-appointed for a two-year term, which will expire on 23 November 2007. It is the intention of the Board that all Directors submit themselves for nomination and re-election at regular intervals.
4. The Board comprises fourteen Directors, one of whom is an executive director and the remaining thirteen non-executive and independent. Non-executive Directors do not receive any remuneration nor hold any shares in the company. Information on the Board can be found on page 4 of this Report.
5. The roles of Chairman and Chief Executive Officer are separate.
6. The Board receives regular management, operations and financial reports on the Company. The Board also has independent access to the Company's books and records through the Company Secretary. Papers for Board meetings are circulated to members of the Board seven days prior to meeting dates.
7. The executive function of managing the Company is vested with Management, and the Board has access to this Management team. The Chairman exercises quality, quantity and timeline control over the information flow between Board and Management to enable the Board to discharge its responsibilities. To ensure efficient and orderly governance, the Board is involved in the setting of strategic goals of the Company and approves all major investments and expenditure. It has also instituted a system of internal controls to ensure the integrity of financial information. The Board also evaluates performance and approves compensation of senior management personnel. All these functions are carried out either directly or through Board-appointed committees. Each Committee has its own terms of reference, roles and responsibilities.

8. The Esplanade has established the following Board Committees:

#### **Executive Committee**

The Executive Committee (EXCO) was dissolved in February 2006. The EXCO was formed in March 1998 for the main purpose of overseeing the Esplanade building project, then under construction. Post building completion, the EXCO was responsible for reviewing the annual work plan and budgets tabled for Board Approval. It was also responsible for approval of expenditures above \$1 million. The Board now reviews and approve the annual work plan and budget. Three Board members – Mr Lee Tzu Yang, Mr Lee Suan Hiang and Mr Lim Soo Ping – as well as Chairman, Mrs Theresa Foo, have been nominated by Board to approve expenditures above \$1 million.

(Committee members in office in the period April to November 2005 were Mr Edmund Cheng (Chairman), Mr Charles Lim Aeng Cheng, Mr Lim Soo Ping and Mrs Theresa Foo.)

#### **Audit Committee**

The Audit Committee (AC) was established in March 1998 and currently comprises three non-executive and independent directors, Mr Peter Chay (Chairman), Mr Lee Suan Hiang and Mr Shaun Seow.

The AC undertakes the responsibilities promulgated in the Companies Act and the Code of Corporate Governance and reviews financial reporting issues, adequacy of internal controls, risk management and corporate governance processes, including the internal and external audit functions.

In its review of the audited financial statements for the financial year ended 31 March 2006, the AC discussed with Management and the external auditors the accounting principles that were applied and their judgement of items that might affect the financials. Based on these discussions, the AC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

In compliance with the Code of Corporate Governance, the AC meets with the external auditors separately after the annual audit.

The Internal Audit function is outsourced and is an independent function that reports directly to the AC and the Chief Executive Officer. All areas of business and support are subject to audit.

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

(Committee members in office in the period April to November 2005 were Mr Kevin Kwok (Chairman), Ms Loh Wai Kiew and Ms Phua Mei Pin.)



### Remuneration Committee

The Remuneration Committee (RC) was established in July 2001 and currently comprises three non-executive and independent directors, Mr Lee Tzu Yang (Chairman), Mr Peter Chay and Mr Lee Suan Hiang. The RC deliberates upon and approves the annual salary adjustment and bonus payments to staff. The RC also considers and approves the remuneration package of the Chief Executive Officer on behalf of the Board, and has the discretion to review the remuneration package of all levels of Esplanade staff.

(Committee members in office in the period April to November 2005 were Mrs Theresa Foo (Chairman), Mr Andy Lim and Mr Lee Suan Hiang.)

### Nominating Committee

The Nominating Committee (NC) was established in November 2002 and currently comprises five independent directors: Mrs Theresa Foo (Chairman), Professor Tommy Koh, Mr Andy Lim, Mr Lim Neo Chian and Mr Lim Soo Ping. The NC makes recommendations to the Board on

all Board appointments and re-appointments and determines annually whether a Director is independent. It is empowered to establish Board performance criteria and to assess the effectiveness of the Board and the contribution of each individual Director.

(Committee members in office in the period April to November 2005 were Mr Edmund Cheng (Chairman), Mr Lee Suan Hiang, Mr Lee Tzu Yang and Mr Lim Soo Ping.)

### Community Outreach Committee

The Community Outreach Committee (COC) was established in September 2005 and currently comprises five independent directors: Ms Phua Mei Pin (Chairman), Mr Andy Lim, Mr Colin Goh, Ms Irene Ng and Mr Shaun Seow. The Community Outreach Committee guides and supports Management in developing and enlarging networks with community organisations.

9. The attendances of individual directors for Board and Sub-Committee Meetings held during the year ended 31 March 2006 are as follows:

	Board of Directors		Nominating Committee		Audit Committee		Remuneration Committee		Community Outreach Committee	
	Number of meetings									
	Held*	Attended	Held*	Attended	Held*	Attended	Held*	Attended	Held*	Attended
Mrs Theresa Foo-Yo Mie Yoen	4	4	-	-	-	-	1	1	-	-
Mr Edmund Cheng Wai Wing <sup>(2)</sup>	2	2	2	2	-	-	-	-	-	-
Mr Peter Chay Fook Yuen <sup>(4)</sup>	1	1	-	-	1	1	-	-	-	-
Mr. David Philbrick Conner <sup>(3)</sup>	1	-	-	-	-	-	-	-	-	-
Mr. Colin Goh <sup>(3)</sup>	1	1	-	-	-	-	-	-	1	1
Professor Tommy Koh	4	1	-	-	-	-	-	-	-	-
Mr Kevin Kwok Khien <sup>(2)</sup>	2	2	-	-	1	1	-	-	-	-
Mr Lee Suan Hiang	4	4	2	2	1	1	1	1	-	-
Mr Lee Tzu Yang	4	4	2	2	-	-	-	-	-	-
Mr Andy Lim	4	4	-	-	-	-	1	1	1	1
Mr Charles Lim Aeng Cheng <sup>(2)</sup>	2	2	-	-	-	-	-	-	-	-
Mr Lim Neo Chian	4	-	-	-	-	-	-	-	-	-
Mr Lim Soo Ping	4	3	2	2	-	-	-	-	-	-
Mr Loh Ngai Seng <sup>(2)</sup>	2	-	-	-	-	-	-	-	-	-
Ms Loh Wai Kiew <sup>(1)</sup>	2	2	-	-	1	1	-	-	-	-
Ms Irene Ng Phek Hoong <sup>(3)</sup>	1	1	-	-	-	-	-	-	1	-
Ms Phua Mei Pin	4	3	-	-	1	-	-	-	1	1
Mr Benson Puah Tuan Soon	4	4	-	-	-	-	-	-	-	-
Mr Shaun Seow Woon Kwong <sup>(3)</sup>	1	1	-	-	1	-	-	-	1	-

The Executive Committee did not meet during the financial year ended 31 March 2006.

Denotes :

<sup>(1)</sup> Resigned on 25 October 2005

<sup>(2)</sup> Retired on 24 November 2005

<sup>(3)</sup> Appointed on 24 November 2005

<sup>(4)</sup> Appointed on 1 February 2006

\* During member's term of office

It is often easy to forget that Esplanade is barely four years old. It gleams from a distance, a sloping, dramatic arch that has entrenched itself in the landscape, while its spaces pulse with performances and people that attend them, people who are there also to dine, or simply enjoy its ambience (the phrase I believe, is "chilling out"). In many ways, it has already become an outstanding cultural icon, and we cannot imagine life without it.



I have enjoyed getting to know Esplanade from the inside, an enjoyment which has not abated in my eight years of service on the board, and I have been delighted to contribute as Chair, a role I took up in November 2005.

In reflecting on the year past, then, I consider also, naturally, Esplanade within its history from its pre-opening days to what it is today.

The centre, contrary to early concerns, is thriving. Feedback from the public commends the delivery of imaginative programming and service excellence, while the centre continues to draw visitors and audiences from every possible spectrum of the community.

Important goals this past year in four key areas – improvements to the customer experience, organisational efficiency, contributions to national good, and to the industry – were met in a variety of ways.

In the past year alone, Esplanade has presented a breathtaking diversity of performances, anchored as always by its cultural festivals and other events for the community, and complemented by programmes that pushed audience and industry development further. Its overall activities have grown two per cent over the previous year to over 1,900 performances, while audiences increased by nine per cent to 1.4 million. Specifically, programmes presented by Esplanade and the collaborations it undertook, grew five per cent, and audiences 19 per cent.

Based on overall figures, Esplanade now contributes about 30% of the market share for all arts activities in Singapore, and its ticketed audiences make up 35% of all ticketed arts audiences in the country.

In customer satisfaction surveys carried out throughout the year by independent research company CLS Research Solutions, patrons gave Esplanade's customer service staff an overall rating of 6.08 out of a total possible score of 7, a thumbs up for attributes such as friendliness, helpfulness, grooming and competence.

While the numbers tell part of the story, the growing affection by the community for Esplanade was best experienced in scenes that replayed throughout the year, of audiences having a good time, audiences bound together by the arts and Esplanade, as inhibitions burst and imaginations ignited. Whether it was the 73-year-old grandmother The New Paper caught dancing at an indie rock performance at our Outdoor Theatre, or a child sprawled at our Concourse during *Octoburst*, enthralled by a story teller spinning tales from Balinese folklore, audiences found their way to Esplanade, and according to our survey, kept coming back – 7 in 10 were repeat audiences.

Among the international arts community, Esplanade's reputation as a leading arts centre continues to grow, raising Singapore's profile around the world, highlighting the country's cultural imperative to become a vibrant, global arts city.

This profile can only be strengthened, with the recent election of Esplanade CEO Benson Puah as Chair Elect of the International Society for the Performing Arts Foundation (ISPA), a 57-year-old organisation comprising top arts professionals from around the world. Our representation within ISPA has not only resulted in friendships forged for Esplanade and Singapore, but will also raise awareness of the cultural wealth in Asia.

Funding however, continues to be challenge, which makes what has been achieved all the more remarkable. Through conscious efforts, Esplanade has managed to maximise all its income potentials – whether through working with hirers and tenants toward higher turnover, or through engaging more sponsor support for programmes presented. These efforts have yielded a 13% increase in income over the previous year. Strong income gains and strict financial discipline have enabled Esplanade to record a net positive balance of \$4.7m for the last financial year.

What remains important to Esplanade however, goes beyond purely financial and quantifiable considerations. The range and quality of arts programming that Esplanade has come to represent will be further built upon in the coming years.

As an organisation and a physical space, Esplanade inspires. Where else, for example, would meaning and celebration have come together so fittingly and beautifully as the *Marina Bay Countdown* – a new tradition the centre created for the community to greet the New Year, involving the lighting of wishes on the bay, transforming the waters around Esplanade into a glowing visual arts presentation. This event distinguished itself from commercial parties taking place at the same time, a reminder that art can often draw individuals together as one people.

My personal favourites during the year under review, were violinist Midori, the Cincinnati Pops Orchestra and the opening concert of *Mosaic Music Festival*, which featured the highly talented pianist Hiromi. The glowing feedback from these artists themselves about the venues and the services rendered demonstrated again the sterling standards in hardware and software that combined, made the Esplanade experience such a memorable one.

I thank my fellow board members for giving so generously of their time and expertise in a busy year. Esplanade's former Chair Edmund Cheng left a strong foundation for us to carry on with, and the wise counsel of outgoing directors Kevin Kwok, Charles Lim, Loh Ngai Seng and Loh Wai Kiew will be greatly missed.

I welcome on board our new directors Peter Chay, David Conner, Colin Goh, Irene Ng and Shaun Seow, who at time of writing, have already contributed much in sound advice and constructive feedback, that will benefit us in the year ahead.

I congratulate the management of Esplanade on yet another fulfilling year with even more exciting performances and events.

We are well aware of the challenges ahead but the tremendous commitment of all staff will continue to serve our vision, as we work to set even greater standards of excellence in the arts.



Theresa Foo-Yo Mie Yoen  
Chairman





Sometimes it's difficult to comprehend the impact the arts can have on the life of a person. At Esplanade, we delight in every performance that bears witness to a mind inspired, a heart moved, a spirit invigorated.

This past year, we were greatly encouraged by the different lives that found their place at Esplanade. We've said that Esplanade is a performing arts centre for everyone. We could tell you this in numbers – the 7.5 million visitors, over 1,900 performances, and 23,000 artists and crew we welcomed.

Or we could tell you instead, about the teenager who took up the *guzheng* after a *Chinese Chamber Music* concert, inspired by a programme that reconnected her with her cultural roots. Or the woman from the Institute of Mental Health, with a group of other patients – all mothers – hosted by Esplanade during our Mother's Day concert, whom the nurse said was usually disinterested or withdrawn. This same woman clapped, sang and tapped her feet in time to popular evergreens, the most animated she had been in a long while.

Each year, a team of 184 passionate, motivated individuals bring together their combined expertise in various areas of arts management, to deliver programmes and services at Esplanade that contribute to a better quality of life in Singapore.

Right from the beginning, we talked about how we would strive to win acceptance by the community. We've been heartened, year on year, to see deeper than acceptance, a growing affection by the community, for a centre they can call their own. We saw support from readers of *Today*, when a guest writer suggested the centre was a costly mistake. The paper reported other readers' quick refutation of his claim and their robust defence of Esplanade. Esplanade, concluded the paper, was well on its way to becoming ingrained in the national psyche.

We are mindful though, of audiences yet untapped, of tastes unexplored, in a market still so young. We have tried each year, to nurture the support and loyalty of the diverse groups that come together here, to build our connection with the community in every encounter with Esplanade.

The remarkable diversity of performances continued this past year – everything from contemporary Indian dance, Malay drama, Chinese opera, to Western classical, multimedia theatre, jazz and funk and more...The list goes on, reaching even more people with each genre introduced, and establishing Esplanade within the community as the place to be for the fullest experience of the performing arts. This was further borne out by surveys carried out throughout the year by an independent research company, which found that arts patronage at Esplanade was higher than the national average – six in 10 Esplanade patrons attend arts performances at least four times a year, compared to the national average of 2.66 times.





In the past year, we also strengthened the programmes that we had established when we first opened, and deepened our engagement with the local arts community.

Within our staple cultural festivals – *Huayi – Chinese Festival of Arts*, *Kalaa Utsavam – Indian Festival of Arts*, and *Pesta Raya – Malay Festival of Arts* – we catered even further to different market segments, by introducing more sophisticated presentations of works for example, or targeting young audiences with specific programmes. Overall attendance across all three festivals rose, and *Huayi* saw its best-ever ticket sales at 90%. Cloud Gate's internationally-respected artistic director Lin Hwai-Min, whose company performed at Esplanade in 2003 and returned for *Huayi* this year, noted from questions raised at his post-performance talk, that audiences here had matured. He saw this as an affirmation of Esplanade's hard work and urged the continuation of the direction we were taking.

Our free programmes for the community continued to make the arts accessible to all audiences, with attendance increasing by 21% over the previous year, to just over one million people. Our visual arts exhibitions dominated the public spaces at the centre, delighting both members of the public and the visual arts community, with creative, contemporary works that provided a vibrant atmosphere while complementing the different performing arts activities.

A highlight this past year was the inaugural *Marina Bay Countdown* produced by Esplanade and supported by the Urban Redevelopment Authority. The Countdown built on Esplanade's past New Year's Eve programmes, contemplative in tone and with a decided arts focus. In all, 160,000 people across the nation bonded in a simple but meaningful ritual of expressing New Year wishes on an artistically lit bay.

As a space for the local arts community, Esplanade also enabled the presentation of a broad spectrum of contemporary

performing arts by Singaporean talent. We intensified our engagement with local arts groups the past year, extending our resources and promoting best practices through collaborations. One such initiative, appreciated by local practitioners, was the first *Theatre Studio Season*, a series of cross-disciplinary works which contributed to Esplanade's dynamic repertoire, while also encouraging active participation by the local arts groups in the joint development and promotion of the programme.

Through collaborations also, we introduced programmes unique to our Asian heritage, with *Chinese Chamber Music* and *Chinese Opera Delights* celebrating art forms that reflects our place in the region. First time-goers made up 25% of the audience. In championing these art forms, we wanted to develop audiences beyond our existing – part of our efforts to reach the widest communities possible, with the most diverse programmes. In doing so, we would also be building a profile for Esplanade internationally regarding our development and presentation of Asian works, Asian themes and subjects.

We continued key partnerships with The Necessary Stage's *M1 Singapore Fringe Festival* and the Singapore Indian Fine Arts Society's *Festival of Indian Classical Music and Dance*. While the Fringe saw a smaller audience this year, both these programmes were more ambitious in theme and scope, and in their necessary attempts to expand audience tastes.

While local artists and presenters were finding a platform for growth at Esplanade, international artists were discovering an excellent performing environment offering access to Asian audiences. This past year, the world's top artists – appearing particularly in our *Classics* and *Mosaic* programmes – performed outstanding concerts here. Maestro Zubin Mehta, violinist virtuosos Midori and Gidon Kremer, jazz extraordinaire Patti Austin and the Grand Dame of Cuban Song, Omara Portuendo, were among the stars that Esplanade presented.



*Mosaic Music Festival*, our hugely popular jazz and world music festival, remained a highlight for the community, with a breath-taking lineup comprising artists from legendary jazz guitarist Pat Metheny, funk genius Maceo Parker, jazz-folk diva Miriam Makeba, to indie cult band Kings of Convenience and acoustic rock artist Jason Mraz, amongst others. The festival in its second year, featured greater interaction between artists, and more Asian and local artists, with rare opportunities for them to share the stage with their internationally-established colleagues. The festival drew media interest all the way from the BBC in London, which sent a crew down to cover the event.

Esplanade's role as a window to the performing arts in Asia was nowhere more clearly illustrated than at the *Asian Arts Mart 2005*. Organised by Esplanade, this biennial event offers a platform for exchange, business cooperation and networking within the arts industry of Asia and the world. The only one of its kind, the boutique mart focuses on Asian contemporary works, and comprises curated showcases of artists from across Asia-Pacific, with networking opportunities to bring the international arts community together. *Asian Arts Mart 2005* saw the world's key decision makers in the arts hosted by Esplanade, and closed with 262 delegates, its highest attendance ever since it started in 2001.

Throughout the year, shows by venue hirers complemented our *Esplanade Presents* programmes. Local and international organisations such as arts groups, institutions and commercial presenters put up a total of 489 performances at the centre, offering audiences even greater choice than ever. Highlights included musicals such as Broadway's *The Sound of Music* and local productions *Snow Queen*, *Peter Pan*, and *Twist of Fate*, as well as dance-theatre-percussion group *Stomp* and the UK's definitive Royal Ballet performing *Swan Lake*. In addition, events such as

the *Opening Ceremony of the 117th International Olympic Committee*, hosted by Singapore, introduced Esplanade to a broad global audience, with attendance at the session of up to 5,000, among them the world's top sports, business and political leaders.

Beyond performances, Esplanade also expanded its friendships with the community, engaging educators and young people, giving them a glimpse of the magic and warmth behind a centre we wanted them to claim for their own. We gave presentations to teachers and students and encouraged use of the centre for school trails. Our membership programme



for tertiary students *Esplanade Youths* offered backstage tours, internship programmes and special promotions to build interest in the arts. To develop deeper relations, we appointed a group of youth ambassadors comprising nine irrepressible students from the National University of Singapore to help us in our efforts to reach their peers. The first *Esplanade Youths* committee led the development and launch of the *Esplanade Youths* blogsite [www.esplanadeyouths.com](http://www.esplanadeyouths.com), and closed the year with a party for members.

We worked also with staff and community leaders from Central Singapore District – within which Esplanade sits – to increase awareness of the centre among residents. With help from staff of the Central Community Development Council, we increased communications to the community clubs, and hosted residents to free performances, opening them to the varied possibilities of accessible arts entertainment at Esplanade. A community project we organised for *Kalaa Utsavam – Indian Festival of Arts*, to encourage grassroots interaction with the arts, involved over 1,000 students and residents from the district, attending visual arts workshops to create a giant *Rangoli*. This traditional Indian folk art design, usually made from coloured sand or rice powder, was then displayed at Esplanade's Forecourt.

Esplanade staff in supporting functions – everything from customer service, box office, building management, production services to security – continued to deliver an outstanding Esplanade experience. From improvements in ticket-buying processes to the introduction of listening aid devices for the hearing impaired, Esplanade explored opportunities to better its interactions with the public.

In the surveys carried out, customers gave Esplanade's customer service staff a high overall satisfaction rating of 6.08 out of a possible total score of 7. (According to the research company, the industry average is 5.5).



Through it all, we were growing Esplanade's reputation as a cultural asset, uncompromising in upholding quality standards across all its operations.

Our challenges with funding remain. While Esplanade looks ahead, in realisation of our vision as a world-class performing arts centre, in our contributions to the community and in support of the national imperative of making Singapore a global city for the arts, we will need to intensify programmes and deepen audience development initiatives beyond our existing framework. We will require additional financial resources for this, and government support will continue to be crucial for us to maintain artistic excellence and accessibility in our programming.

So we thank the many people and organisations behind Esplanade, who have made possible the journey to date, the far-sighted champions of this centre and the arts that help us sustain what we do. We thank our partner Visa International, whose belief in the power of the arts to make things happen, is demonstrated in support that will help us deliver on our promise to the community. Together with our other contributors to the arts, they ensure our goal of arts for all.

We also welcomed new board members this past year. To our former Chair Edmund Cheng and outgoing directors Kevin Kwok, Charles Lim, Loh Ngai Seng and Loh Wai Kiew, we thank you for your support and insightful recommendations, which have been invaluable to our work here.

We were delighted to welcome our new Chair Theresa Foo, and incoming directors Peter Chay, David Conner, Colin Goh, Irene Ng and Shaun Seow. Mrs Foo knows Esplanade well, having been a board member from the start, and in her we have found a resourceful and dedicated leader and supporter, whose sound advice has pointed the way to constructive solutions. We are grateful to her and the directors for their dedication and personal efforts – and the shared belief in Esplanade and the importance of the role it plays in the community, here and beyond.

Above all, we thank our audiences – each and every one of you who came, who delighted in our performances, who spoke up for us.

We look to you to continue making Esplanade yours.

A handwritten signature in black ink, appearing to be 'Benson Puah', written in a cursive style.

Benson Puah  
Chief Executive Officer

# engaging the community

*"Bringing the best of the performing arts to all audience"*





# On-stage activities at Esplanade

## Programming

### Reinforcing our mission

As we entered our third full year of operations, Esplanade's programming approach was one of further consolidation and collaboration – strengthening the programmes that we had started, and deepening our engagement with the arts community through partnerships that enabled the presentation of a broad spectrum of the performing arts. This approach would help fulfil our objective of making the arts an integral part of the lives of our public. Since Esplanade's opening, we have been planting the seeds to build a vibrant arts calendar for Singapore. We seek each year to add even greater diversity with festivals, seasons and special events to ensure a year-round calendar of exciting arts programmes.

Our efforts to increase arts audiences for both ticketed and non-ticketed performances have begun showing results, with steady growth seen in both areas. These efforts must continue and we will review, refresh and revitalise our existing programmes to retain and increase this new audienceship.

Beyond presenting programmes for entertainment and consumption, however, we set out this past year to strengthen our ties with the various communities and to increase audience



*"We were here in 2003 with Moonwater. We are back three years later. I discovered that the audience has grown to be less restrained. They are better able to express themselves through applause and the questions they raise. .... Esplanade's intentions and hard work are reflected through the attitude of its audience. .... Well done Esplanade! Keep up the good work!"*

*– Lin Hwai-Min, acclaimed artistic director, Cloud Gate Dance Theatre, February 2006 (Translated from Mandarin)*

interaction with the arts. Through programmes that celebrated special occasions unique to our cultural and national heritage, we hoped to increase our relevance to the communities we served.

### Performance for the year

This financial year, we saw further growth in the number of performances as well as in attendance. Our ticketed performances increased by 13% from 192 to 219 and attendance grew 11% from 67,174 to 74,478. The growth in the number of our non-ticketed performances – a modest 4% from 1,139 to 1,181 – was outstripped by the growth in attendance at these performances, which escalated by more than 170,000 people to over 970,000.



#### Esplanade Presents

<b>Overall</b>	
Performances:	1,400
Attendance:	1,046,985
Artists:	6,240

<b>Ticketed Performances</b>	
Performances:	219
Attendance:	74,478

<b>Non-ticketed Performances</b>	
Performances:	1,181
Attendance:	972,507

<b>Explorations</b>	
Talks/Workshops/Others:	58
Attendance:	5,612

#### Collaboration Events

<b>Overall</b>	
Performances:	48
Attendance:	22,899
Artists:	255

<b>Ticketed Performances</b>	
Performances:	31
Attendance:	10,781

<b>Non-ticketed Performances</b>	
Performances:	17
Attendance:	12,118

A Date with Friends



"Many claim the durian is an acquired taste; more Singaporeans are now featuring the Esplanade on their activities menu. Recent debate in Today's Voices pages showed that Singaporeans are slowly claiming ownership of the distinctive Theatres On The Bay. When a guest writer recently suggested the Esplanade was a costly mistake, other readers quickly refuted his claim and defended the durian. Today reader Joseph Pereira said he was proud of the Esplanade, and that it was always easy to criticise a situation in hindsight. Looking at the list of the 1,800 events held there in the past financial year, it would be grossly unfair to say that the arts centre has not offered diversity and variety... Even Singapore arts practitioners acknowledge the positive contribution of the Esplanade. Initially, there was scepticism that the Government had focused too much on infrastructure, hardware, like the Esplanade and not on arts groups - heartware. But more Singapore groups are holding events at the Esplanade..."

And Singapore arts companies are proud to have their productions staged at a venue that is recognised internationally. ...The Esplanade is well on its way to becoming ingrained in the national psyche."

- David Chew, Today, 13 October 2005

Positive findings were also obtained from customer satisfaction surveys at all our performances, undertaken during the year by independent research company, CLS Research Solutions. The customer satisfaction surveys polled audiences across all *Esplanade Presents* shows to determine audience demographics and their quality ratings of our performances. Patron profiles collected from the surveys indicated that our programmes reach out to a broad spectrum of society, crossing all age groups, income levels and professions. The surveys also revealed that while Singaporeans of all ethnicities still comprise the majority of our audience, with students comprising a healthy 30%, we have succeeded in drawing foreign and permanent residents as well as an average of 6% tourists to our programmes, rising to as high as 25% depending on the programme. These findings demonstrate that we are moving ever closer to making Esplanade truly a centre for everyone.

In all that we do, we remain unwavering in our commitment to quality, firm in the belief that our audiences deserve the world's best, regardless of genre. It was most rewarding then, that in the

customer satisfaction surveys, we achieved a mean score of 6.12 for quality and a mean score of 6.03 for value for money for our programmes (on a scale of 1 to 7 where 1 = least favourable and 7 = most favourable). In our international presentations in the big venues, our quality ratings rose to 6.2.

**Increasing public engagement in the arts**

At the onset, we recognised that Esplanade's and the arts' long term survival in Singapore depended on our relevance to the lives of Singaporeans. Engaging with the arts had to be more than just sitting in a darkened room for two hours, more than an occasional outing. It had to be an important facet of life, as natural as other forms of individual sustenance.

Our programmes for the community - *LunchBox*, *Beautiful Sunday* and *Coffee Morning* and *Afternoon Tea* - saw another year of strong support. *On the Waterfront* programmes continued to enliven our waterfront on Fridays, Saturdays, Sundays and public holidays. The series remains one of our most vital platforms to bring the arts to thousands of visitors. And our annual tribute to senior citizens, *A Date with Friends*, featuring popular veteran artists taking audiences on nostalgic journeys of familiar favourites, drew warm applause and hearty compliments.

At the other end of the age spectrum, *Octoburst*, our weekend of fun dedicated to the little ones in celebration of Children's Day, saw full houses and an equally enthusiastic response. Our third Children's Day drawing competition, *Little Artist Big Dreams*, the highlight of *Octoburst*, once again drew a healthy participation of more than 1,200 children, some arriving as early as sunrise, eager to embark upon their masterpieces.

*MoonFest: A Mid Autumn Celebration*, expanded this year to include two ticketed productions in the Theatre, in addition to popular non-ticketed offerings of Chinese music and dance, storytelling, lantern riddles, tea appreciation sessions and the annual *Lantern Walkabout* which drew more than 500 people. The first ticketed production was a work of music theatre featuring veteran actress

To introduce new developments in Indian arts, *Kalaa Utsavam – Indian Festival of Arts* took on a more contemporary approach this year. In doing so, we succeeded in drawing a younger and more ethnically diverse audience as well as a higher-than-average tourist attendance of 9%, compared with about 6% for our usual programmes. However, we saw a dip in ticketed attendance compared to last year and we recognise that building an audience for contemporary work will continue to be a challenge.

## Flipside



## Octoburst



## National Day



Chan Po Chu, who made a return to Singapore after more than three decades, while the second programme delivered two exquisite evenings of Peking Opera. The centrepiece of our *MoonFest* decorations was a display of lanterns, the fruit of 10 lantern-making workshops attended by 450 children from primary schools. This took pride of place at the Concourse.

Our second *Flipside* festival saw 23 days of unbridled fun from an international selection of artists, all intent on taking audiences on a journey to the lighter side of the arts. This festival, held in conjunction with the *Singapore Arts Festival*, and centred on family entertainment and boutique acts, was warmly received by almost 100,000 people.

Singapore's 40th anniversary was marked by a five-day celebration of free outdoor events for the young and young-at-heart. The centre was awash in national colours of red and white as we undertook a musical journey honouring our nation's past, present and future talents.



"Among other achievements, the Esplanade's popular annual Chinese arts festival, *Huayi*, has won kudos for its blockbuster programming. The centre's twice-yearly Esplanade Theatre Studio season, which boasts intimate, experimental local productions, has also been lauded. And, perhaps the most rewarding of all, Singaporeans have gradually gone from viewing the Esplanade as an elitist institution to a place where the Everyman can eat, shop and be entertained. The centre has played host to names such as American opera great Jessye Norman and Taiwanese playwright Stan Lai."

– Clara Chow, *The Straits Times*,  
19 September 2005

#### Visual Artists Presented

Exhibitions:	59
No. of days:	2,850
Local artists:	754
Regional artists:	33
International artists:	23

Huayi



Kalaa Utsavam



Pesta Raya

Our fourth *Pesta Raya – Malay Festival of Arts*, with greater support from media partners *Suria*, *Warna* and *Berita Harian*, is steadily establishing itself as a key celebration within the Malay community. This was demonstrated by this year's attendance figure which doubled that of the previous year. We also succeeded in drawing new audiences with about half of our audience comprising newcomers. Of the three cultural festivals, *Pesta Raya* achieved the greatest success in reaching out to youths this year, with some 21% of audiences below the age of 19 years, as compared to the 15% we saw for *Huayi* and *Kalaa*.

*Huayi – Chinese Festival of Arts* was a success on a number of fronts this year – in the festival's increased attendance, in the diverse programme line-up which appealed to a broad cross-section of society and in the scheduling of events in different spaces at different times, which generated excitement throughout the centre for the duration of the festival. Most importantly, it established itself as a key lunar new year celebration for Singaporeans. We built on the strong audienceship developed over the past three festivals to further increase overall attendance this

year by more than 20% to almost 90,000. We enjoyed five sell-out productions, and achieved 90% attendance for our ticketed performances. Additionally, there was a noticeable increase in support from sponsors and media partners, *Lianhe Zaobao* and *Channel U*. This contributed tremendously to the festival's success this year.

Consistently across all three festivals, attendance for non-ticketed performances has seen encouraging growth over earlier festivals. More importantly, our patron profile confirms the broad appeal of these festivals to the community. With their diverse range of programmes, the festivals draw people of both genders, all ages, incomes, occupations and various ethnicities to the centre, demonstrating our increasing reach to all audiences.

#### Accessibility of visual arts

The diversity of the performing arts was similarly reflected in our approach to the visual arts, which dominated our public spaces and attracted visitors young and old. We continued to create a sense of dynamism through a constant change of exhibitions, complementing the theme of the dominant festival taking place at the centre at that time.

"[Esplanade] has become the most desirable space for the visual arts in terms of having very good visitor traffic; a variety of display spaces, from hanging plasma screens to transitory spaces like the tunnel to gallery type spaces like Jendela; as well as its consummate system of remunerating artists with its artist fee system which even established art institutions..... do not have in place."

– Michael Lee, visual artist and Nanyang Academy of Fine Arts lecturer, quoted in Today, October 2005

We featured 23 international, 33 regional and 754 local artists in our 59 exhibitions this last year.

Installations ran the gamut from fantasy to stark reality, everything from a 3,000-piece transparent jigsaw puzzle, to works encompassing a wide range of media, from photo and video to found objects, and more conventional media such as sculpture and painting.

## Visual Arts



## Marina Bay Countdown

Throughout the year, the plasma screens located at Basement One were a welcome platform for local artists, young graduates and students to display new media works while the Esplanade Tunnel offered an exciting, unexpected space for transiting visitors.

### **Providing an iconic event with the Marina Bay Countdown**

A highlight this year was the inaugural *Marina Bay Countdown*. Produced by Esplanade and supported by the Urban Redevelopment Authority (as the Development Agency for Marina Bay), the *Marina Bay Countdown* was expressed as

a simple invitation to the community, to create a new tradition for Singapore by gathering with family and friends at Marina Bay to make a wish for the New Year. In the vein of previous New Year's Eve programmes at Esplanade, this tradition offered Singaporeans a chance to reflect on the year past and contemplate the year ahead in meaningful and poignant celebration.

Some 1,300 organisations and individuals were approached to articulate their New Year wishes either on a wishing sphere or on video. The wishing spheres, each bearing a penned message, were collected to form a 500m x 150m visual arts installation that was floated on the bay, creating a glowing display that signified the hopes and dreams of Singaporeans and the revitalisation of the nation through Marina Bay. The video dedications were screened throughout Esplanade on

the evening of 31 December 2005. Members of the public were also encouraged to pen their wishes on bell chimes, a tradition established since 2002. The highlight of the celebrations was a magical illumination of the bay that exploded into a spectacular fireworks display. This lit up the night sky in a kaleidoscope of colours, set to moving musical accompaniment. Themed *Make a Wish for a Better Tomorrow*, the poignancy of the countdown moved a record 160,000 people, gathered at the bay.

This sets the foundation for the *Marina Bay Countdown* to become an annual iconic event for Singapore.

"She's 73, retired, and barely understands a word of English, but she dug it. That's Madam Teo Gieck Lian for you, one of the unexpected people who turned at the Esplanade yesterday for BayBeats 2005's final day of performances. .... 'I don't understand what they're singing about, but the music is nice. Very catchy.' Madam Teo said in Chinese, after she was spotted swaying to an original song by Malaysian rock band Lucy In The Loo.

She wasn't the only one hooked. With three venues around the exterior of the Esplanade all blaring performances by different bands, there were easily a thousand people crammed in the musical avenue, and what a picture of Singapore it painted."

- Feng Zengkun, The New Paper, 19 July 2005

### Baybeats



#### Nurturing the next generation

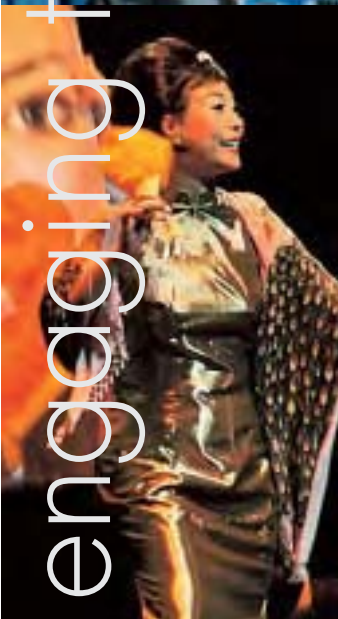
This year, in recognition of the potential of our younger generation and the particular interests of this group, we continued our efforts to develop youth audiences. As a result, our three-day Baybeats indie music festival drew an unprecedented attendance of 68,000 youths this year, almost double last year's audienceship of 38,000. Now in its fourth year, Baybeats is enjoying growing support from both fans and media, including the Malaysian media. Besides Baybeats, other acts that were popular with youths this year were Kings of Convenience and Jason Mraz, both Mosaic Music Festival headliners that sold out within days of their tickets having gone on sale.

We also sought to develop budding young talent by providing them with platforms that would help them become tomorrow's stars. Our Late Nite, LunchBox and On The Waterfront series continue to showcase young local talents. Our third presentation of homegrown, US-based singer-songwriter Corrinne May, who first started at Esplanade performing for our On the Waterfront programme, enjoyed a full house in the Concert Hall.

#### Strengthening ties in the industry

Esplanade's priority of strengthening its links with the local arts community continued this year. In addition to showcasing local artists and arts groups through platforms such as Beautiful Sunday and Coffee Morning and Afternoon Tea, such links also took the form of support of local arts initiatives which contribute to Esplanade's programme diversity while revitalising the local arts industry. This approach affords different parties the opportunity to leverage on each other's strengths, with each tapping on the other's resources and experience, while helping to developing expertise within the industry.

We reinforced our initial partnerships with Singapore Indian Fine Arts Society' (SIFAS) and The Necessary Stage (TNS) through continued support for their respective festivals. SIFAS' Festival of Classical Indian Music & Dance once again presented a diverse spread of performances, all outstanding in quality, clearly establishing its position as one of the premier



### MoonFest

### Baybeats

"The festival was organized at the highest standard. Everyone was wonderful and professional. I've participated in probably thousands of festivals worldwide and I would say this has been an experience to rate in the top five or six. It takes love and commitment to produce this kind of quality - if we could bring this everywhere into our working lives, it would be a very different world - so thanks for giving us a glimpse of that possibility."

- Maceo Parker, Mosaic Music Festival 2006, Funk Faculty, March 2006



"I had such a lovely time playing here at the Concert Hall. Thanks for all the hard work and the support you've given to my music."

– Corrinne May, local singer-songwriter, August 2005

"I think it's a good thing that the Esplanade is working with local groups – their Theatre Studio Season was definitely a highlight for me."

– Dr K K Seet, lecturer, National University of Singapore Theatre Studies Department, quoted in Today, October 2005



classical Indian arts events in Singapore. TNS' *M1 Singapore Fringe Festival* continued to push the boundaries in cutting-edge and contemporary work, with more productions and new genres of music, dance and performance art added to its main staple of theatre. Both these festivals added diversity and depth to Singapore's range of festival offerings, offering a more complete, balanced and inclusive cultural calendar.

This year we presented our first *Theatre Studio Season*, a series of multi-genre contemporary and exploratory works. Our aim was to create a more impactful theatre season and, at the same time, assist local arts groups in the presentation of their works. Our previous approach had been to present individual productions under *The Studios* series. These had been scattered throughout the year and their seeming disparity had made audience development challenging. Consolidating the productions under one season provided greater impact and more importantly, established a clearly defined theatre season for audiences and paved the way for regular presentations by local arts groups.

Another approach of our collaborative efforts was to develop interest in particular art forms, and this year, we started with a focus on Chinese Chamber Music and Chinese Opera. Chinese Theatre Circle's *Chinese Opera Delights* series comprised quarterly presentations of excerpts and songs from famous Cantonese operas in the Recital Studio, culminating in a major full-scale opera production in the Theatre. The *Chinese Chamber Music* series, with Singapore Chinese

Orchestra, featured performances by soloists and ensembles. It is our hope that these series will revive interest in and foster a deeper understanding of these complex art forms, which are an integral, and perhaps disappearing part of our Asian heritage.

Our third successive collaboration with Showtime Productions has become an annual highlight for Singaporeans. This presentation of *A New Orleans Jazzy Christmas* featured Leroy Jones and Singapore's own Jeremy Monterio International Trio.

In addition, the much-anticipated second album launch of one of Singapore's most exciting indie bands, The Observatory, was marked by an equally-anticipated performance, a collaboration with Esplanade. The performance at the Recital Studio drew a full house.

### ***Delivering an international buffet***

Many of the world's best gathered at Esplanade this year.

The *Classics* series delighted classical music enthusiasts with a staggering line-up that included maestro Zubin Mehta conducting the Grammy Award-winning Maggio Musicale Fiorentino Orchestra, violinist virtuoso Midori accompanied by Peter Vinograd on piano, Cincinnati Pops Orchestra performing two nights of Hollywood movie and Broadway musical scores, Matthias Bamert and Ning Kam with the

"For the Mosaic Music Festival, organizers were keen to present lesser-known Asian artists alongside internationally established musicians. ...A singer for Vocaluptous, Simone Khoo, noted that as far as live performances are concerned, local audiences are more supportive of international acts than local talents, who have a faithful but small following. "But to be billed with international acts like Paquito D'Rivera and the New York Voices will of course help us raise our profile," she said."

– Sonia Kolesnikov-Jessop, *International Herald Tribune*,  
23 February 2006

## Classics



## Mosaic Music Festival

"She, Miriam Makeba, spoke to us of apartheid in South Africa, of freedom, of oppression... We, the citizens of Singapore, can be grateful that we have not had to struggle with racial and religious issues and oppression... We are fortunate to have good theatres and there is much to enjoy in terms of culture and the arts... To the people at the Esplanade, thank you for bringing in great artistes like Miriam Makeba. Please continue to give us stimulating shows that will enhance the cultural life of our nation."

– Ms Zaibun Siraj, patron,  
in a letter to *The Straits Times Forum* page, 16 March 2006

Malaysian Philharmonic Orchestra performing a 20th century repertoire, and finally, world-renowned violinist Gidon Kremer with his Grammy Award-winning ensemble, Kremerata Baltica.

The *Mosaic* series featured an equally impressive list of artists: jazz darling Patti Austin, in a one-night tribute to Ella Fitzgerald, the crown prince of tenor saxophone Joshua Redman, the Grand Dame of Cuban Song, Omara Portuendo, and our first Asian artist under *Mosaic*, multi-award-winning Japanese singer Keiko Lee. This concert also marked our first-ever regional broadcast arrangement with Radio Television Hong Kong (RTHK), Hong Kong's fine music channel. There were two delayed broadcasts of Keiko Lee's full concert by RTHK Radio 4 which were also available for streaming on RTHK's website.

In addition, some of the world's top pipe organists showcased their talent in our *Pedals and Pipes* series.

These included David Goode, Jane Parker Smith, Carlo Curley and Martin Setchell. Also here were the Copenhagen Royal Chapel Choir who marked the 200th anniversary of Hans Christian Andersen in a night of song.

Our second *Mosaic Music Festival* excited Singapore with a line-up that read like a list of *who's who* in the music world. The centre rocked to full-capacity crowds with the sounds of jazz, world music, funk, pop, latin and folk by headliners such as Pat Metheny, Bob James, Maceo Parker, Miriam Makeba, Paquito D'Rivera and The New York Voices, Kings of Convenience, Jason Mraz and Afro Cuban All Stars, our *Mosaic Club and Studio* artists as well as numerous Asian and local acts. Our collaborations with *Montreux Jazz Festival* and Putumayo World Music label continued with several successful concerts.

Our other activities such as film screenings, jam sessions, visual arts and the arts and craft mart, provided a complete festival experience beyond musical performances. Marketing



efforts such as the *Mosaic Music Festival* microsite, daily updates of the festival with *Mosaic Mania*, the festival guide *The Mosaic Times*, *Mosaic Music Festival* merchandise and even a *Mosaic Music Festival Bus* that plied Orchard Road on weekends, reinforced the festival's brand.

Overall attendance jumped more than 30% from last year to over 80,000, and 11 of the 16 ticketed performances saw full houses. Aside from patrons, the festival saw increased support from sponsors, including Nokia, our first naming sponsor for the outdoor stages, media partners *The Straits Times Life!* and *Channel 5* and 20 *Mosaic After Hours* jazz pub and club partners which heightened the festival fever throughout Singapore.

### **Showcasing Asia's best**

Local and regional artists comprise 90% of artists performing at the centre. At this year's *Mosaic Music Festival*, local and Asian artists comprised 66% of the overall line-up. In line with our artistic vision to increase collaborations between local, regional and international artists, many of the festival performances featured pairings by local and Asian artists as well as collaborations between artists. Hiromi, a livewire pianist from Japan, who performed before Maceo Parker in the festival's double-bill opening concert, was unanimously voted a festival favourite by patrons and media alike. At the festival, Mr Claude Nobs, founder of the renowned *Montreux Jazz Festival*, identified several local and Asian artists he would like to present at the 40th *Montreux Jazz Festival*.

We hope that our continued efforts will pave the way for many more Asian artists to take to the world stage.

### **Looking ahead**

We are seeing continued growth year on year, in the number of performances and of attendance.

However, while we will continue to grow attendance in the years ahead, our long-term objective must be to move towards developing a deeper understanding and appreciation of the arts. While this may not reap immediate results, it will

lay a strong foundation for Singapore to become a true global arts city, and with concomitant changes in mindsets, for Singaporeans to be truly creative people.

To this end, a multi-pronged approach is necessary in the areas of audience and artist development. Since opening, we have introduced new festivals each year – the cultural festivals, *Seniors' Week*, *Octoburst* and *Baybeats* in our first year, *Flipside*, *MoonFest: A Mid-Autumn Celebration* and *Mosaic Music Festival* in our second year, and the new *Theatre Studio Season* last year.

As we look forward, we will continue to develop new programmes to expand audience tastes and to introduce new ideas in the performing arts. We plan to work more with youth and community groups to involve the public in our presentations, developing workshops, forums, and residencies to deepen understanding of the performing arts.

In addition, we will work closely with schools to help our young to learn about and explore different arts forms, broaden their horizons and enlarge the debate about the performing arts. We will continue to focus on Asian art forms in collaborative efforts with local industry partners. Regular on-going talks by artists, bolstered by educational materials and carried out with and in schools, will culminate in experiences of performances at Esplanade. Concerted efforts will also be made to revive an interest in theatre amongst our youth and we plan to work with various parties towards a more comprehensive arts experience for all students.

In the area of artist development, we will forge ahead in seeking new platforms for exchange. As in *Mosaic Music Festival*, we will give our rising stars the opportunity to perform alongside established names. With the successful introduction of jazz through the *Mosaic Music Festival*, we plan to ramp up with more workshops, clinics and jam sessions throughout the year to fuel the interests of budding enthusiasts while residencies will provide our young talents the opportunity of learning from the masters. We will champion more collaborative efforts between Asian artists and their international counterparts with the objective of growing Esplanade and Singapore into the venue for exciting new Asian work in the future.

*"The Mosaic Music festival is well named – a colourful mix of music and people which after only two editions could already be considered one of the great music festivals. Top jazz and world acts are the major draw of the Mosaic festival, but the space given to local artists, both young and established, is a refreshing statement of Mosaic's commitment to promoting music in Singapore, and great fun for the crowds too... This was my first visit to the Mosaic festival and I have been most impressed by the music, the smooth running of the programme, the wonderful setting that is the Esplanade, the helpfulness of the staff and the atmosphere in general. My first visit, but hopefully not my last!"*

*– Mr Ian Patterson, visitor from Belfast Ireland, via Thailand,  
seen at every Mosaic Music Festival event.  
10 March 2006*

"Kelly said the Esplanade is one of the best theatres in the world, quite a claim from a girl who has graced various iconic West End stages performing musical hits such as My Fair Lady, Les Miserables, Whistle Down the Wind and Mamma Mia!"

– Laura Michelle Kelly, Olivier Award winning actress-singer who performed in Singapore Repertory Theatre's *Twist of Fate*, quoted in *Today*, 16 November 2005



## Venues and Events

In addition to the extraordinary diversity of *Esplanade Presents* performances, programmes by other local and international organisations such as arts groups, institutions and commercial presenters complement and complete the arts calendar at Esplanade.

While Esplanade presents works that reach different audiences, and sometimes works that push artistic boundaries, external presenters often arrange for shows for broader consumption to be staged at Esplanade. Musicals are popular as they have commercial potential and do well in general because they are the most accessible of the art forms.

This balance between the shows we present and those that hirers present, benefits the overall local arts industry. Entrepreneurial impresarios can grow their business in the arts with every successful production staged, while audiences have greater choice than ever, with Esplanade ensuring that their diet is constantly expanded through programmes that would otherwise be unavailable here, for cost or other reasons.

Esplanade also offers unique opportunities for organisations to host special events in its various venues, creating memorable experiences from media launches to hospitality functions.

Hirers ensure Esplanade's performance venues see optimal usage and help generate valuable income through rental of our spaces.

The Venues and Events department manages these external hirers and works with the Operations team to support the presentation of their programmes and events at Esplanade.

### **Popular presentations and significant events**

A varied mix of events was offered by external hirers this past year.

Musicals continued to contribute to a large proportion of hirers' activities. Although fewer musicals were presented this past year compared to the previous, there was greater scope in the presentations. Highlights included the much-



Photos courtesy of Singapore Repertory Theatre

### Venue Utilisation

Concert Hall	81%
Theatre	76%

### Performances

<b>Concert Hall</b>	
No. of Ticketed & Non-ticketed performances:	120
Attendance:	131,947

<b>Theatre</b>	
No. of Ticketed & Non-ticketed performances:	170
Attendance:	217,591

### Hirers

No. of Hirers:	113
<b>Hirers' Events*:</b>	
Arts General:	384 79%
Private:	28 5%
Schools & Community Groups:	77 16%

### Catering

No. of Events:	148
No. of Guests:	16,342

\* Includes Esplanade's collaborations

"The big theatre there means we now have a regular place to perform, a good stage which, frankly, is rare in Singapore. And it looks grand."

– Jeffrey Tan, Singapore Dance Theatre's resident choreographer, quoted in Today, 13 October 2005

loved Broadway musical, *The Sound of Music*, celebrating its 45th anniversary in Singapore direct from New York, local Christmas productions *Snow Queen*, and *Peter Pan*, delighting children and adults alike, and musical comedy *Twist of Fate*, which had been voted in 1997 *The Strait Times'* Best Musical.

Other major performances this year thrilled opera buffs and dance enthusiasts. Homegrown production *Madama Butterfly*, presented by Singapore Lyric Opera, showcased the talent of internationally-acclaimed soprano, Nancy Yuen. *Stomp* featured an explosive combination of dance, theatre and percussion. *Swan Lake* by UK's world-class The Royal Ballet, offered a lavish production set to one of Tchaikovsky's most memorable scores. And for the first time, a dance performance was presented in the Concert Hall, to help facilitate a showcase of local dance by the Singapore Dance Theatre, in honour of the State Visit to Singapore by the King of Cambodia, HM Norodom Sihamoni.

Esplanade also played host to a key event that profiled Singapore globally. The *Opening Ceremony for the 117th International Olympic Committee*, held in our Concert Hall, had a guest list that numbered up to 5,000 participants. It included senior officials from international sports organisations,

and political and civic leaders from around the world, accompanied by 1,500 international media personnel.

### Enhancing service and internal capabilities

Esplanade approved two caterers this past year for events taking place at the centre, in addition to official caterer The Oriental Singapore. This offered hirers, with their varying needs and budgets, greater choice when planning their events.

Internally the team streamlined existing work processes and upgraded its venue booking system, which offered more user-friendly functions that enabled updates to venue utilisation each time a booking was made. These increased efficiencies within the department, for better tracking and measurement of goals.

### Sustaining high service standards

We recognise the importance of reviewing service standards and responding to feedback. Looking ahead, we aim to improve current processes to encourage more hirers to respond to our customer satisfaction surveys.



"Remarkable and a very good effort in promoting racial harmony."

– Mr Silvarathi Suppiah, grassroots leader, on the Rangoli Project during Kalaa Utsavam – Indian Festival of Arts, 11 August 2005

## Building Relations

### Corporate Communications and Public Affairs

Recognising the importance of communications and the power they wield in winning support for Esplanade's work, the organisation created this past year the Corporate Communications and Public Affairs department, one of three departments that evolved from the original Marketing Communications team.

The new structure enabled greater specialisation within each department. The Corporate Communications and Public Affairs department oversaw communications for the company, ensuring the integration of the function into management processes. The department's corresponding role – bearing in mind Esplanade's long-term goals of changing mindsets and influencing behaviour in the arts, and the need to consistently engage with stakeholders to achieve this – also included managing relations with Esplanade's various publics.

Programme Marketing, which became part of the Programming team, concentrated on the marketing of *Esplanade Presents* programmes while Marketing Services provided the tools required across the company for creative services and branding projects.

#### **Connecting with grassroots residents**

In the centre's third full year of operations, audiences were growing, with a broad range of the community represented at the different programmes. Previous surveys had shown high awareness among the general population of Esplanade, and positive perceptions among audiences in particular. But our stakeholders were numerous and diverse. As a performing arts centre for everyone, Esplanade served and communicated with people across the social spectrum, through a variety of formats. To further support our vision, we needed to reach more people, to promote deeper awareness and understanding of the centre. The department was expanding constituencies beyond traditional groups such as the media and government agencies to focus also on the grassroots and youths, with whom we believed increased efforts would yield positive long-term benefits.

During the year, Corporate Communications and Public Affairs sought to make a real difference in its relations with these two groups, encouraging them to discover at Esplanade, a place for themselves they could claim their own. We believed they would also require more personal engagement, and committed ourselves to working with small groups within each segment.

"A big thank you to your organisation for being so generous and thoughtful in remembering our patients at your Mother's Day celebration. The patients and volunteers had an enjoyable time - clapping and singing along with the singers. Not forgetting the carnation flower which for some was the first time in their life someone has appreciated them in this way. Thanks to Esplanade for making a difference in their lives."

- Ms Chua Siew Hong, Assistant Director of Nursing,  
Institute of Mental Health, 21 May 2005



Thus we began our dialogues with representatives from Central Singapore District, within which the centre is located. We attended meetings and hosted the management and key community leaders from Central Community Development Council (CDC) to tours and performances at Esplanade, to give them a sense of the broad range of programmes available to residents. They helped us greatly in raising awareness of Esplanade's programmes, and our communications within the district intensified through increased distribution of programme collateral at Central's community clubs and events, and through listings in the CDC magazine.

Free performances during key cultural festivals and other family-friendly programmes such as *Beautiful Sunday* and

the *Seniors' Week* concerts offered excellent opportunities for Central residents to enjoy the arts as Esplanade's guests. During *MoonFest: A Mid Autumn Celebration* for example, the team hosted residents to outdoor performances, and watched, delighted, as many of these first timers clapped and sang along to songs by popular local artists. Children were given free mooncakes and lanterns for the *Lantern Walkabout*, thrilled that they were accompanied by costumed artists representing their favourite characters from folklore (the Monkey God was an undisputed hit)!

Disadvantaged groups from voluntary welfare organisations were also hosted at various programmes, such as the full dress rehearsal of Act 3's *Three Little Pigs*, and our *Mother's Day Special Concert*, which welcomed mothers from the Institute of Mental Health, many of whom had been long forgotten by their families, and who themselves had forgotten for far longer, the sound of music in their lives.

To encourage greater interaction with the arts, Esplanade also organised a visual arts project for Central residents, which involved over 1,000 participants, including students, taking part in the creation of a giant *Rangoli* for *Kalaa Utsavam*. A series of workshops on this folk art were held at schools and community clubs for Central's residents, who put together their individual sections of the *Rangoli*, to eventually form an 80m by 12m installation, which was later displayed at Esplanade's Forecourt. Participants were invited to the lighting ceremony, held at the display, which opened the festival and completed the experience.

#### **Corporate Communications & Public Affairs**

##### **Public Affairs Activities**

VIP Visits:	37 ( 253 people)
Youth-related activities:	116 (11,071 people)
Grassroots-related activities:	29 (2,525 people)
Others (site recesses and activities for government, arts and other agencies):	33 (233 people)

**Total: 215 (14,082 people)**

##### **Media Activities**

Local:	317 (650 people)
International:	144 (455 people)

**Total: 461 (1,105 people)**

##### **Media Clips**

Print Local:	4,154
Print International:	155
Radio:	77
TV:	380

**Total: 4,766**

**Media advertising value: \$19.6 million**



"I stepped into Esplanade at a very busy yet fun period: Mosaic Music Festival. This period certainly enriched and exposed me to the nature of events and the running of arts programmes in Esplanade...I've gotten a whole lot through this internship because of the opportunities given to me. I've learnt, I've grown and now I know. When you find a job you love, you don't need to work at all. Passion for the Arts, Love for the Job. Esplanade ROCKS!!!"

– Eigene Koh, Esplanade Youths intern with the Corporate Communications team, 22 Mar 2005, HR

"The arts should increasingly become a part of everyone's life. Some thought the \$600 million spent on Esplanade was not worth it. For such people, I would suggest they visit the centre during the weekends and witness the many people enjoying the breeze, lovers dating, tourists taking photos and see how the outdoor performances have attracted Singaporeans. Watching the arts has subconsciously become a part of our lives, all these we cannot do without the durian centre."

– Lao Jing, forum writer, Shin Min, Fukan, 6 June 2005 (Translated from Mandarin)

### Connecting with the young

Youths were another segment of the community the department increased efforts with this past year. We created opportunities to communicate with them directly through our membership programme, *Esplanade Youths*. Following its launch at the close of the previous year, this initiative to involve tertiary students with Esplanade and the arts took off with events planned specially for them.

Exclusive backstage tours, which brought *Esplanade Youths* members behind-the-scenes for an insider's look at the halls where the greatest artists had performed, were hugely popular, as were internships with our department and with Customer Service, as these offered an insight into the workings of an arts centre.

A graffiti project we organised gave members the opportunity to make a statement through the vibrancy of this street art, with youths getting down and dirty with paint and markers on panel boxes that were eventually showcased at the centre's Concourse during Esplanade's National Day celebrations.

To ensure we maintained our database of *Esplanade Youths* members, we held recruitment roadshows at five institutions this past year, replacing previous members who would have graduated.

The department also decided this past year, to appoint a committee for *Esplanade Youths*, which would act as an ambassador for Esplanade and help organise and support activities for members. We believed that the youths were best reached through their peers, and our very first Esplanade Youths committee, comprising nine lively, talented individuals from the National University of Singapore, proved felicitous.

Apart from helping with regular activities, the committee initiated key projects such as the *Esplanade Youths* blogsite [www.esplanadeyouths.com](http://www.esplanadeyouths.com) for members, to blog on all things related to the arts and Esplanade. They also organised the *iParty*, which launched the blogsite at Esplanade's tenant DXO – with a rousing performance by popular local band EIC, and DJ Rattle spinning before and after to keep the crowd going.

We enjoyed very much working with the committee, whose enthusiasm and resourcefulness – well-shepherded by their President, an enterprising young lady herself – energised the department greatly.

Apart from *Esplanade Youths*, which targeted the varsity population, the department hosted throughout the year, students across different education levels, and educators themselves, to tours and presentations by key Esplanade staff. Where possible, we also accepted speaking opportunities to schools, engaging teachers and enlightening young minds.



"Definitely a good thing to know that we Esplanade Youths have something in common, besides ARTS, it will have to be this BLOGsite. A place to share our thoughts and interest... I'll try to pin down my thoughts as often as possible guys. In the mean time, great to be in this society. We ROCK big time!"

– Nazra, Esplanade Youths Blogger, 17 January 2006

"For all the initial misgivings among Singaporeans about the prickly appearance of the building and the cost of building it, enough time has elapsed for the man in the street to grow fond of this relatively recent landmark. On any given weekend, families can be spotted milling around its marbled concourse area and 300m outdoor waterfront stretch with its restaurants and pubs. Mr Mohammed, 20, said with an approving nod: 'The atmosphere here is cool.'"

– Clara Chow, *The Straits Times*, 15 May 2005

In all our sessions we offered the personal experiences of staff as well as perspectives on organisational culture, philosophy, challenges and achievements. Esplanade's CEO personally attended the question and answer sessions, and was frequently called upon to deliver speeches on education and creativity, working to show how the arts stimulate critical learning.

In all, the outreach activities for grassroots and youth relations more than doubled the previous year's, reaching 13,596 people. More importantly, we had begun in a more personal way, to connect with segments of the community who previously may not have had much interest in the centre.

### **Increasing appreciation**

In our efforts to reach the widest audiences possible, to build relations with key influencers as well as the man in the street, we sought to remind the public that Esplanade was a centre for all – world-class, but very accessible.

Three key articles in *The Straits Times*, *Today*, and *Shin Min*, amongst others that appeared during the year, reinforced perceptions that Esplanade was indeed a place for the Everyman. Said *The Straits Times*, "For all the initial misgivings among Singaporeans about the prickly appearance of the building and the cost of building it, enough time has elapsed for the man in the street to grow fond of this relatively recent landmark."

Regional and international media – key channels for positioning Esplanade and Singapore beyond local shores – continued to refer to us positively in coverage about programmes and the arts in Singapore. *Mosaic Music Festival* drew again the biggest interest from foreign media, this time including the BBC, which sent a film crew down from London for one week to cover the festival. The half-hour programme

*Destination Music* featured the artists extensively, and an interview with Minister for Information, Communications and the Arts, Dr Lee Boon Yang.

Altogether, 461 media activities were conducted this year – interviews, hostings and filming requests that helped to profile Esplanade and deepen understanding of the centre.

The department also conducted 37 tours for VIP guests this past year, including the King of Cambodia, the Shanghai Deputy Party Secretary, the Chief Justice of England & Wales, and ministers and ambassadors from around the world. We also hosted visits from arts centres and organisations such as Paris' Pompidou Arts Centre, Switzerland's Menuhin Festival Orchestra, the Arts Council of England and Korea's Chungmu Art Hall, among others, keen to learn about our facilities and the work we were doing.

Key agencies whose support continued to bolster us this past year included the Ministry of Information, Communications and the Arts, the Ministry of Foreign Affairs, Singapore Tourism Board and the National Arts Council. We are grateful for their continued profile of Esplanade among their networks, and will continue to build on our friendships to further Singapore's growing reputation in the arts.

Looking ahead, the department will continue to strengthen its engagement with the community, expanding beyond Central District in its efforts to reach grassroots residents, and tailoring further its offerings to *Esplanade Youths* for more meaningful arts engagement.

We recognise that communicating who we are can only be as effective as the work we do, and we will continue to earn the affection and trust of our many stakeholders, as we seek to enrich the lives of our ever-growing public through the magic of the performing arts.

services to the community  
"Delighting customers the Esplanade way"





**Services – Operations**

**Guided Tours**

No. of tours: 728  
 No. of Participants: 9,701

**Visitorship: 7,556,477**

Complementing on-stage activities at Esplanade is a whole range of services that are critical to the creation of a welcoming environment for all users of the centre.

The provision of exceptional service is central to Esplanade's vision, which means the entire delivery chain from the selling of tickets to the lighting of a production, the assurance of a safe environment, to the channelling of information at the centre, has to operate at the highest possible standard. Behind the scenes or at the frontline, a team of dedicated staff work around the clock to ensure the best of Esplanade is truly available to all.

**OPERATIONS**

The Operations department is the largest in Esplanade. It comprises several teams whose expertise in front-of-house services, property management, engineering services and production services enables Esplanade to consistently offer specialised and efficient support to presenters, and to enhance the total experience for visitors and audiences.

**FRONT-OF-HOUSE**

Front-of-house services involve interactions with the public, and comprise customer service, box office and security functions.

**CUSTOMER SERVICE**

*Enhancing the Esplanade experience*

Customer service staff – the face of Esplanade – win over patrons time and again, with their warmth and genuine desire to delight.



This year, the department introduced new initiatives in response to customer needs, to further improve the quality of visits to Esplanade. Among these, three have proven effective: a deposit service for bulky items belonging to patrons attending performances, a brochure highlighting services and access routes through the centre for the disabled and the elderly, and a closed-loop hearing system in our venues for the hearing impaired. This wireless headphone system uses infra-red technology to transmit and enhance sound signals to the listener, improving the experience for those who are hard of hearing.

To better benchmark our performance, we also introduced a formal survey system this year by an independent research company that gives our patrons the opportunity to rate our service levels against a set of indicators such as friendliness and competence. Our staff were rated well, receiving an overall satisfaction rating of 6.08 out of a possible total score of 7.

They have earned this rating throughout the year, demonstrating in simple but meaningful ways Esplanade's strong service ethos - based on a deep-rooted commitment to creating positive customer experiences, helping to meet the needs of those who visit the centre.

*"The members of your staff must be complimented and recognised for being excellent in their performance of their duties. They were genuine and pro-active in their offers of help and minimised discomfort of everyone in their pursuance of their duties. We want everyone to know that not only do we have world-class theatre facilities but we also have world-class staff looking after these venues. The Management must be proud of you all! Thank you!"*

*- Mrs Fanny Tan, patron whose grand-daughter fell ill prior to the start of Sound of Music, 13 May 2005*



**Box Office**

**% of seats sold**

	Esplanade	Hirer
Concert Hall	66	54
Theatre	60	66
Recital Studio	75	56
Theatre Studio	66	52

**Number of ticketed performances**

Esplanade*	250
Hirers	387
Total	637

**Attendance (Ticketed shows)**

Esplanade*	85,259
Hirers	353,467
Total	438,726

*\*Includes Collaborations*

"Let me just say - Wow! What beautiful people! Everyone who helped me here was so warm. When we are on a long, long tour, it means so much to meet and work with such an amazing crew. I had a great time here and I hope you enjoyed my show. You made this concert great! Thank you so much for all your beautiful energy and keep smiling! I hope to see you soon!"

- Hiromi, jazz piano artist,  
Mosaic Music Festival 2006, March 2006

"I have seen many of your staff providing assistance to the senior citizens and I believe my compliment to them would just be one of the many received for the great assistance provided. I look forward to bringing this experience to the community around me; in fact, I have bought tickets for my mother and her friends to watch the upcoming opera performances in your venue. I truly appreciate the gesture of warmth that your staff have shown to our senior citizens."

- Ms Debbie Woon, patron at Beautiful Sunday, 14 Sept 2005

There was the staff, for example, who noticed a family rushing to get to a performance, with their elderly grandmother out of breath and trying to keep up. Concerned, the staff steered her to a bench and dispatched a wheelchair immediately, to the family's surprise and gratitude. This is service from the heart, which no training manual can create.

On another occasion, a patron described how her five-year-old grand-daughter threw up in the theatre before the start of a musical, creating a mess on the floor. Used to the squeamishness most people display at such incidents, the patron was surprised instead by the concern the staff showed her grand-daughter. Said the patron, a deputy principal at an independent school, "We want to put on record here, our grateful thanks to the Esplanade Theatre staff who responded to the call for assistance so swiftly and cleaned the mess all within minutes...When we took our little one to the toilet to clean up, we were shown understanding and offered help by all - from the ushers to the custodial staff minding the toilets. Every staff member asked after our grand-daughter and showed concern...We want everyone to know that

not only do we have world-class theatre facilities but we also have world-class staff looking after these venues."

These are not monumental acts, in the larger scheme of things, but simple displays of kindness that are part and parcel of customer service at Esplanade. Every sincere query from staff about the wellbeing of patrons, and each action to follow up - whether it was the visitor who arrived on crutches and was personally sent off to the taxi stand later, or the patron who fainted, was spotted by staff and provided first aid on the spot - connects us with the public on a personal level.

In the coming year, we will continue to invest in staff development, ensuring that service at Esplanade continues to surpass patron expectations.

**BOX OFFICE**

***Improving buyer experience***

Improvements in our web-based ticketing system STIX were introduced this past year, increasing efficiency in processes and thereby enhancing patrons' ticket-buying experience. A new feature offered ticketing staff more viewing options



"The Esplanade is the most beautiful, peaceful and tranquil venue for chilling out in Singapore... It's no wonder it's a great port for stress-relief. The music. The atmosphere. The people. All summarise an important role. Needless to say, the idea of Esplanade is a brilliant one. Keep up the vibes. Cheers."

– Ms Aizan Mulya, patron, 14 Oct 2005



when selecting seat locations in a venue – general seating sections could be pulled up at a click, where before, only small sections at a time could be viewed.

Another feature automated the replacement process for lost tickets. This greatly reduced the transaction time needed to issue replacement tickets, and improved accuracy in seat allocation, as patrons' particulars did not have to be recorded and verified manually. With these new features, the waiting time at our box office was significantly reduced, as ticketing staff then took less time to process the transactions.

"I would like to express my gratitude to the Security Department at The Esplanade Co Ltd for returning my daughter's wallet...Your security staff had taken the trouble to track us down. Through the address on my daughter's IC, he went out of his way and ploughed through the Yellow Pages to get our telephone number...Everything was intact...I would like to commend your security staff for their efficiency and honesty and most of all for going out of their way to help to locate us. It is a great testimony of acting responsibly and civic mindedness."

– Ms Cynthia Phua, visitor, 15 Feb 2006



In addition, we continued to explore new ways to learn about our patrons, to better cater to their tastes and buying habits. Customised ticketing reports were generated in-house to capture purchasing patterns for Esplanade shows. These reports provide historical and current ticket sales information that aid our colleagues in the marketing and planning of future shows. In future, it will also allow for more targeted marketing efforts.

## SECURITY

### *Making Esplanade safe for all*

Security remained a top priority for us as the Security department continued its vigilant watch at the centre, working closely with government agencies to enhance security capabilities while maintaining a friendly presence.

Initiatives implemented during the year included the upgrading of various security systems, such as our closed-circuit television system, card access system, and visitor management system, which automated the sign-in and sign-out process for guests and artists entering restricted areas. This system can also help us track guest movements when required, such as during emergency evacuations.

Several key events held during the year called for major security measures. These included the *Opening Ceremony of the 117th IOC Session, National Day Parade 2005*, and the first-ever *Marina Bay Countdown* on New Year's Eve. For these events, the security team facilitated and coordinated security and contingency planning together with government agencies, which executed the plans, and enabled the events to proceed without incident.

"I feel that I should visit the theatre more often since we have such world-class theatres. I always feel good each time I get here."

– Ms Teo Swee Khoon, patron at *On Wings of Songs*, 18 Feb 2006

In the coming year, we will participate in several organised exercises by government agencies to help us test our contingency plans. Of top priority is the training of our operational staff and security officers to ensure they are well-equipped with relevant knowledge to deal with unexpected situations.

### PROPERTY MANAGEMENT

#### *An integrated lifestyle experience*

Esplanade patrons and visitors don't just attend performances at Esplanade – they find a host of other reasons to make their way to the centre, whether it's the excellent dining options, unique shops, or simply the opportunity outdoors to soak up the breezy ambience at the waterfront.

Esplanade's Property department manages the spaces at the centre that enable this integrated lifestyle experience, ensuring that visitor interactions with Esplanade are positive.

In the last year, the leases of most of our Esplanade Mall tenants were up for renewal, and having understood better how to tap the unique patterns of visitor traffic to Esplanade, most chose to renew their leases. We took the opportunity also to bring in a few new tenants, carefully selected to complement the other offerings at the Mall, and to better cater to the needs of our customers.

Makansutra Gluttons Bay, the open-air food centre, also started full-fledged operations during the year, and has since been well-received by locals and tourists alike. The food centre adds to the variety of dining experiences offered at Esplanade and lends vibrance to the waterfront.

The waterfront promenade saw the installation of the first of a series of food and beverage kiosks we call the Esplanade Pods (ePods) – outdoor kiosks specially designed by Esplanade. These ePods offer



better protection against the elements and more storage space than the current mobile stalls vendors are using. The ePods are attractively designed and will offer a consistent look and feel in keeping with the dynamism of the waterfront. Upcoming ePods will offer a variety of heritage food which visitors can enjoy on the go.

We sought continually for ways to improve public interactions with Esplanade. To better facilitate traffic into the centre, we added new signage featuring our carpark guidance system at street level this past year, to enable motorists approaching Esplanade to view the number of available parking lots before entry into our carpark.

### ENGINEERING SERVICES

#### *Enabling efficiencies in centre operations*

The Building Management team keeps the centre humming - invisible hands that ensure mechanical and electrical systems are in good working order at Esplanade, so that visitors to the centre enjoy activities in comfort.

In the past year, a revamp of maintenance schedules allowed the department to increase in-house projects and reduce contract jobs that duplicated efforts, saving over \$200,000



in the process, without compromising on the care of facilities. A major review of mechanical and electrical plant was also conducted to ensure efficiencies in energy consumption, with processes altered and engineering modifications carried out where necessary.

This saw the department cutting electricity consumption of the centre by up to 13%, and water consumption in the last quarter reduced by 30% each month.

The success in electricity and water conservation will carry into the new year. The Engineering department will continue monitoring the effectiveness of the new processes, staff productivity and plant efficiency.

## **PRODUCTION SERVICES**

The Production Services department enables the artistic vision of all who present programmes at Esplanade, providing staging expertise for the best show possible, given the time and resources available.

### ***Comprehensive consultation***

This past year, we reviewed internal and external processes to allow the team's involvement earlier in the presentation

process for all works at the centre. This allows technical and backstage considerations to be highlighted throughout, for more comprehensive delivery of service. While the focus has always been to ensure staff, crew, and operating systems are at consistent levels of proficiency and reliability, greater engagement in a presentation meant effective and efficient solutions could be provided more quickly.

### ***Enhancing technical skills***

We remained committed to our pursuit of the highest possible levels of competence and service in our support of presentations at the centre. We began concentrating staff development in specific technologies and on-the-job work experience via touring and specific production projects, rather than long-term attachments and academic training.

### ***Improvements to infrastructure and equipment***

This past year we also upgraded our infrastructural systems and equipment to improve overall operational efficiency and to ensure a quality experience for our presenters and audiences.

Improvements included the upgrading of the software for our rigging systems, which support lighting and scenery on the set, the addition of acoustic drapes, improvements to the false proscenium (the part between the curtain and the orchestra) for the Theatre, the enhancement of the choir loft lighting in the Concert Hall, the acquisition of better attachment mechanisms for removing seats in the large venues, and the purchase of specific theatrical equipment to better service the needs of our presenters.

We also enabled easier artist access between backstage and front-of-house areas, and made improvements to aisle lighting in the large venues. These changes served to enhance not only our presenters' and artists' experience, broadening the quality and range of sound, lighting and technical features we could offer them, but also contributed to visitor enjoyment of the presentations here at Esplanade.



"Esplanade has done a splendid job positioning itself as a centre of excellence that promotes culture and the arts to all Singaporeans..."

– Joe Baladi, CEO of Carlyle Brand Consultants, Business Times, 2005

## MARKETING SERVICES

Throughout the centre, Esplanade's visual identity harmonises with its surroundings to support the communication of its activities.

Marketing Services, the brand guardian for Esplanade, manages Esplanade's marketing assets such as these centre spaces and the website, and also provides creative services for these platforms and traditional and electronic media.

### **Branding at the centre**

The Esplanade brand, while relatively young, has now come to represent dynamism and quality in the performing arts. Marketing Services oversees the management of the brand in all the myriad platforms available, ensuring that Esplanade's position as a cultural icon is further strengthened wherever the brand appears.

On-site branding spaces or what we call centremedia spaces for posters, banners and plasma screens were better utilised this past year, and offered excellent publicity platforms for *Esplanade Presents* programmes, as well as hirers' shows and mall promotions. These served to inform the public of events and activities happening within the centre, while also creating a unified brand experience, lending personality, colour and vibrancy to the spaces around the centre.

Our on-site marketing tools created an impact on visitors this past year – surveys showed that 39% of

Esplanade's patrons received their information through these platforms.

### **Assessing customer satisfaction**

A brand is only as good as its customers' perceptions of it. To find out what our customers thought of us, and how we could better ourselves, we implemented a series of customer satisfaction surveys this year that would help us measure our performance.

An independent research company conducted the year-long study, gathering perspectives from four customer groups – Patrons, Hirers, Arts Groups and Sponsors. While a mean score of 5.5 out of a total possible score of 7 is considered acceptable across industries surveyed, we wanted to raise the bar for Esplanade and gave ourselves a benchmark of 6 to meet. We scored above 6 in most of the areas surveyed, from ushering services and quality of performances, to production services and artist management.

### **Rejuvenating Esplanade's publications**

Esplanade's two-year-old quarterly magazine, *Esplanade Diary+*, was discontinued at the close of the year following a review of all traditional print marketing materials, and a recognition that we could achieve greater efficiencies through other channels.

We believed that greater impact and reach, and better cost-effectiveness would be attained, if we focused our efforts and resources on strengthening the content of our

existing quarterly events booklet, Esplanade Diary instead. The revamped Esplanade Diary was friendlier and made it easier for readers to quickly extract key event information.

Esplanade Diary now sees a print run of 160,000 copies, and is circulated at Changi Airport, local attractions, major hotels, SISTIC authorised agents and lifestyle outlets. It remains the definitive listing of diverse events taking place at Esplanade.

from Hitwise, the world's leading online competitive intelligence service. On average, we received 198,572 page views per month.

We also built our intelligence bank with web traffic and e-mail tracking pattern analyses that kept us better informed about customer responses to our electronic marketing efforts. With these, we received information about our most popular event pages, the best times to market electronically, the type of events best suited for on-line purchase, the number of



### **Realising marketing and branding potential through technology**

This year we made better use of technology to market and brand Esplanade. A key initiative was the revamp of Esplanade's three-year-old website. The need for a more sophisticated site to meet customer expectations and support awareness of Esplanade saw the introduction of a warmer and friendlier structure for the site, with user-friendly features such as *Events Reminder*, *Refer a Friend*, *Programme Calendar* and *Advanced Programme Search*, all designed to aid users in making their final purchasing decision. The revamped site saw the placement of Esplanade as a finalist for *Best Website Design* at the Creative Circle Awards 2005, and won the *Best Online Performance Award* in February 2006

people who forwarded information to their friends, and more. Such information helped us make better marketing decisions and enabled more effective planning.

Another initiative this year was the launch of the Esplanade Cyberboard. Located at Esplanade's Upper Concourse, this interactive touch-screen plasma featuring a wealth of information, supported by exciting visuals and showcases of past performances, offered another communication channel for visitors to the centre.

Our initiatives this year have proved that there is still much for us to explore in technology, which will help us realise our full branding potential. This will be the driver for future initiatives with Marketing Services.







"I think one very important factor is that everyone here loves their job so much. I can see passion burning from their eyes and this is what I call the real customer service spirit! They go all out to serve the patron and are satisfied and elated to see just a smile in return. They never fail to continue serving the patrons, from the bottom of their hearts."

– Rachal Lim, member of Esplanade Youths,  
(who was an intern in Customer Service) 24 Dec 2005

## Human Resources

At Esplanade, we share a passion for the arts and what it can do in the lives of the people we serve. Our passion takes different forms - working with artists to present a new work, meeting with students who want to learn more about the arts, helping an elderly visitor to her seat. We may work in sales, or operations, or partnership development – but we're driven by the same passion, for creativity and service, which is lived every day by the people who work here. They're the key to Esplanade's successes, the drivers of the company's growth, and the emissaries of the Esplanade brand.

That's why people are our most important asset. And Esplanade's human resource policies are designed accordingly, to help them develop to their fullest potential, within a people-centred, dynamic work environment as conducive to change, as it is staff development. We foster open channels of communication across levels, empower individuals by providing them with opportunities for growth, and ensure that departments are adequately and optimally staffed.

### **Performance for the year**

This last year saw an average monthly labour turnover of 1.3%, lower than the national average of 2.1% and lower than last year's turnover of 1.5%. While working hours could still be long and irregular for operational staff, full-time manning levels improved and the workload in general was more manageable for staff.

### **Measuring performance**

We took a new approach to measuring organisational performance this past year, with the implementation of a balanced scorecard system. Focusing on internal processes and external outcomes, the balanced scorecard comprised specific performance indicators to measure company performance in different strategic and functional areas.

We modified our performance appraisal forms accordingly, to give due emphasis to these key performance indicators. These forms will be used to assess staff in the new financial year.

### **Restructuring for greater effectiveness**

One of our strengths is the ability, as a learning organisation, to respond quickly to changes in the operating environment. Through the years since Esplanade's opening, the organisational structure has evolved in keeping with changing needs and the experience gained by staff. This past year, the Marketing and Operations departments were restructured to further strengthen their capabilities to meet their growing challenges.

Firstly, we redefined marketing into three distinct functions – Programme Marketing, Corporate Communications and Public Affairs, and Marketing Services.

Programme Marketing was incorporated as part of the Programming department, to enable a stronger focus in the promotion of the *Esplanade Presents* brand of programmes. This focus would encourage a more holistic approach in the consideration of quality programmes to present, and would result in more targeted marketing strategies for audience development. The restructure would also allow the other two departments to specialise and deepen efforts in their respective areas of public relations and branding.

Secondly, the reporting structure for three sections in Operations – Customer Service, Box Office and Security – was streamlined under one head. This ensured greater clarity in deliverables and a stronger reinforcement of our service standards.

**Human Resources**

Full time permanent staff:	167
Contract staff:	17
Trainees:	64
(32 locals & 6 foreigners)	
Avg no. of training hours:	29
per full time staff	



"A quick note to compliment you and your team on the great customer service at Esplanade. I visited Esplanade for Mosaic Music Festival and the Indian music festival. Every time, service was par excellence. The ambience was great. One of the performing artists was my house guest. She was in raptures about the Concert Hall and the acoustics and the service. She said she enjoyed performing at Esplanade. I was especially impressed when my mother-in-law wanted to go to the restroom. The usher opened the door, walked her right to the restroom, and escorted her back to her seat. Kudos to you and your team."

- Ms Shubha Narayanan, patron at Mosaic Music Festival 2005, 5 April 2005



**Expanding our team**

As part of our annual exercise to sustain a healthy count of approximately 300 active, casual ushers each year, we added 114 new ushers in replacement of those who had left, to our pool of existing ushers. These new ushers underwent a 21-hour intensive training programme to be certified for ushering services. At the same time, existing ushers also underwent a compulsory nine-hour refresher

training programme to ensure they were kept up-to-date in their competencies and the centre's practices and activities.

Our freelance technical crew also received a boost in manpower. Eighty-eight people were recruited to keep headcount of this resource pool at approximately 200 casual staff.

**Extending our appreciation**

Esplanade staff live every day the company's fundamental values of kindness, warmth, humility and honesty in their dealings with customers (by customers we mean anyone who has contact with Esplanade) – and a staff gathering is held annually to thank staff for their commitment. The get-together this past year brought 550 Esplanade staff – full-time, freelance, and outsourced staff, as well as casuals – together at tenant DXO – Colours By the Bay.

**Raising the service bar**

Before Esplanade opened, we launched *The Esplanade Experience I (TEE I)*, a staff development programme which focused on helping all Esplanade staff make service a way of life at Esplanade. This past year, we felt that it was timely to provide the next building block to enable staff to take service standards a notch higher. *The Esplanade Experience II (TEE II)* was launched as a result.

This sought to reinforce our service culture and equip participants with skills to enhance and personalise their customer interaction skills. It also focused on building up the individual's emotional quotient factor, so staff could cope more effectively with challenging customer service situations.





During the year, we conducted five runs of *TEE II*, and put all our department and section managers through the programme first, so they could reinforce learning when their respective staff underwent the programme afterwards. A group of eight in-house trainers, comprising managers and senior managers from different departments, underwent a Train the Trainers session. They would conduct the remaining rounds of *TEE II* for other full-time staff and casuals in future.

In recognition of the quality of service standards at Esplanade, we were also asked during the year, to conduct two sessions of customer service training for the National Arts Council (NAC). Specifically, we trained 33 NAC ushers assigned to the new Drama Centre.

### **Upgrading technical skills**

In addition to centralised core training in areas such as customer service, Esplanade's focus on employee development means that staff are also actively encouraged to pursue opportunities that are specifically tailored to their learning needs.

Technical theatre training, for one, is crucial in keeping technical skills sharp. We conducted five modules of technical theatre training programmes during the year. These comprised two runs of *Introduction to Technical Theatre*, one run of *Fundamentals of Stage Management*, one run of *Fundamentals of Stage Lighting*, and one run of *Fundamentals of Performance Sound*.

We also supported our technicians in taking authorised leave of absence to tour or work with overseas or local productions, sometimes releasing them for as long as two months. Some

"I have to point out that your staff is unparalleled in their willingness to serve. May God bless you all indeed, for it is not the building that makes this place special - it's the people."

– Kam Ning, violinist and Young Artist award winner 2000, October 2005

of these opportunities included attachments of our lighting technicians in productions such as:

- Robert Wilson's *In the Evening at the Koi Pond* at the World Aichi Expo 2005 in Nagoya, Japan
- Change Performing Arts' production of *Temptation of St Anthony* which toured Italy, Spain and the The Netherlands
- The world premiere of the musical *100 Years of Chinese Movies* in Beijing, China
- Esplanade's co-production of *I La Galigo* at Lincoln Centre, New York, and in Jakarta

Various production staff were also given attachment opportunities with the Australian Ballet in Melbourne and the Sydney Opera House, and the *Koh Samui Music Festival 2005* in Thailand. They also worked on Singapore's *National Day Parade 2005* and *Phua Chu Kang: The Musical*.

These attachments were not only effective in upgrading technical skills, but in exposing our technical staff to different work environments, considerably broadened their experiences, enhancing their ability to go beyond their specialised expertise of staging, lighting or sound.

### **Regional study visits**

During the year, Esplanade hosted various study visits from regional arts centres keen to learn more about the way we worked.

One key visit hosted was for 18 management staff of Shanghai Grand Theatre, here for a fruitful exchange of ideas and experiences.

In March 2006, a 14-member team of key staff from Istana Budaya, Malaysia's national theatre in Kuala Lumpur, spent an intense two and a half days with Esplanade management. Their visit coincided with *Mosaic Music Festival*, and presented the centre at its busiest, the better for them to observe staff at work.

This visit was followed soon after by a team from Dewan Philharmonik – its CEO and four younger management personnel spent a full day and evening with us. The visits have strengthened Esplanade's reputation, as well as the warm and open friendships we enjoy with both organisations.

Esplanade Presents  
**MOSAIC**  
MUSIC FESTIVAL - SINGAPORE  
10 - 19 Mar 06

Supporting Sponsor  
**NOKIA**  
Nseries

Supporting Sponsor  
**Pioneer**  
sound.vision.soul

Supporting Sponsor  
**CHIVAS**

**SPECIAL  
ESPLANADE**

Esplanade Partner  
Preferred Card  
**VISA**

Supporting Sponsor  
**Harry's**



# Partnership Development

## Forming partnerships for sustainable growth

As a non-profit organisation and national arts icon, Esplanade needs to balance its objectives of presenting quality programmes and ensuring accessibility for the community, with a professional approach to financial management.

We observe strict financial discipline in deploying funds and manage our resources as efficiently as possible, while seeking to increase the proportion of income received from other activities. Critical to the work that we do is the support we receive from corporate sponsors, whose contributions make it possible for us to reach even more people each year through an even broader range of performances.

Throughout the year, Esplanade delivers a diverse spectrum of performing and visual arts programmes that cater to all. This is supported by marketing campaigns that reach out to different target segments, generating a wide range of business and marketing opportunities for corporations, whose association with the Esplanade brand and its customers offers exposure to local and international audiences.

From powerful branding alliances to impressive hosting platforms, our customised partnership programmes offer corporations different ways to leverage one of the most vibrant and reputed brands in Asia, while celebrating the arts and contributing to cultural life in Singapore. We are grateful to our sponsors for acting as champions for Esplanade and the arts, working with us as we seek to ensure many more will get to enjoy Esplanade and the arts in the years ahead.

## Strengthening existing relationships

We saw commitment again this past year from existing sponsors, with 58% of them renewing their contributions, compared to 38% the year before. Thirty per cent of our existing sponsors have been with us since the beginning. Esplanade Partner Visa International deepened its involvement with the centre with new branding initiatives, in addition to its ongoing marketing efforts to promote use of the Visa card.

Through arts-themed creatives and its support of community programmes, Visa strengthened its association with the arts and Esplanade, and differentiated itself from competitors. Its campaign demonstrated its belief in connecting with people everywhere. Throughout the year, brand values of excellence and appeal were also evident – Visa reached diverse audiences through programmes such as *Beautiful Sunday*, presented free, and the wacky and popular *Flipside Festival*, as well as Esplanade’s jazz and world music festival, *Mosaic Music Festival*. We sought also to further reinforce Visa’s position within Esplanade Mall, increasing our tenants’ quarterly Visa promotions to monthly promotions.

This past year, Nokia returned as programme sponsor to support *Mosaic Music Festival* on a larger scale. Nokia became Esplanade’s first naming sponsor for our outdoor performing venues. The Nokia Music Station (Outdoor Theatre)



and Nokia Powerhouse (Stage@Powerhouse) saw a heavy volume of human traffic throughout ten days of festivities, while prominent brand acknowledgement kept its N-series phones top of mind for visitors in its association with the best music experiences possible.

Other generous sponsors of our *Esplanade Presents* programmes this financial year helped ensure critically acclaimed performances were available to the community here. We welcomed back existing sponsors April Fine Paper Trading Pte Ltd, Geneva Master Time, Pioneer Electronics AsiaCentre Pte Ltd, Harry’s International Pte Ltd, BP Singapore Pte Ltd, French Embassy, L.C.H. (S) Pte Ltd and L’Oreal Singapore Pte Ltd.

### Partnership Development

<b>No. of sponsors:</b>	<b>26</b>
No. of New Sponsors:	11
No. of Repeat Sponsors:	15
Cash Sponsorship:	\$2,213,868
- Non-programme related:	\$693,737
- Programme related:	\$1,520,131
In-kind Sponsorship:	\$39,700

*“Visa is honoured to be a partner of the Esplanade, a prestigious icon of Singapore. This second year of partnership has continued to be fruitful in furthering the awareness and presence of both brands, and we look forward to many more opportunities to strengthen our association as the Esplanade goes on to greater achievements in years to come.”*

*– John Steere, Marketing Director, Southeast Asia, Visa International*



Under our Corporate Patron programme, in recognition of the unique nature of Esplanade as a world-class venue offering unparalleled hosting platforms for guests, Merrill Lynch, StarHub and United Overseas Bank (UOB) extended their sponsorship of our Theatre's and Concert Hall's VIP Boxes for another year.

**New relationships**

*Celebrate December*, Esplanade's inspiring year-end programme, was another platform that received strong sponsorship support. We secured eight sponsors for this event, the largest number so far since we started the programme in 2003. Out of these eight, four were new to arts sponsorship, the result of our commitment to continually expand the market for corporate sponsors, while working hard to retain existing ones.

CRABTREE & EVELYN (S) Pte Ltd, Field Catering & Supplies, Goldzone (Singapore) Pte Ltd and Hong Fok Corporation Limited, joined the group of new programme sponsors that supported us during the year. They included Pernod Ricard Singapore Pte Ltd (Chivas), Keppel Land International Ltd, Din Tai Fung, SembCorp Industries Ltd, Embassy of Spain, Ngee Ann Development Pte Ltd, and Malaysia Dairy Industries Pte Ltd.

While their sponsorship efforts offered them unique marketing mileage and powerful branding privileges, they helped us to open the arts to all people, enabling artistic, cultural, and public programming initiatives that would further develop the overall arts industry.

This past year, our Corporate Patron programme also saw new sponsors. We were delighted to welcome DBS Bank, as well as L.C.H. (S) Pte Ltd and April Fine Paper Trading Pte Ltd, both of which grew their sponsorship with Esplanade with the addition of this programme.

**Growing opportunities for sponsorship**

In order to gauge existing and potential sponsors' perceptions of the value gained from sponsoring Esplanade's programmes, as well as to measure satisfaction with service deliverables, we conducted our first sponsors' survey from August to December 2005.

Increasing brand awareness was the primary objective for our sponsors - and almost all felt they had achieved their sponsorship objectives. In a market still new to arts sponsorship, these pioneering champions of the arts not only recognised the benefits of their association with Esplanade in enhancing corporate reputation and standing, but also in helping them deliver clear contributions to community life. They will serve also as quality case studies for potential sponsors seeking to make strategic philanthropy a part of their overall marketing strategies. We drew lessons as well, from





two new sponsors who did not renew their contributions – their objectives were more sales-driven, and they felt that the audience segments were too specific.

Other findings from the survey confirmed that synergies in branding between Esplanade and the sponsors, as well as the provision of tickets and opportunities to host at events, were the biggest pull for our sponsors – involving a more dynamic relationship than mere advertising. We repackaged sponsorship programmes and further customised the benefits offered, to meet different sponsor objectives – whether in the allocation of tickets, hospitality and hosting options, or invitations to launches and other publicity platforms. For main corporate sponsors of large events, we would help oversee details of the programme, from the management of guest invitations to the selection of menus.

More importantly, the survey results underscored the importance of nurturing and developing close positive relations with sponsors, as all of our repeat sponsors ranked

a strong relationship with Esplanade staff as the main factor in their choosing to continue with the sponsorship.

Looking ahead, we will continue to cultivate new sponsors while refining our value proposition with existing ones. We will do so by expanding and enhancing our sponsorship products in order to garner more corporate and individual support in the coming year. We will work with public relations agencies and other channels with access to potential sponsors, as they help communicate the promotion of Esplanade as an effective marketing tool for their clients. Motorola's sponsorship of 2006's *Baybeats* is one successful example of such an effort.

To all our far-sighted champions of the arts – we are deeply grateful for their commitment. The remarkable cultural initiatives that take place here would not be possible without your loyal support, and we look forward to celebrating another year of the best in the performing arts with you.



## ESPLANADE AT A GLANCE

Esplanade is many things to many people. Its vision – to be a performing arts centre for everyone – drives all things at the centre, guides decisions and policies, determines goals, and is the basis for which all activities are aligned.

To better realise this vision, various management tools to ensure a clear and comprehensive roadmap are employed. Among these, Esplanade takes into account four key areas in its strategy for long-term success:

### National Perspective

Esplanade serves the community through the power of the arts, and is seen as a key vehicle in the government's vision of a creative people, gracious community, connected Singapore. It has a responsibility not only to develop the centre as a cultural icon, but also to fulfill larger national objectives. The national perspective considers Esplanade's contributions to social and national good on two levels: enhancing the sense and celebration of community and belonging in Singapore, and adding to the vibrancy of Singapore as an international arts city.

a) <b>No. of Activities</b>	
- Ticketed	637
- Non-ticketed	1,278
Total No. of Activities – Ticketed & Non-ticketed	<b>1,915</b>
b) <b>Attendance</b>	
- Ticketed	438,726
- Non-ticketed	1,001,700
Total Attendance – Ticketed & Non-ticketed	<b>1,440,426</b>
c) <b>Visitorship</b>	7,556,477
d) <b>Outreach</b>	
- No. of Activities	145
- No. of Participants	13,596

### Industry Perspective

As one of the major, leading arts institutions in Singapore, Esplanade has an important role to play in the industry's long-term development. In its work with artists and sharing of experience and expertise, Esplanade is contributing to the growth and revitalisation of the nation's cultural industry.

a) <b>No. of New Hirers</b>	76
b) <b>No. of New Sponsors</b>	11
c) <b>Job Assignments</b>	
- No. of Artists/Crew	22,905
- No. of Casual Staff	575
d) <b>No. of Courses Conducted</b>	7
- No. of Participants	96
e) <b>No. of Collaborations</b>	48 performances
f) <b>No. of New Works Presented</b>	8 (27 performances)



## ESPLANADE AT A GLANCE

### Customer Perspective

Esplanade seeks to set exceptional standards of service. Broadly it serves three sets of customers who are users of its facilities – the hirers of the venues, the artists, and the audience/patrons of the centre. The customer perspective considers their experience with the centre. On a rating scale of 1 – 7 (where 7 is the maximum), Esplanade has benchmarked itself against a mean score of 6, higher than the acceptable benchmark score of 5.5 for most companies, according to survey standards.

While Esplanade scored above 6 with artists and patrons, ratings with hirers were slightly lower, due mainly to their different expectations and experiences. These were also mainly first-time hirers unaccustomed to the technical needs of presenting in a large venue. Esplanade will focus on narrowing expectation gaps for less-experienced groups to better serve them, and to help the overall industry. For these same processes with the same crew, both local and international artists rated service standards much higher, as they are also more familiar with the workings of an arts centre.

a) Interruptions to Performance	0
b) Customer Satisfaction Ratings	
i) Patrons	
- Ushers & Box Office Officers (Overall average) <sup>1</sup>	6.08
ii) Artists (Overall Average) <sup>2</sup>	6.57
iii) Hirers (Overall Average) <sup>3</sup>	5.85

### Organisational Perspective

The organisational perspective focuses on Esplanade's operations, including financial outcomes and cost recovery, which offer an overview of the operational efficiency of the organisation.

a) Key Financial Indicators #	
- Income	\$19,668,053
- Expenditure	\$53,491,232
- CRR	49%
b) Corporate Support	
- Sponsorship*	\$2,213,868
- Number of Sponsors	26
c) Staff Development	
- Training (% of annual basic salaries)	2.2%
- Staff Turnover/Movement (monthly average)	1.3%
	(national average = 2.1%)

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

<sup>2</sup> 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

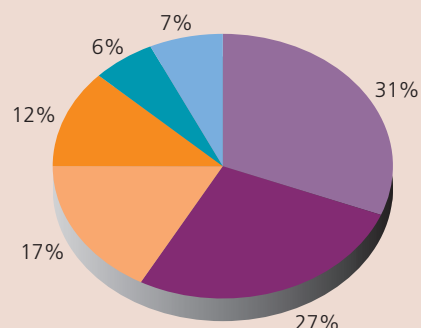
<sup>3</sup> Rated Venues & Events officers in areas such as promptness in response, friendliness, helpfulness, communication skills etc; as well as production management and technical support on professionalism, responsiveness, technical competence etc; lastly, the likelihood of recommendation

## FINANCIAL HIGHLIGHTS

	FY05/06 \$'000	FY04/05 \$'000
TOTAL INCOME	19,668	17,463
TOTAL OPERATING EXPENDITURE	(53,491)	(51,096)
DEFICIT BEFORE GRANTS	(33,823)	(33,633)
SHARE OF PROFIT OF ASSOCIATED COMPANY	347	318
RESULTS AFTER SHARE OF PROFIT OF ASSOCIATED COMPANY	(33,476)	(33,315)
GRANTS FOR THE YEAR	27,552	25,653
GOVERNMENT SUBVENTION – RENTAL OF PROPERTY	10,584	10,584
RESULTS FOR THE YEAR	4,660	2,922
COST RECOVERY RATE	49%	45%
CAPITAL EXPENDITURE	1,655	5,858
TOTAL ASSETS	44,173	39,092

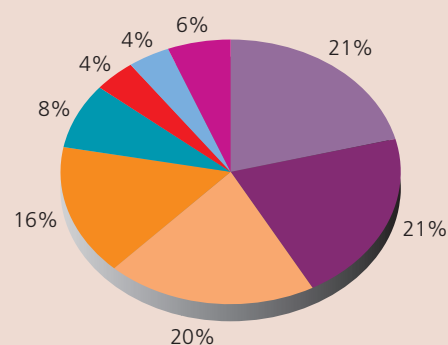
## INCOME for the financial year ended 31 March 2006

	FY 05/06		FY 04/05	
	\$'000	%	\$'000	%
Venue hire and event services	5,950	31	6,129	35
Mall and other rentals	5,377	27	4,713	27
Ticketing	3,404	17	2,510	14
Sponsorships and donations	2,351	12	2,094	12
Car parking	1,240	6	992	6
Other Income	1,346	7	1,025	6
<b>Total</b>	<b>19,668</b>		<b>17,463</b>	



## EXPENDITURE for the financial year ended 31 March 2006

	FY 05/06		FY 04/05	
	\$'000	%	\$'000	%
Employee benefits	11,255	21	10,287	20
Property maintenance and utilities	11,174	21	10,842	21
Rental of property	10,584	20	10,584	21
Programming	8,569	16	7,496	15
Marketing and communications	4,468	8	5,049	10
Depreciation and amortisation	2,391	4	2,071	4
Presentation services and relations	2,095	4	2,025	4
Others	2,955	6	2,742	5
<b>Total</b>	<b>53,491</b>		<b>51,096</b>	



## FINANCIAL OVERVIEW

Funding continues to be the biggest challenge for Esplanade. Government grants awarded are subject to increasingly stringent conditions and private sector sponsorships continue to favour non-arts causes. Still, Esplanade remains faithful to its mission, as it continues in its third year its pursuit of programme diversity for the benefit of all segments of the community, and artistic excellence through world-class presentations befitting a centre of international repute.

The determination to achieve its goals has driven audienceship up 9% over the previous year to 1.4 million. It has also resulted in the presentation of world-class artists and performing companies, such as Zubin Mehta, Gidon Kremer, Cloud Gate Dance Theatre, Pat Metheny, Miriam Makeba, Midori, the Cincinnati Pops Orchestra, China Philharmonic Orchestra etc.

Against this backdrop of a tight financial regime, it is therefore especially pleasing to announce that Esplanade has had a fairly successful financial year. Focus on artistic goals has been finely balanced with due commercial emphasis, to enable the organisation to yield a 13% increase in income and turn out a net positive balance of \$4.7 million.

Income increased by more than \$2 million to \$19.7 million, driven by double-digit percentage growths in all areas but venue hire. In the absence of major productions touring the region, income from venues dipped 3% below the previous year's. (FY04/05 had benefited significantly from the presentation of a major musical which alone accounted for more than a quarter of ticketed audienceship for that year).

Rental from tenancies gained \$0.7 million over the previous year's, mainly through the renewal of a large majority of the Company's leases. Corresponding to lease terms, gains from these renewals should continue into the next year or two, putting Esplanade's second largest income stream in good stead in the immediate term.

The most rewarding increase was recorded in ticket sales, which saw income rising 36% or \$0.9 million over the previous year's. The success is due to a number of factors - the presentation of several top artists and groups, appropriately priced to ensure optimal cost recovery, without sacrifice of accessibility; the growing recognition of Esplanade's key events as calendar highlights for both domestic and regional audiences; and the forming of more partnerships to maximise resources, creating more shows, and facilitating also, the development of local groups.

Chinese musical *Sentimental Journey*, for instance, featuring the much-loved actress Chan Po Chu, sold to near full houses. Esplanade's *Huayi – Chinese Festival of Arts* and the *Mosaic Music Festival* enjoyed 13 and 11 sell-out shows respectively, and together, entertained more than 30,000 paying audiences.

Spending increased by \$2.4million or 5%, to \$53.5 million. Forty-five percent of this increase was due to increased programming costs. The additional spending arose as the centre presented even more ticketed and non-ticketed performances. These in turn yielded higher ticket sales as described above, and also higher audienceship for non-ticketed performances. Reaching out to a mainly heartlander audience, non-ticketed attendances grew by 21% to 985,000 in the year past.

## FINANCIAL OVERVIEW

Spending on staffing also increased, largely on account of the full year impact of headcount increases in the previous year. Staffing was increased towards the end of the previous financial year, to augment the lean start up team. Even at current levels, staffing is still inadequate, given the volume of activities at the centre – as is borne out also, in benchmark studies on staffing and activity levels vis-à-vis regional arts centres. Headcount has not increased in the year past, but will have to increase in the years ahead, to both right-size the organisation, and also help launch the next phase of development.

Government grants continue to be awarded under stricter conditions and increasing emphasis on Esplanade's earned income. The deployment of funds to both meet grant-based financial objectives, as well as to achieve Government's larger national and social objectives, has been rather challenging.

This challenge looks set to escalate in the years ahead. For the financial year 05/06, an operating grant of \$25.2m was received, \$1.6 million more than the previous year's. The increase is due solely to higher grants received based on higher income Esplanade earned.

Overall, it has been a positive year for the Esplanade. Our markedly higher incomes which earned similarly higher grant sums, together with a \$0.3 million gain from associated company SISTIC, have enabled Esplanade to record a net positive balance of \$4.7 million for the financial year. This balance strengthens Esplanade's financial position, and helps to build a modest working reserve, to meet at least half a year's operating expenditure. This planned reserve will help the Company to respond to contingencies such as SARS, Avian Flu etc., undertake special projects and also be better prepared for changes in the business environment.

## DIRECTORS' REPORT

*for the financial year ended 31 March 2006*

The directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2006.

### **Directors**

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

Theresa Foo-Yo Mie Yoen (Chairman)  
Benson Puah Tuan Soon (Chief Executive Officer)  
Peter Chay Fook Yuen (appointed on 1 February 2006)  
David Philbrick Conner (appointed on 24 November 2005)  
Colin Goh (appointed on 24 November 2005)  
Professor Tommy Koh  
Lee Suan Hiang  
Lee Tzu Yang  
Andy Lim  
Lim Neo Chian  
Lim Soo Ping  
Irene Ng Phek Hoong (appointed on 24 November 2005)  
Phua Mei Pin  
Shaun Seow Woon Kwong (appointed on 24 November 2005)

### **Arrangements to enable directors to acquire debentures**

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

### **Directors' interests in debentures**

According to the register of directors' 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.

### **Auditors**

The auditors, PricewaterhouseCoopers, have expressed their willingness to accept re-appointment.

On behalf of the directors



THERESA FOO-YO MIE YOEN  
Director



BENSON PUAH TUAN SOON  
Director

25 July 2006

## STATEMENT BY DIRECTORS

In the opinion of the directors,

- (a) the financial statements as set out on pages 54 to 75 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2006 and of the results of the business, changes in accumulated funds and cash flows of the Company for the financial year then ended; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

On behalf of the directors



THERESA FOO-YO MIE YOEN  
Director



BENSON PUAH TUAN SOON  
Director

25 July 2006

## AUDITORS' REPORT TO THE MEMBERS OF THE ESPLANADE CO LTD

We have audited the accompanying financial statements of The Esplanade Co Ltd set out on pages 54 to 75 for the financial year ended 31 March 2006. These financial statements are the responsibility of the Company's directors. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Singapore Standards on Auditing. Those Standards require that we plan and perform our audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by the directors, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion,

- (a) the accompanying financial statements are properly drawn up in accordance with the provisions of the Companies Act, Cap 50 ("the Act") and Singapore Financial Reporting Standards ("FRS") so as to give a true and fair view of the state of affairs of the Company as at 31 March 2006 and of its results, changes in accumulated funds and cash flows for the financial year ended on that date; and
- (b) the accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.

The logo for PricewaterhouseCoopers, featuring the company name in a stylized, cursive script.

PricewaterhouseCoopers  
Certified Public Accountants

Singapore, 25 July 2006

## INCOME AND EXPENDITURE STATEMENT

*for the financial year ended 31 March 2006*

	Note	2006 \$	2005 \$
Income	4	19,668,053	17,463,233
Expenditure	6	53,491,232	51,096,293
Deficit before grants		(33,823,179)	(33,633,060)
Share of profit of associated company	18	346,698	318,383
Results after share of profit/(loss) of associated company		(33,476,481)	(33,314,677)
Release of grants			
- Operating grant	15	25,160,713	23,580,174
- Deferred capital grants	24	2,391,637	2,073,150
		27,552,350	25,653,324
Government subvention – rental of property	9	10,584,000	10,584,000
Results for the year transferred to Accumulated Funds		4,659,869	2,922,647

*The accompanying notes form an integral part of these financial statements.  
Auditors' Report – Page 53.*



## BALANCE SHEET

as at 31 March 2006

	Note	2006 \$	2005 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	13	17,988,155	17,433,569
Receivables	14	1,378,905	1,571,891
Grants receivable	15	9,668,053	4,773,068
Merchandise	16	157,009	156,311
Other current assets	17	1,451,490	1,403,230
		<b>30,643,612</b>	<b>25,338,069</b>
<b>Non-current assets</b>			
Investment in associated company	18	3,055,390	2,543,452
Property, plant and equipment	19	10,366,336	10,978,435
Computer software	20	107,464	232,049
		<b>13,529,190</b>	<b>13,753,936</b>
<b>Total assets</b>		<b>44,172,802</b>	<b>39,092,005</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Payables	21	10,834,765	9,392,920
Specific funds – programmes	22	400,114	536,734
Grants in advance	15	661,575	974,427
		<b>11,896,454</b>	<b>10,904,081</b>
<b>Net assets</b>		<b>32,276,348</b>	<b>28,187,924</b>
<b>Accumulated funds</b>		<b>19,297,542</b>	<b>14,637,673</b>
<b>Deferred Grants</b>			
Investment grant	23	2,505,007	2,339,767
Deferred capital grants	24	10,473,799	11,210,484
		<b>12,978,806</b>	<b>13,550,251</b>
		<b>32,276,348</b>	<b>28,187,924</b>

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

Auditors' Report – Page 53.

## STATEMENT OF CHANGES IN ACCUMULATED FUNDS

*for the financial year ended 31 March 2006*

	\$
<b>Balance at 1 April 2005</b>	<b>14,637,673</b>
Results for the year	4,659,869
<b>Balance at 31 March 2006</b>	<b>19,297,542</b>
<b>Balance at 1 April 2004</b>	
As previously reported	11,829,724
Effect of changes in the accounting policies	
- Adoption of FRS 28 retrospectively	(114,698)
Results for the year	2,922,647
<b>Balance at 31 March 2005</b>	<b>14,637,673</b>

## CASH FLOW STATEMENT

*for the financial year ended 31 March 2006*

	Note	2006 \$	2005 \$
<b>Cash flows from operating activities</b>			
Cash receipts from customers		20,299,704	16,843,467
Cash paid to suppliers and employees		(39,395,038)	(39,569,123)
<b>Net cash used for operating activities</b>		<b>(19,095,334)</b>	<b>(22,725,656)</b>
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment		(2,166,556)	(4,964,709)
Payment for shares application monies		(165,240)	(163,750)
Proceeds from sale of property, plant and equipment		3,385	18,528
Interest received		205,263	95,189
<b>Net cash used for investing activities</b>		<b>(2,123,148)</b>	<b>(5,014,742)</b>
<b>Cash flows from financing activities</b>			
Grants received from Government		21,773,068	26,094,846
Specific funds received for programmes and projects		–	237,240
<b>Net cash from financing activities</b>		<b>21,773,068</b>	<b>26,332,086</b>
<b>Net (decrease)/increase in cash and cash equivalents held</b>		<b>554,586</b>	<b>(1,408,312)</b>
Cash and cash equivalents at the beginning of the financial year		17,433,569	18,841,881
<b>Cash and cash equivalents at the end of the financial year</b>	13	<b>17,988,155</b>	<b>17,433,569</b>

*The accompanying notes form an integral part of these financial statements.**Auditors' Report – Page 53.*

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

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

### 1. General

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

1 Esplanade Drive  
Singapore 038981

The principal activities of the Company are:

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

### 2. Significant accounting policies

#### (a) *Basis of preparation*

The financial statements have been prepared in accordance with Singapore Financial Reporting Standards ("FRS"). The financial statements have been prepared under the historical cost convention, 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 accounting estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the financial year. Although these estimates are based on management's best knowledge of current events and actions, actual results may ultimately differ from those estimates.

The Company adopted the new or revised FRS and Interpretations to FRS (INT FRS) that are applicable in the current financial year. The financial statements for the year ended 31 March 2006 have been prepared and the comparatives amended as required, in accordance with the relevant transitional provisions in the respective FRS and INT FRS. The following are the FRS that are relevant to the Company.

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

### 2. Significant accounting policies (continued)

#### (a) Basis of preparation (continued)

FRS 1	(revised 2004) Presentation of Financial Statements
FRS 2	(revised 2004) Inventories
FRS 8	(revised 2004) Accounting Policies, Changes in Accounting Estimates and Errors
FRS 10	(revised 2004) Events after the Balance Sheet Date
FRS 16	(revised 2004) Property, Plant and Equipment
FRS 17	(revised 2004) Leases
FRS 21	(revised 2004) The Effects of Changes in Foreign Exchange Rates
FRS 24	(revised 2004) Related Party Disclosures
FRS 28	(revised 2004) Investments in Associates
FRS 32	(revised 2004) Financial Instruments: Disclosure and Presentation
FRS 36	(revised 2004) Impairment of Assets
FRS 39	(revised 2004) Financial Instruments: Recognition and Measurement

The adoption of the above FRS did not result in substantial changes to the Company's accounting policies, except as disclosed in Note (3).

#### (b) Income recognition

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

(1) *Venue hire and event services*

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

(2) *Malls and other rentals*

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

(3) *Ticketing*

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

(4) *Sponsorship and donations*

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

(5) *Carparking*

Carparking income is recognised on a receipt basis.

(6) *Merchandise sales*

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

(7) *Interest Income*

Interest income is recognised on a time-proportion basis using the effective interest method.

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

### 2. Significant accounting policies (continued)

#### (c) Grants

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

Grants for depreciable assets are taken to the deferred capital grant account, and credited to the statement of income and expenditure over the periods necessary to match the depreciation of the corresponding depreciable assets.

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

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

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

##### (1) Measurement

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

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

Equipment which costs less than \$2,000 individually are treated as minor assets and are charged to the income and expenditure statement in the period when these are acquired.

##### (ii) Components of costs

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

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

### 2. Significant accounting policies (continued)

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

##### (2) Depreciation

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

	Useful lives
Leasehold improvements	– 5 to 10 years
Plant and machinery	– 10 to 20 years
Production equipment	– 5 to 10 years
Artwork	– 5 years
Furniture, fittings and equipment	– 3 to 10 years

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

##### (3) Subsequent expenditure

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

##### (4) Disposal

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

#### (e) Computer software

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

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

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

### 2. Significant accounting policies (continued)

#### *(f) 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 costs, and recognising the Company's share of its associated company's post-acquisition results and its share of post-acquisition movements in reserves against the carrying amount of the investments. When the Company's share of losses in an associated company equals or exceeds its interests in the associated company, including any other unsecured receivables, the Company does not recognise further losses, unless it has incurred obligations or made payments on behalf of the associated company.

#### *(g) Impairment of assets*

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

An impairment loss for an asset 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 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 statement, unless the asset is carried at revalued amount, in which case, such reversal is treated as a revaluation increase.

#### *(h) Trade receivables*

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



## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

### 2. Significant accounting policies (continued)

#### *(i) Leases*

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

###### Operating leases

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

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

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

###### Operating leases

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

#### *(j) Merchandise*

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

#### *(k) Provisions for other liabilities and charges*

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

#### *(l) Trade payables*

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

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

### 2. Significant accounting policies (continued)

#### *(m) Employee benefits*

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

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

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

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

#### *(n) Foreign currency translation*

##### *(1) Functional currency*

Items included in the financial statements are measured using the currency that best reflects the economic substance of the underlying events and circumstances relevant to the Company ("the functional currency"). The financial statements are presented in Singapore Dollars, which is the functional currency of the Company.

##### *(2) Transactions and balances*

Foreign currency transactions are translated into Singapore Dollars using the exchange rates prevailing at the dates of the transactions. Foreign currency monetary assets and liabilities are translated into Singapore Dollars at the rates of exchange prevailing at the balance sheet date. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies are recognised in the income and expenditure statement.

#### *(o) Cash and cash equivalents*

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 2006

## 3. Effects on financial statements on adoption of new or revised FRS

The effects on adoption of the following FRS in 2005 are out below:

## (a) FRS 28 (revised 2004) Investment in Associate

Previously, under FRS 28 (now superseded by FRS 28 (revised 2004)), the company did not use the equity method of accounting for its investment in the associated company but held the investment at cost less impairment losses. The information relevant to the equity method of accounting was disclosed in the notes to the financial statements in previous years.

In adopting FRS 28 (revised 2004) the company has retrospectively implemented the equity method of accounting for its investment in the associated company.

The impact on the accumulated funds and the carrying value of the investment as at 1 April 2004 amounts to \$114,698 of accumulated losses.

## 4. Income

	Note	Year ended 31 March 2006 \$	Year ended 31 March 2005 \$
Venue hire and event services		5,949,945	6,128,982
Mall and other rentals		5,377,187	4,712,821
Ticketing		3,404,124	2,510,460
Sponsorships and donations	5	2,213,868	1,938,452
Car parking		1,239,962	992,106
Specific funds – programmes	22	136,620	155,965
Other income:			
Merchandise sales		545,383	498,619
Interest income on fixed deposits		275,151	154,590
Gain on disposal of property, plant and equipment		3,385	17,660
Income from guided tours		57,022	47,163
Tenant services		133,717	140,688
Miscellaneous		331,689	165,727
		1,346,347	1,024,447
		<b>19,668,053</b>	<b>17,463,233</b>

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

## 5. Sponsorships and donations

The total tax-deductible sponsorships and donations, including any donations classified under grants received for the year ended 31 March 2006, amounted to \$1,374,000 (2005: \$4,683,000).

The value of ex-gratia services and donations in kind received in the same year amounted to \$39,700 (2005: \$67,420).

## 6. Expenditure

	Note	Year ended 31 March 2006 \$	Year ended 31 March 2005 \$
Employee benefits	7	11,254,718	10,286,912
Property maintenance and utilities	8	11,173,931	10,841,762
Rental of property	9	10,584,000	10,584,000
Programming		8,568,860	7,495,634
Marketing and communications	10	4,467,884	5,048,933
Presentation services and relations	11	2,095,326	2,024,810
Other expenditure	12	5,346,513	4,814,242
		<b>53,491,232</b>	<b>51,096,293</b>

## 7. Employee benefits

	Year ended 31 March 2006 \$	Year ended 31 March 2005 \$
Wages and salaries	9,293,003	8,373,679
Employer's contribution to Central Provident Fund	1,102,809	912,499
Other benefits	858,906	1,000,734
	<b>11,254,718</b>	<b>10,286,912</b>
Average number of persons employed during the financial year:	<b>2006</b>	<b>2005</b>
Full-time employees	184	177

## 8. Property maintenance and utilities

	Year ended 31 March 2006 \$	Year ended 31 March 2005 \$
Building and facilities maintenance	7,775,093	7,455,696
Utilities	3,306,788	3,265,555
Insurance	92,050	120,511
	<b>11,173,931</b>	<b>10,841,762</b>

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

## 9. Rental of property

The Government has charged the Company rental of \$10,584,000 (2005: \$10,584,000) for use of the Esplanade ~ Theatres on the Bay. The rental is funded by way of a Government's subvention.

## 10. Marketing and communications

	Year ended 31 March 2006	Year ended 31 March 2005
	\$	\$
Advertising and promotion	3,548,892	4,096,098
Public relations	506,575	613,757
Sponsor services and development	233,877	235,283
Publications costs	178,540	103,795
	<u>4,467,884</u>	<u>5,048,933</u>

## 11. Presentation services and relations

	Year ended 31 March 2006	Year ended 31 March 2005
	\$	\$
Production services	1,326,539	1,409,810
Ticketing and event services	768,787	615,000
	<u>2,095,326</u>	<u>2,024,810</u>

## 12. Other expenditure

	Year ended 31 March 2006	Year ended 31 March 2005
	\$	\$
Depreciation of property, plant and equipment	2,169,592	1,659,922
Professional and IT support charges	557,011	516,586
GST expense	524,685	674,680
Office supplies, postage and communication	456,404	433,684
Minor assets expensed	354,608	417,031
Merchandise		
- Cost of merchandise sold	327,642	277,835
- Allowance for diminution in value	2,124	12,893
Travelling and transport	251,254	227,950
Amortisation of computer software	222,045	411,385
Miscellaneous expenses	179,136	131,859
Stamp duties paid	161,282	-
Bank charges	89,171	65,896
Auditors' remuneration	35,312	30,000
Allowance for doubtful debts/Bad debts (written back)	12,666	(46,130)
Loss on disposal of property, plant and equipment	-	976
Foreign exchange (gain)/loss	3,581	(325)
	<u>5,346,513</u>	<u>4,814,242</u>

## NOTES TO THE FINANCIAL STATEMENTS

*for the financial year ended 31 March 2006***13. Cash and cash equivalents**

	2006 \$	2005 \$
Cash at bank and on hand	652,243	333,569
Fixed deposits	17,335,912	17,100,000
	<u>17,988,155</u>	<u>17,433,569</u>

The fixed deposits with financial institutions mature on varying dates within 6 months (2005: varying dates within 6 months) from the financial year end. Interest rates on these deposits are variable, and the weighted average effective interest rate as at 31 March 2006 was 2.44% (2005: 1.43%) per annum.

Cash and cash equivalents are denominated in the following currencies:

	2006 \$	2005 \$
Singapore Dollars	17,903,893	17,365,226
United States Dollars	84,262	68,343
	<u>17,988,155</u>	<u>17,433,569</u>

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars and amounting to US\$49,614 (2005: US\$39,954) is held in trust by the Company for that association.

**14. Receivables**

	2006 \$	2005 \$
(a) Associated company	15,217	562,123
Third parties	1,363,688	1,009,768
	<u>1,378,905</u>	<u>1,571,891</u>
(b) Third party receivables are stated after deducting allowance for doubtful debts	<u>25,734</u>	15,000

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

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

## 15. Grants in advance/(receivable)

	Development grant \$	Operating grant \$	Total grant \$
<b>Balance as at 1 April 2005</b>	<b>974,427</b>	<b>(4,773,068)</b>	<b>(3,798,641)</b>
Grants received	–	21,773,068	21,773,068
Transfer to deferred capital grants	(147,612)	(1,507,340)	(1,654,952)
Transfer to investment grant	(165,240)	–	(165,240)
Amount released to income and expenditure statement	–	(25,160,713)	(25,160,713)
<b>Balance as at 31 March 2006</b>	<b>661,575</b>	<b>(9,668,053)</b>	<b>(9,006,478)</b>
<b>Balance as at 1 April 2004</b>	<b>5,068,644</b>	<b>(5,360,564)</b>	<b>(291,920)</b>
Grants received	–	26,094,848	26,094,848
Transfer to deferred capital grants	(3,930,467)	(1,927,178)	(5,857,645)
Transfer to investment grant	(163,750)	–	(163,750)
Amount released to income and expenditure statement	–	(23,580,174)	(23,580,174)
<b>Balance as at 31 March 2005</b>	<b>974,427</b>	<b>(4,773,068)</b>	<b>(3,798,641)</b>

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

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

## 16. Merchandise

	2006 \$	2005 \$
At cost	184,315	181,489
Less: Allowance for impairment	(27,306)	(25,178)
At net realisable value	<b>157,009</b>	156,311

## 17. Other current assets

	2006 \$	2005 \$
Recoverable expenditure and receivables	968,903	838,416
Prepayments	374,202	467,699
Deposits	108,385	97,115
	<b>1,451,490</b>	1,403,230

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

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

## 18. Investment in associated company

	2006 \$	2005 \$
Balance at beginning of year		
- at cost	2,543,452	2,176,017
- effect of adoption of FRS 28 on 1 April 2005 (Note 3)	-	(114,698)
Additional investment in associated company	165,240	163,750
	<u>2,708,692</u>	<u>2,225,069</u>
Share of results for the year	346,698	318,383
Balance at end of year	<u>3,055,390</u>	<u>2,543,452</u>

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

	2006 \$	2005 \$
Assets	13,306,000	11,088,000
Liabilities	5,957,000	7,130,000
Revenues	7,347,000	6,540,000
Net Profits	<u>1,030,000</u>	<u>1,000,000</u>

Investment in the associated company includes goodwill of \$1,358,735 (2005: \$1,308,630). No amortisation is provided on goodwill.

Details of the investment in associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2006 %	2005 %	2006 \$	2005 \$
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	35	33	<u>2,505,007</u>	<u>2,339,767</u>

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



## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

## 19. Property, plant and equipment

	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Capital project in progress \$	Total \$
<b>Cost</b>							
At 1 April 2005	2,135,904	2,496,405	4,637,480	357,616	4,694,404	640,475	14,962,284
Additions	33,650	247,832	701,504	–	382,001	192,506	1,557,493
Disposals	–	–	–	–	(2,187)	–	(2,187)
Transfers from Capital Projects in Progress	503,264	–	142,794	–	–	(646,058)	–
At 31 March 2006	2,672,818	2,744,237	5,481,778	357,616	5,074,218	186,923	16,517,590
<b>Accumulated depreciation</b>							
At 1 April 2005	361,780	365,080	656,026	318,800	2,282,163	–	3,983,849
Depreciation	292,512	221,931	834,060	17,272	803,817	–	2,169,592
Disposals	–	–	–	–	(2,187)	–	(2,187)
At 31 March 2006	654,292	587,011	1,490,086	336,072	3,083,793	–	6,151,254
<b>Net book value</b>							
At 31 March 2006	2,018,526	2,157,226	3,991,692	21,544	1,990,425	186,923	10,366,336
<b>Cost</b>							
At 1 April 2004	1,111,094	2,009,230	1,731,512	357,616	4,030,077	–	9,239,529
Additions	1,024,810	487,175	2,905,968	–	793,117	640,475	5,851,545
Disposals	–	–	–	–	(128,790)	–	(128,790)
At 31 March 2005	2,135,904	2,496,405	4,637,480	357,616	4,694,404	640,475	14,962,284
<b>Accumulated depreciation</b>							
At 1 April 2004	147,553	183,764	303,452	299,731	1,517,350	–	2,451,850
Depreciation	214,227	181,316	352,574	19,069	892,736	–	1,659,922
Disposals	–	–	–	–	(127,923)	–	(127,923)
At 31 March 2005	361,780	365,080	656,026	318,800	2,282,163	–	3,983,849
<b>Net book value</b>							
At 31 March 2005	1,774,124	2,131,325	3,981,454	38,816	2,412,241	640,475	10,978,435

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

## 20. Computer software

	2006 \$	2005 \$
<b><u>Cost</u></b>		
At beginning of year	1,307,736	1,304,146
Additions	97,460	6,100
Disposals	–	(2,510)
At end of year	<u>1,405,196</u>	<u>1,307,736</u>
<b><u>Accumulated depreciation</u></b>		
At beginning of year	1,075,687	665,836
Amortisation	222,045	411,385
Disposals	–	(1,534)
At end of year	<u>1,297,732</u>	<u>1,075,687</u>
<b><u>Net book value</u></b>		
At end of year	<u>107,464</u>	<u>232,049</u>

## 21. Payables

	2006 \$	2005 \$
Payables	4,008,304	4,150,550
Accrued operating expenses	4,022,898	3,313,218
Deposits received	2,423,918	1,633,442
Deferred income	171,522	108,274
Sundry payables	208,123	187,436
	<u>10,834,765</u>	<u>9,392,920</u>

Payables are denominated in the following currencies:

	2006 \$	2005 \$
Singapore Dollars	10,615,657	9,128,213
Others	219,108	264,707
	<u>10,834,765</u>	<u>9,392,920</u>

## 22. Specific funds – programmes

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

	2006 \$	2005 \$
Balance at beginning of year	536,734	455,459
Funds received	–	237,240
Amount released to income and expenditure statement	(136,620)	(155,965)
Balance at end of year	<u>400,114</u>	<u>536,734</u>

## NOTES TO THE FINANCIAL STATEMENTS

*for the financial year ended 31 March 2006***23. Investment grant**

	2006 \$	2005 \$
Balance at beginning of year	2,339,767	2,176,017
Amount transferred from development grant	165,240	163,750
Balance at end of year	<u>2,505,007</u>	<u>2,339,767</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.

**24. Deferred capital grants**

	2006 \$	2005 \$
Balance at beginning of year	11,210,484	7,425,989
Amount transferred from/(to)		
- Development grant	147,612	3,930,467
- Operating grant	1,507,340	1,927,178
Amount released to income and expenditure statement	<u>(2,391,637)</u>	<u>(2,073,150)</u>
Balance at end of year	<u>10,473,799</u>	<u>11,210,484</u>

**25. Significant related party transactions**

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

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

	2006 \$	2005 \$
Commission income	23,355	29,288
Handling fees received	16,874	15,307
Sales commission expense	53,625	38,681
Ticketing agency fees paid	110,284	85,726
Software maintenance fees paid	146,590	127,270
Other services paid	<u>24,656</u>	<u>16,310</u>

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

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

## 25. Significant related party transactions (continued)

## (b) Key management personnel compensation

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

	2006 \$	2005 \$
Salaries and other short term benefits	1,143,928	1,227,051
Post employment benefits – contribution to CPF	56,635	66,455
	1,200,563	1,293,506

Number of key management in remuneration bands is as follows:

	2006 \$	2005 \$
\$500,000 and above	–	–
\$250,000 to below \$500,000	1	1
Below \$250,000	6	6
	7	7

## 26. Tax

The Company has been registered as a charity under the Charities Act (Cap 37). Under the relevant section of the Income Tax Act, Chapter 134, the Company is exempted from Singapore Income Tax on condition that it spends not less than 80% of its income for the financial year on charitable objects. Where the 80% spending is not met, the income would be subject to Singapore Income Tax. As the Company has met the 80% spending requirement, no provision for Singapore income tax has been made for the financial year ended 31 March 2006.

## 27. Commitments

As at the balance sheet date:

## (a) Contracted but not provided for:

	2006 \$	2005 \$
Leasehold improvement, and equipment	7,143	34,566
Production equipment	826,632	–
Works and services	127,879	808,318
	961,654	842,884

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2006

**27. Commitments (continued)**

(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:

	2006 \$	2005 \$
Not later than 1 year	33,679	25,932
Later than 1 year but not later than 5 years	48,502	29,197
	82,181	55,129

(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:

	2006 \$	2005 \$
Not later than 1 year	4,167,420	3,404,004
Later than 1 year but not later than 5 years	4,760,508	3,205,218
	8,927,928	6,609,222

**28. Financial risk management**

The Company's business is not exposed to any significant foreign exchange risk and there is no significant concentration of credit risk. The Company has significant interest-bearing assets. Interest rates on these assets are variable (note 13). Income and operating cash flows are substantially independent of changes in market interest rates as Company's operations is funded by other income streams apart from interest income.

Prudent liquidity risk management implies maintaining sufficient cash and the availability of adequate funding. The Company aims to obtain annual funding in advance as well as working capital from the Government and its related agencies.

**29. Fair values**

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

**30. Authorisation of financial statements**

These financial statements were authorised for issue in accordance with a resolution of the directors of The Esplanade Co Ltd on 25 July 2006.



# Partners & Sponsors

## **Esplanade Partners**

Volkswagen Group Singapore Pte Ltd  
Visa International

## **Programme Sponsors**

APRIL Fine Paper Trading Pte Ltd  
BP Singapore Pte Limited  
Chopard (Asia) Pte Ltd  
CRABTREE & EVELYN (S) Pte Ltd  
Din Tai Fung  
Embassy of Spain  
Field Catering & Supplies  
French Embassy  
Geneva Master Time Pte Ltd (Patek Philippe)  
Goldzone (Singapore) Pte Ltd  
Harry's International Pte Ltd  
Hong Fok Corporation Limited  
Keppel Land International Limited  
L.C.H. (S) Pte Ltd  
L'oreal Singapore Pte Ltd  
Malaysia Dairy Industries Pte Ltd (VITAGEN Less Sugar)  
Ngee Ann Development Pte Ltd  
Nokia Pte Ltd  
Pernod Ricard Singapore Pte Ltd  
Pioneer Electronics AsiaCentre Pte Ltd  
SembCorp Industries Ltd  
Urban Redevelopment Authority

## **Corporate Patrons**

APRIL Fine Paper Trading Pte Ltd  
DBS Bank Ltd  
L.C.H. (S) Pte Ltd  
Merrill Lynch International Bank Ltd  
StarHub Pte Ltd  
United Overseas Bank Limited

## **Ambassadors of the Arts**

KPMG  
L.C.H. (S) Pte Ltd  
Rajah & Tann Advocates & Solicitors  
RGM International Pte Ltd

## **Sponsors In-Kind**

Neptune Orient Lines Ltd  
Pioneer Electronics AsiaCentre Pte Ltd  
The Orientalist

# Esplanade Presents\* performances

Apr 05 – Mar 06

## 2005

### APRIL 2005

Coffee Morning & Afternoon Tea:  
Sentimental Songs Of Qiong Yao  
& Liu Jia Chang by Music Dreamer  
Zubin Mehta with the Orchestra of the  
Maggio Musicale Fiorentino (Italy)  
Pedals & Pipes: David Goode in Concert -  
Organ Fireworks (UK)  
Beautiful Sunday: From Evergreen to  
Contemporary Pop... A Musical Treat!  
by Singapore Police Combo Band  
Lunchbox by Pam Oei  
Late Nite: There and Back by Belinda Foo  
Chamber Music Series: In Dreams -  
A Song Recital

#### On The Waterfront

Flamenco Fusion  
Where Secret Worlds Collide:  
Michelle P & Budds  
Big Band Bebop  
Walking on Water  
Cat Ong & Friends

#### At The Concourse

Lasalle-SIA College of the Arts - Piano  
Students  
ACJC Strings Ensemble & Choir  
Debytes by Debate Association

#### Explorations

Pre-Performance Talk with Zubin Mehta  
(Italy)  
Autograph Signing by Zubin Mehta (Italy)  
Pre-Performance Talk with David Goode  
(UK)  
Autograph Signing by David Goode (UK)  
Chamber Music Post Performance Talk

#### Collaborations

SIFAS Festival of Indian Classical Music &  
Dance 2005 (India/Singapore)  
The Studios: Porcelain  
by Toy Factory Theatre Ensemble  
FestaCanzone 2005: Discovering Art Songs  
The Studios: Duets by Spell #7  
The Studios: Tea.Moves  
by Ah Hock and Peng Yu  
Chinese Opera Series  
by Chinese Theatre Circle

### MAY 2005

Coffee Morning & Afternoon Tea:  
Pieces of Me by Wendy Chin  
Mosaic: Patti Austin For Ella (USA)  
Beautiful Sunday: Mother's Day Special  
Chamber Music Series:  
Beyond the String Quartet  
Late Nite: Li Fei Hui in Concert  
Lunchbox: The World of Dean Martin  
& Johnny Mathis by Robert Fernando  
& Romito Mendoza

#### On The Waterfront

Jessica over the Moon  
5@Play  
Anything Goes  
Dreams of Day Architecture  
The UnXpected  
EPIC  
Disclosure  
Jake to the Bone  
DJazz Ensemble  
Peter Diaz  
Zul  
Vertical Rush  
Richard Philip  
In Tune with Daniel, Roberto & Friends  
Gina Tan  
Nick Shen

#### At The Concourse

Picture of us: Project Lumeni  
Harmonica for Blues: Smokey & Danny  
NTU Flute Ensemble  
NUS Harmonica Orchestra  
Duo Pipers: Dominic & Sinclair

#### Explorations

Chamber Music Post Performance Talk  
Autograph Signing by Patti Austin (USA)

#### Collaborations

The Studios: ControlRoomLiveUnit

### JUNE 2005

Coffee Morning & Afternoon Tea:  
Sam's Songs by The Ark Singers  
Beautiful Sunday: Fantasy Tales  
by Singapore Wind Symphony  
Late Nite: With a Song in My Heart  
by Rani Singam  
Classics: Midori in Concert (Japan)  
Lunchbox: Best of Kylie Minogue &  
Carpenters by Gina Tan  
Chamber Music Series: Trio of Passion

#### Flipside

Comic Strip Songs by Aqute Couch (UK)  
Ristorante Immortale by Familie Floez  
(Germany)  
The Return by Theatre Company Nottle  
(South Korea)  
Lovepuke by TheatreWorks  
Ambrossia by Pep Bou (Spain)  
Oki Dub Ainu Band (Japan)  
Mind Games by Professor Marc Salem (USA)  
Boxing Cabaret by Action Theatre  
Beatboxing  
Zul featuring B'Cube  
Psykelecticz  
X'Statix  
Breakforce Crew  
Public Eyez  
JuzSteel  
Les Grooms  
Fusion Gamelan by Gamelan Asmaradana  
Performance Poetry: Chris Mooney  
Damien & the 2 Four Percussion Team  
Poetry Slam: Word Forward  
Key Elements

### On The Waterfront

RJ Rosales  
Wendi Koh  
IntoneNation  
E.I.C  
Seven  
Zhen  
Black & Grey  
Shyyne  
The Best of Singer/Songwriters: Joel & Pals

### At The Concourse

Young Violinists Group  
- Students of Mrs Lauw  
Key Cygnetures: Westlake Girls High School  
(New Zealand)  
Purely Piano: Lim Zhon Hern  
Gems on the Violin:  
Students of Lynette Lim  
An Evening of Light Piano Music:  
Jeunesse & her advanced students

### Explorations

Midori Violin Masterclass/  
Piano Masterclass (Japan/USA)  
Autograph Signing by Midori  
Chamber Music Post Performance Talk

### Collaborations

Theatre Idols by Action Theatre

## JULY 2005

Coffee Morning & Afternoon Tea:  
Just The Two Of Us by Ali Ahmad  
& Lily Nuris  
Beautiful Sunday: The Best of Chinese  
Orchestra Tunes by Hsinghai Art  
Association Chinese Orchestra  
Lunchbox: Jazz from the Movies  
by Key Elements  
Chamber Music Series: A Romantic  
Encounter with Violin and Piano  
Late Nite: Out of Quarantine by Asha  
The Studios: Ultimate Museum  
by Agua Gala (Japan)

### Explorations

Resonate the Spiritual Field (workshop)  
by Agua Gala (Japan)  
Chamber Music Pre Performance Talk

### Collaborations

The Studios: Scarlet's Room by The  
ARTS FISSION Company & Yvonne Ng/tiger  
princess dance projects (Singapore/Canada)

### On The Waterfront

*Northern Exposure:*  
TragiComedy  
Shelley Leong  
Qing and Kueens  
Plush

### *Sound of a Voice:*

Kelvin Tan  
Westside  
Dahlan Francesca  
Moods

### *After Hours:*

The A Team  
Deb Fung  
ETC  
Lao Langs

### *Get off That Thang!*

Soul'd Out  
Ugly in the Morning  
Syalwa Evol  
Fatskunks  
Dancing Nancies  
B-Quartet

### At The Concourse

Winners of the National A Cappella  
Championships 2005 by the  
A Cappella Society  
Verve Enharmonics  
Hong Kong Yuen Long Children's Choir  
(Hong Kong)  
Resonance  
Lounge Lizards  
WFP

### Baybeats

The Pinholes  
Oddstar 13 (Malaysia)  
Shamejoannshame  
B-Quartet  
My Squared Circle  
Naked Breed (Malaysia)  
Lunarin  
Disco Biscuits  
Freelove (Malaysia)  
Vertical Rush  
Furniture (Malaysia)  
I am David Sparkle  
PopTart  
Twilight Action Girl TWA (Malaysia)  
Lucy in the Loo (Malaysia)  
Serenaide  
The Marilyn  
KLPHQ (Malaysia)  
Death of Cinema  
Concave Scream  
Brand New Sunset (Thailand)  
Brandtson (USA)  
Tempered Metal (Malaysia)  
Copeland (USA)  
Set for Glory  
Love me Butch (Malaysia)  
Surreal  
Denouia  
Zhen  
Kate of Kale  
Electrico  
Plush (Malaysia)

## AUGUST 2005

Beautiful Sunday: Musicals & Movie Tunes  
by Philharmonic Youth Winds  
Pedals & Pipes: Jane Parker-Smith in  
Concert - Virtuoso! (UK)  
Coffee Morning & Afternoon Tea:  
Cai Qin Special by Jessica Tan  
Chinese Chamber Music Series  
Late Nite: Sound Therapy by Electrico

Lunchbox: A Soul Kitchen Tribute by Fuse  
Chamber Music Series: Cruel Amour  
The Studios: Shoku by BATIK (Japan)

### National Day

*Under 25 - Young Energy!*  
Krsna Das & Govind Das  
Pulse  
Temasek Acappella Group, Ryan and Aimran  
Dual Flavaz, Dee, Velvet Groove  
The Pinholes  
Peepshow  
Sleeq, Rozie, Nthral  
Widyawati Isnin  
Smash 'D' Crepez

### *Musical Retrospective*

Moodique featuring Faridah Dollah,  
Tony, Terry & Spencer  
Gingerbread  
The UnXpected

### *National Day Birthday Bash*

Enigma

### *At The Edge*

Beat Bros  
Pasir Ris Primary School Choir  
Riverside Secondary School Choir  
Fireflys  
Rosley & Dancers  
United Groovars  
Sheileh Haikel  
Alan Lim

### On The Waterfront

*Hip Hop Hooray II*  
Vanilla Shaque  
Stylez from Beyond.  
Trivalation  
BreakForce Crew  
Public Eyez  
BS All-Stars

### *The Aftermath of Karaoke:*

The Embryo  
Shamejoannshame  
Documentary in Amber  
Furniture  
The Citizens of Ice-Cream  
The Eastbound Downers  
Astreal  
I am David Sparkle

### *Odyssey:*

Heritage

### At The Concourse

*World Music Month:*  
Park Jin Seon  
Chris Mooney Singh  
Laras Ethno  
Ang Kok Wee  
Jia Bin

### Explorations

Dance Workshop by BATIK (Japan)  
Masterclass by Jane Parker-Smith (UK)  
Autograph Signing by Jane Parker-Smith  
(UK)



Chinese Chamber Music  
Post Performance Talk  
Chamber Music Post Performance Talk  
Autograph Signing by Corrinne May

#### Collaborations

Chinese Opera Series  
Corrinne May in Concert: Safe in a  
Crazy World  
The Studios: Si Woof Woof  
by katak kudung  
The Studios: furnitur by Drama Box

## SEPTEMBER 2005

Coffee Morning & Afternoon Tea:  
Folk & Unplugged by Peter Chua  
The Studios: Solo & Paper Doll  
by Padmini Chettur (India)  
Beautiful Sunday: Magical Sounds of the  
Gamelan by Gamelan Asmaradana  
Mosaic: Red Hot Jazz by Joshua Redman  
Elastic Band (USA)  
The Studios: Little Asia Dance Exchange  
Network 2005 (Singapore/Tokyo/  
Hong Kong/Taipei/Seoul)  
A Nightingale's Song by The Copenhagen  
Royal Chapel Choir (Denmark)  
Chamber Music Series:  
Flirtations and Variations  
Late Nite: Young Ladies of Jazz  
by Dawn Ho and Michaela  
Lunchbox: Love Songs with a Twist  
by Timmy  
Sparks 3: Treatment Presentation

#### Moonfest

A Sentimental Journey (Hong Kong)  
The Glorious Zhen Guan Years of the Tang  
Dynasty by Shanghai Peking Opera  
Theatre (China)  
Excerpts - Fending War Chariots, The  
Murder of Yan Xi Jiao, Broken Bridge,  
The Path of Hua Rong by Shanghai  
Peking Opera Theatre (China)  
Moonlight Treasures by SAF MDC Chinese  
Instrumental Ensemble  
Dance of Joy by People's Association  
Chinese Dance Group  
Lantern Riddles by Riddle Association  
The Art of Tea Appreciation  
by Singapore Chinese Tea House  
Baa Baa Black Sheep  
by Arts Theatre of Singapore  
The Moon Is Always Round by Young  
People's Performing Arts Ensemble  
Festive Rhythms  
by Yang Qin and Er Hu Duet  
Lantern Walkabout  
Melodies Under The Moon

#### On The Waterfront

*Music with Morphy:*  
Dreams of Day Architecture  
Morphy

#### Power Pop:

Typewriter  
Couple

The Marilyn's  
Lucy in The Loo  
Serenade  
The Pinholes

#### Bash & Pop:

The Model Lipstiques  
Camra  
LGF  
Last Transmission  
The Jerms

#### Youth Alive!:

3dash1  
Breakfast Club

#### At The Concourse

Charmaine Loke & Friends  
Students of Sylvia Ng  
Changkat Primary School Choir  
TKGS String Ensemble  
T.H.E. String Quartet

#### Explorations

Dance Workshop by Padmini Chettur  
Workshop by Joshua Redman Elastic Band  
Dance Workshop by Little Asia Dance  
Exchange Network  
Chamber Music Post Performance Talk  
by musicians

#### Collaborations

The Studios: Separation 40  
by The Necessary Stage  
Blank Walls by The Observatory

## OCTOBER 2005

Coffee Morning & Afternoon Tea: Lisa Wang  
& Xu XiaoFeng Special by 3 a.m  
Beautiful Sunday: Jazz and Bossa Nova  
Favourites by SAF MDC Combo Band  
Classics: Matthias Bamert & Ning Kam  
with Malaysian Philharmonic Orchestra  
(Malaysia/Singapore)  
Classics: Cincinnati Pops (USA)  
Lunchbox: Jazz - Funk Shaken & Stirred  
by Walking on Water  
Chamber Music: Birdsong Bagatelles  
Late Nite: Code Red Win Win by X'Ho

#### Octoburst

Three Little Pigs, The Ham Gang vs The  
Gentleman Wolf by Act 3 Theatrics  
The Magic Flute by The Arts Fission Company  
Fun with TrieCat  
Dikir Barat by Greenridge Primary School  
Dang Deng Dung... It's Story Time!  
by Gamelan Asmaradana  
Balinese Mask Performance  
by Roger Jenkins & Gang  
A Musical Night with Shining Young Stars  
by JazzKids, Broadway Kids & Urban Kids  
Paya Lebar Methodist Girls Primary School  
Guzheng Ensemble  
Music in the Family by the De Costa Family

#### On The Waterfront

*World Battle of the Bands:*

Bismuth  
Audio Insanity  
Lowendsun  
Summer's Over  
Left-Over

#### School of Rock:

Zero Infinity  
Audio Outbreak  
Sunset Boulevard  
Eternal Loop  
Aspirin

#### All About The Groove:

Broken Orange Fence  
Chronicles 7  
Soulcadelics!

#### Let the Music Talk:

Trent  
JonDoe  
By Chance  
The UnXpected

#### At The Concourse

NAFA Orchestra  
Singapore National Youth Orchestra  
ACJC Strings Ensemble & Choir

#### Explorations

Pre Performance Talk by Matthias Bamert  
& Ning Kam (Malaysia/Singapore)  
Chamber Music Post Performance Talk  
by musicians

## NOVEMBER 2005

Mosaic: Omara Portuondo - Flor de Amor  
(Cuba)  
A Date with Friends: Tsui Ping in Concert  
(Shanghai)  
A Date with Friends: The Platters (USA)  
Coffee Morning & Afternoon Tea:  
Tom Jones extravaganza by Mohd Mokhtar  
Beautiful Sunday: Down Memory Lane  
by West Winds Band of the Bukit Batok  
Community Club  
Late Nite: Fuad Rahman in Concert  
Lunchbox: Eclectic Blues Ride  
by Paul Ponnudorai and Friends  
Chamber Music Series: Solely Serenade

#### Kalaa Utsavam

Shrishtri by Sreelatha Vinod  
Eastern Rhapsody with Pt T H Vikku  
Vinayakram, V Selvaganesh, U Srinivas  
and Taufik Qureshi (India)  
Strings of Harmony  
by Gaurav Mazumdar (India)  
BhuKham Revisited  
by Daksha Seth Dance Co. (India)  
Candlestickmaker by Indian Ink Theatre (NZ)  
Sur Sangeet by RK Syama & SIFAS  
Tribal Taal  
Prana (Malaysia)  
Orange Street (India)  
Manipuri Dance (India)  
Rangoli by Vijaya Mohan

## Pesta Raya

Who says poetry is boring?

(Gua Cakap Sama Lu...Siapa Kata Puisi Boring?) by Rafaat Hamzah

Sacred or Otherwise, rules are to meant be broken with Sri Mahligai

A Musical Journey with M Nasir & Misha & Omar Ahlifikir (Singapore/Malaysia)

The Unseen (Lelembut) by Teater Ekamatra

The Golden Voice by Ismail Haron

(Suara Legenda Emas - Ismail Haron)

Jamaica Café Returns (Jamaica Café

Kembali) (Indonesia)

Al Tanoura (Egypt)

Noer Trajoe (Indonesia)

ERA Dance Theatre

Gurindam Sayang

Sanggar Seni Segalah Sedayung

(Indonesia)

Lovehunters

Soul'd Out

Knick-Knack

Promise Me Squirrels

Marillyns

Ishak Amat

Arif Shamsuddin

Kharisma

Sirr Fill Sirr

## On The Waterfront

Tabula

Super Kool & Rafe

Ireson Band

## A Date with Friends

Ling Xiao in Concert

Hung Shao Xuan

That's Life

Romito Mendoza

## At The Concourse

Students of Benjamin Loh

Mandeville Music School

"Yamaha Electone, Royston Sim"

## Explorations

Chamber Music Post Performance

Talk by musicians

Autograph Signing by Omara Portwondo

## DECEMBER 2005

Coffee Morning & Afternoon Tea:

It's Christmas Time! by Vocaluptuous

Chinese Chamber Music: Timeless

Treasures A Yangqin, Di Xiao Xua Recital

Pedals & Pipes: Carlo Curley - Christmas

Extravaganza with SYC Ensemble

conducted by Jennifer Tham

(USA/Singapore)

Classics: Gidon Kremer & Kremerata

Baltica (Latvia)

Beautiful Sunday: Holiday Musical Treats

by Mus'Art Wind Orchestra & Mus'Art

Percussion Club

Mosaic: Keiko Lee 10th Anniversary Tour

(Japan)

Lunchbox: Mistletoe Rock - Randolph Ariola

& Danny Loong

Chamber Music Series: Fang Yuan and

her Child Prodigies

Late Nite: A Musical Retrospective

by TCR Music Station

## On The Waterfront

*Celebrate December*

D Jazz Ensemble

Broken Orange Fence

Bare Sounds

Cats in the Cradle

Alemay Fernandez & Band

Maya & Band

Anything Goes

Caravan Jazz Band with Angelita Li

5@Play & Disclosure

Singapore Jazz Orchestra

Moodique

Sheila De Niro

E.I.C

Mosaic Jam

Fantastik Foreplay

Ministry of Rock

## At The Concourse

ACJC Strings Ensemble

Agapella

Victoria Junior College

Estonian Television Children's Choir

National Junior College

Verve Enharmonics

ACJC Choir

Project Lumeni

Northland Primary Handbell Choir

CHIJ Pri Handbell Choir

Raffles Ringer

Singapore Chinese Girls' Handbell Choir

## Explorations

Chinese Chamber Music

Post Performance Talk by musicians

Autograph Signing by Carlo Curley &

Jennifer Tham (USA/Singapore)

Autograph Signing

by Gidon Kremer (Latvia)

Chamber Music Post Performance Talk

by musicians

## Collaborations

A Jazzy Christmas - With Love to New

Orleans. The Jeremy Monteiro International

Trio, Leroy Jones, Charlie Gabriel, Craig

Klein with guest singer Anne Weerapass

(USA/Singapore)

# 2006

## JANUARY 2006

Coffee Morning & Afternoon Tea:

Love Songs of Jeff Chang & Sky Wu

by The Ark Singers

Beautiful Sunday: Joyous Flute Tunes

by Keat Hong Chinese Orchestra

Late Nite: Sing Mastery

by George Chan and Leigh McDonald

Lunchbox: Oriental Fusion Express

by SAF MDC Fusion Ensemble

## On The Waterfront

Akatones

*New Kids on the Bay:*

Subway Stars

Nuance

Samanta

*Mix and Match:*

Uglymen

Ronin

Imran Ajmain

Jan Ta Mib (Thailand)

Shelley Leong

The Ocean Band

Peepshow

*Spread the Love:*

Ko Lab

Camra

Page

B-Quartet

The Love Experiment

Lunarin

*Pop Pop Pop!:*

Mocca

Cosmix

H2O-Six

## At The Concourse

Students of Sylvia Ng

"D" Jazz Trio

The Wind's Chamber Idea

Students of Ng Kok Cheow

Ab Oriente

Students of Lynette Lim

Curious Attack on Green Tofu

Takahashi Quartet

ACJC Music Elective Class

Ang Kok Wee & Friends

## Collaborations

Chinese Opera Series by Chinese Theatre

Circle (Singapore, China)

## FEBRUARY 2006

Coffee Morning & Afternoon Tea: Evergreen

Love Songs by Leelian Chua

Beautiful Sunday: Festive Favourites

by Hainan Hwee Kuan Harmonica

Orchestra

Pedal & Pipes: Martin Setchell

"Back to Bach" (UK/New Zealand)

Late Nite: Embracing the Abyss

by Kelvin Tan

Lunchbox: Salute to Sting

by The Ocean Band

## Huayi

Curse by Cloud Gate Dance Theatre

(Taiwan)

The Wedding of the Mice by Taiyuan Puppet

Theatre Company (Taiwan)

Symphonic Strings by China Philharmonic

Orchestra (China)

Longhouse by Toy Factory Theatre Ensemble  
Oriental Paganini: Lu Siqing and Huang  
Mengla - Duo violin recital (China)  
SCO Goes Pop  
by Singapore Chinese Orchestra  
Objects for Meditation  
by William Yang (Australia)  
The Last Night of Taipan Jin  
by Xie Jin Culture & Arts Co Ltd and  
Shanghai Dramatic Arts Centre (China)  
Majong Eclipse  
by Li Liuyi Drama Studio (China)  
H2O  
The Percussion Assembly  
Ten Drums  
Dream Factory  
Sound Alchemy  
Project Playground  
Tiet  
Cubic Bottle  
Typhoon Band  
Queen Band  
Li Ming Qing

#### **On The Waterfront** Final Approach

*Valentine's Day Special - Love Jam*  
by Timmy

*After Hours:*  
Amanda Tee  
Pulse  
The Sofa Sessions

*Hip Hop Hurray 3:*  
Psykelecticz and X'satiX  
BS All Star and ThreeFlow  
Velvet Grove and Freaky Z  
Sleeg and Nthral  
Public Eyez

**At The Concourse**  
Students of Sylvia Ng  
Tan Wee Siang  
T.H.E String Quartet

**Explorations**  
Autograph Signing  
by Martin Setchell (UK/New Zealand)

**Collaborations**  
M1 Singapore Fringe Festival (Various)

**SIFAS Festival of Indian Classical Music  
& Dance (Singapore/India)**  
Surdhwani - A Musical Confluence,  
Hindustani Classical Recital, Vocal &  
Sitar Jugalbandhi by Ustad Rashid Khan  
& Ustad Shahid Parvez  
Samanvaya - A Coming Together,  
A Bharatanatyam and Odissi Jugalbandi  
by Alarmel Valli & Madhavi Mudgal  
Sanskriti - Tradition Carnatic Vocal Concert  
by Vidwan O.S. Thiagarajan  
Sanagmam - In Unison Flute & Veena  
Jugalbandi by Dr N Ramani & Pandit  
Vishwa Mohan Bhatt  
Dhyanam - Contemplation Carnatic Vocal  
by Bombay Jayashri

## **MARCH 2006**

Beautiful Sunday: Pop Favourites  
by The Philharmonic Winds  
Coffee Morning & Afternoon Tea:  
The Best of Barbra & Olivia  
by Sheila De Niro  
Chinese Chamber Music Series  
Sparks 3: Workshop Presentation -  
Lamentation for Uncle Song  
by George Chua  
Not Available on Print Date by KYTV  
In-con(sequential) - My lush plastic love  
sitting in a garden of numb by Mohd Fared  
Jainal and Zizi Azah  
Lunchbox: Rani Sings Broadway Jazz  
by Rani Singam  
Late Nite: Alex Su in Concert

**Mosaic Music Festival**  
Funk Faculty, A Double-bill  
by Hiromi & Maceo Parker (Japan & USA)  
Jazz Funk Club: Dennis Rollins,  
Badbone & Co. (UK)  
Jazz World Club: Dennis Rollins Griots t'  
Garage (UK)  
Montreux Jazz Special Concert Bob James  
with Nathan East, Jack Lee & Lewis  
Pragasam (USA, Korea & Malaysia)  
Acidic: Soulcadelics! (Singapore) &  
Incognito (UK)  
Brazilian Dreams Paquito D'Rivera with  
The New York Voices Opening Act:  
Vocaluptous (USA & Singapore)  
Celebrating Jimi Hendrix:  
Nguyen Lê (Vietnam/France)  
Mama Africa Sings:  
Miriam Makeba (South Africa)  
Electrolab by Erlend Oye (Norway) Opening  
Act: DJ Sonny (Singapore)  
Pat Metheny Trio with Christian McBride  
& Antonio Sanchez (USA)  
Quiet is the New Loud by Kings of  
Convenience (Norway) Opening Act:  
Empiric Woods by Choy Ka Fai (Singapore)  
Mr A-Z: Jason Mraz (USA) Opening Act:  
The UnXpected  
Two Worlds in Confluence:  
Jazz Piano Duo Madhav Chari &  
Ted Lo. (India & Hong Kong)  
Putuamayo Party: Afro Cuban All Stars  
(Cuba)  
NYC Urban Beats: Si\*Se (USA),  
Opening Act: Ko Lab  
Eddi Reader (Scotland/UK)  
Danny Loong & Kelvin Ng  
Kerong Chok, Andrew Lim & Tony  
Makarome  
Ruth Ling & Cat Ong  
Aya Sekine & Maya Nova  
Verve Enharmonics  
Juz b  
Rick Smith and Victor Gaskin  
Andrew Lim, Mei Sheum  
Paul Ponnudorai  
Nial Djuliarso (Indonesia)  
Set For Glory  
Vertical Rush  
Jack Ho & Rai  
Deb Fung (Australia)

Bobby Singh, Larry & Caroline Francis  
Chris, Indrasani & Satsuki  
Munir & Nasir  
Celebrating Hip Hop!  
Oh! Brothers (Korea)  
Rivermaya (Philippines)  
Mario Lopez & Ireson  
The Suns (Australia)  
Gerhana Skacinta (Malaysia)  
Tiramisu  
ublues  
Tania  
Vanessa Fernandez  
Michaela Therese  
Martin Tang  
Eric Ng, Jim Lim & Ngak  
Farid Ali  
Good Omens  
Pulse  
Awi Rafael from Rafe  
Ronin  
Pop Tart  
EIC  
Slate Alma Latina  
Heritage  
USV  
Montreux Jazz Archive Screening:  
The Montreux Dream & Ella Fitzgerald Live  
at Montreux 1969

**On The Waterfront**  
M1 Singapore Fringe Fest  
Migrant Voices  
Seven Sundays  
Divine Sutra  
ETC  
E.P.I.C  
Ugly in the Morning  
Darul Arqam  
Ustad Sharafat Khan & Jegan  
Tinig Pinoy  
SingSaderd

*Acoustic Indie:*  
Charles Lim  
Mei Chern  
The Marilyn's  
Lilac Saints

*Singing A Different Tune:*  
Celine Rose Tan

**At The Concourse**  
FWD Jazz Trio

**Explorations**  
Chinese Chamber Music  
Post Performance Talk by musicians  
A Trombone Workshop  
by Dennis Rollins (UK)  
Montreux Jazz Workshop  
by Bob James (USA)  
Workshop by Pat Metheny (USA)

**Collaborations**  
A Gentleman's Bridge & The Origin of  
Dreams (A collaboration with Chinese  
Theatre Circle by Guangzhou Cantonese  
Opera Troupe)

# Concert Hall

\*  
Hirers' performances

Apr 05 – Mar 06

## April 2005

- Singapore Indian Fine Arts Society:*  
Sanjay Subramaniam - Carnatic Vocal Performance (India)
- Singapore Indian Fine Arts Society:*  
Sudha Raghunathan - Carnatic Vocal Performance (India)
- Chamber Players:* Singapore Chamber Music Festival
- Yong Siew Toh Conservatory of Music:*  
Conservatory Orchestra Series:  
Rachmaninoff's Second
- Singapore Symphony Orchestra:*  
- Choo Hoey Returns!  
- Beethoven's Emperor Concerto  
- Stars of Asia: Cello World  
- Vienna Classics
- Raffles Junior College:* A Tempo XVI
- Ya Mei Zi Arts Centre:* Jiu Zhai Xiong Ying Yan Chang Hui (China)
- Cheval Productions Pty Ltd:* Estampas Portenas Tango Fire (Argentina)
- Singapore Repertory Theatre:* An Evening of Broadway with Lea Salonga (Philippines)

## May 2005

- Bolton Media & AJ Productions:* An Evening of Soul with R & B Legend Peabo Bryson (USA)
- Singapore Symphony Orchestra:*  
- 25th Anniversary: Beethoven's Choral Symphony  
- Beethoven Evening: Shlomo Mintz  
- Gala Concert: Hilary Hahn Returns  
- Stephen Hough Plays Rachmaninov
- LA GUITARRA:* A Jazz Experience with Lisa Wahlandt (Germany)
- T'ang Quartet:* The Bohemian Affair
- Harmonic Music Society:* True Love Burning In The Savage Land (China)
- Victoria Junior College:* Symphony Of Voices
- Anderson Junior College:* Rhapsody II
- Anglo-Chinese Junior College:* An Evening with Friends
- National Arts Council:* Singapore Arts Festival 05 - The Philadelphia Orchestra (Music Director Christoph Eschenbach) (USA)

## June 2005

- Action Theatre Ltd:* Theatre Idols Finals
- National Arts Council:*  
Singapore Arts Festival 05  
- Goran Bregovic and His Band (Serbia & Montenegro)  
- Musical Epic: Zheng He - Admiral of the Seven Seas by Singapore Chinese Orchestra  
- Chamber Orchestra "Moscow Virtuosi" (Russia)
- Fyewerkz! Pte Ltd:* A Tribute to Rock'n Roll Concert (Singapore & Malaysia)
- The Philharmonic Winds:* Philharmonic Winds' Fifth Anniversary Concert: Five Years of Music

## July 2005

- MediaCorp TV12 Singapore Pte Ltd (Vizpro Entertainment):* A Night of Happy Jazz  
- Jeremy Monteiro & The Chicago Connection (Singapore & USA)
- Singapore Symphony Orchestra:*  
- President's Young Performers Concert  
- Mahler's Song of the Earth Revisited
- World Association for Symphonic Bands & Ensembles (WASBE Singapore)*  
- Singapore Chinese Orchestra & Singapore Youth Wind Orchestra  
- Republic of Korea Navy Symphonic Band (Korea)  
- Hong Kong Wind Philharmonia (Hong Kong)  
- University of Florida Wind Symphony (USA)  
- West Winds, Band of the Bukit Batok Community Club  
- North Rhine - Westphalia Youth Band (Germany)  
- The Stadharmonie Zürich Oerlikon - Seebach (Switzerland)  
- Senzoku Gakuen Wind Ensemble (Japan)  
- The Chinese Youth Corps Band (Taiwan)  
- Frysk Fanfare Orchestra & The Boston Brass (The Netherlands & USA)  
- The Pacific Symphonic Wind Ensemble (Canada)  
- Singapore Armed Forces Central Band  
- International Youth Wind Orchestra (Australia, Japan, United Kingdom, USA)  
- Tokyo Kosei Wind Orchestra (Japan)
- The Hongkong and Shanghai Banking Corporation Ltd:* Clare Yeo @ Esplanade
- Ministry of Education:* SYF 2005  
- Band Presentation  
- Choral Presentation

## August 2005

- Catholic High School:* Elegance a l' Esplanade 2005
- Pankaj Kodesia:* Ghazal Maestro - Jagjit Singh Live In Concert (India)
- SPACES Counseling and Community Limited:* A Nation in Concert
- Fiction Farm Pte Ltd:* My Favorite Broadway Leading Ladies (USA)
- Temple of Fine Arts (TFA Lalita Kala Co.):*  
Dr. L. Subramaniam & Pandit Anindo Chatterjee (India)
- Singapore Symphony Orchestra:*  
DaimlerChrysler Great Classics - Samuel Barber's Piano Concerto
- Victoria Chorale:* In Song 2005: Perfect Fourths

## September 2005

- Singapore Symphony Orchestra:*  
- Symphonic Treats - Bruckner's Ninth Symphony  
- Siemens Classics - Steven Osborne Returns!  
- Piano Classics - Marc-André Hamelin  
- Symphonic Treats - Mahler Tragic Symphony  
- Mendelssohn's Elijah

*Singapore Police Force Band:*  
Metamorphosis: Singapore Police Force Band  
80th Anniversary Charity Concert  
*Singapore Youth Choir:* SYC Ensemble Singers  
in Concert  
*T'ang Quartet:* From Bach to Madness

## October 2005

*Singapore Symphony Orchestra:*  
- Mendelssohn's Elijah  
- Great Classics - Nielsen's Inextinguishable  
Symphony  
- A Touch of Jazz  
*Arte Compass Pte Ltd:* Musical Expressions by  
Anup Jalota (India)

## November 2005

*Arts Management Associates:* Vienna Boys  
Choir (Austria)  
*Choral Association (Singapore):* Voice Of A  
Thousand II (Malaysia & Singapore)  
*Singapore Symphony Orchestra:*  
- DaimlerChrysler Great Classics -  
The German Tradition  
- Philips Gala - Yefim Bronfman Plays  
Tchaikovsky  
- Edo De Waart with The SSO  
*T'ang Quartet:* QUINTESSential music

## December 2005

*Singapore Symphony Orchestra:*  
Chopin Showcase  
*The Philharmonic Winds:* Philharmonic Winds  
Goes Pops!  
*World Association for Symphonic Bands &  
Ensembles (WASBE Singapore):*  
Bandfusion! 5th Junior College Band  
Festival 2005  
*Infonrax Company Limited:* Concert of the  
State Chamber Ensemble "Kyiv Soloists"  
(Ukraine)  
*Marcia Tan:* Christmas according to  
Budak Pantai

## January 2006

*Singapore Symphony Orchestra:*  
- SSO 27th Anniversary Concert +  
Schumann Anniversary  
- The Return of The Chinese Legend  
- Casual Concert  
- Simon Trpčeski Plays Prokofiev  
*Singapore Polytechnic:*  
Musical Delights XXIX  
*Themewerkz Entertainment:* Konsert Nostalgia  
bersama Datuk Ahmad Nawab & Datuk D.J  
Dave (Malaysia & Singapore)

## February 2006

*Arte Compass Pte Ltd:* Kaleidoscope of  
Rhythms (India)  
*Young People's Performing Arts  
Ensemble Ltd:* On Wings of Songs (China)  
*Mediacorp Radio (S) Pte Ltd:* Gold's Evening  
of Romance with Patrizio Buanne (Italy)  
*Singapore Symphony Orchestra:* Piano Classics  
- Alexandre Tharaud Plays Ravel

## March 2006

*Singapore Indian Fine Arts Society:* Surdhwani  
- A Musical Confluence (India)  
*Singapore Symphony Orchestra:*  
- Familiar Favourites - A Night In Italy  
- Gala Concert: Lorin Maazel Live  
- Russian Nights  
*Anglo-Chinese Junior College:* ACJC Band  
Annual Concert - Muse  
*St. Patrick's Secondary School:*  
Patricians Go Pop

# Theatre

## April 2005

*Arts Management Associates:*  
Les Ballets Jazz de Montreal (Canada)  
*Singapore Indian Fine Arts Society:*  
Urmilia Satyanarayan - Baratanatayam Dance  
Recital  
*Citystate Arts Management (S) Pte Ltd:*  
Sound of Music (USA)

## May 2005

*The Singapore Lyric Opera:* Madama Butterfly  
*Schema International Pte Ltd:*  
The Ten Tenors (Australia)  
*National Arts Council:* Singapore Arts  
Festival 05 - Amber by National Theatre  
Company of China (China)

## June 2005

*National Arts Council:*  
Singapore Arts Festival 05  
- Stravinsky Dances by Singapore Dance  
Theatre with Marie - Claude Pietragalla  
(France & Singapore)  
- Cantonese Opera Extravaganza by Kreta  
Ayer People's Theatre Foundation  
(Hong Kong & Singapore)  
- Swan Lake by The Royal Ballet  
(United Kingdom)

## July 2005

*Ministry of Education:*  
Singapore Youth Festival 2005  
*Teamwork Productions Event Management:*  
Amjad Ali Khan Master of Sarod with Amaan  
Ali Bangash & Ayaan Ali Bangash (India)  
*The Theatre Practice:* The Last Chinese  
Helicopter  
*LA GUITARRA:* John Pizzarelli LIVE (USA)

## August 2005

*The Dream Academy Productions Pte Ltd:*  
Dim Sum Dollies - Singapore's Most Wanted!

## September 2005

*Singapore Dance Theatre Ltd:*  
Reminiscing The Moon  
*Embassy of the Republic of Korea:*  
Dance of the Sun by KOOK Soo-ho Didim  
Dance Company (Korea)  
*New Age Concepts Pte Ltd:* Classic Meets  
Cuba - Klazz Brothers & Cuba Percussion  
(Cuba & Germany)  
*Tung On Wui Kun Cantonese Opera Troupe:*  
Guangzhou Cantonese Opera Troupe -  
Hua Yue Ying/Rui Wang & Zhuang Fei (China)  
*Lunchbox Theatrical Productions Pte Ltd:*  
STOMP (United Kingdom)

## October 2005

*Lunchbox Theatrical Productions Pte Ltd:*  
STOMP (United Kingdom)  
*Faust International Theatre:* Peter Pan (Australia  
& United Kingdom)  
*Heritage Performing Arts Pte Ltd:*  
Unforgettable Teresa Teng - A Musical Tribute  
(China)

## November 2005

*Heritage Performing Arts Pte Ltd:*  
Unforgettable Teresa Teng - A Musical Tribute  
(China)  
*Century Events Pte Ltd:* Imperial Russian Ballet  
- Romeo & Juliet (Russia)  
*Singapore Repertory Theatre:*  
- A Twist of Fate (United Kingdom/Singapore)  
- The Snow Queen (Australia/Singapore)

## December 2005

*Singapore Repertory Theatre:*  
- A Twist of Fate (United Kingdom/Singapore)  
- The Snow Queen (Australia/Singapore)  
*Singapore Dance Theatre Ltd:*  
The Nutcracker

## January 2006

*Ch'i International Productions:*  
A Kung Fu Tale (China & Singapore)  
*ShowTime Presents:* QUEEN - It's A Kinda  
Magic (Australia)

## February 2006

*Singapore Press Holdings Limited:*  
A Dream Journey to Tang Dynasty (China)  
*TCR Music Station:*  
Chong Feng Reunion 5

## March 2006

*Singapore Indian Fine Arts Society:*  
- Samanvaya - A Coming Together (India)  
- Sanskriti - Tradition (India)  
- Sangaman - In Unison (India)  
- Dhyanam - Contemplation (India)  
*Singapore Dance Theatre Ltd:*  
French Connection - Les Noces/Bolero/  
The Dying Swan/Last Watch

# Recital Studio

## April 2005

*Chamber Players:* Singapore Chamber Music Festival

*Yong Siew Toh Conservatory of Music:* Conservatory Chamber Series & Primarily Piano Series

*Twilite Chorus:* Voice of the 20th Century (Indonesia)

*Classical Singers' Association:* Festa Canzone

*Chan Si-Ning:* Coming Home - Chan Sining Violin Recital

*Young Musicians' Society:* Aftereight Series - Piano Recital by Albert Lin

## May 2005

*Huang Yu-Hsin:* Cherubic Sounds - A Harp Recital by Yu-Hsin Huang (Taiwan)

*Jeong Ae Ree:* Clair de Lune

*Anglo-Chinese Junior College:* Kronos!

*Tagore Society:* Tagore's Birthday Concert - Where the Mind is Without Fear/Rabindra Ranga Roop (India)

## July 2005

*Ministry of Education:*

Singapore Youth Festival 2005

*Methodist School of Music:* MSM Piano

Concert by Young Talents

*Chua Yew Kok:* Pipa Recital

*Anglo-Chinese Junior College:* @rtikulation!

## August 2005

*Singapore Indian Fine Arts Society:*

Hindustani Classical Vocal Recital

*Hwa Chong Institution (High School Section):* Symphonia

*Upbeat:* Pastime with Good Company

*Young Musicians' Society:* Chain One - A Magnetic Band Concert

## September 2005

*Tic Tac Tone:* Secret Diary - A Tic Tac Tone Acapella Concert

*Singapore Ruan Chamber Ensemble:*

Impressions of the Ruan

*The Philharmonic Chamber Orchestra:*

- Schubert: In-Complete -

Symphony No. 8 "Unfinished"

Symphony No. 9 "The Great"

- Schubert: In-Complete: Symphony

No. 3/Symphony No. 5

*Christina The:* Christina The in Concert (Indonesia)

## October 2005

*Yong Siew Toh Conservatory of Music:*

- Conservatory Chamber Series -

The Conservatory Winds

- Double Stops

- Gordon Stout Marimba Recital (USA)

- Artist Faculty Series - Zuo Jun Violin Recital

*Nanyang Academy of Fine Arts:*

NAFA Symphonic Wind Ensemble with James Watson

*Ngee Ann Polytechnic:* Klavierensemble presents Dances

*Goethe-Institut Singapore:* Esther Kaiser Jazz Quartet (Germany)

*Methodist School of Music:*

Clarinet & Piano - The Artistry of Natalia & Christine

## November 2005

*Co-Opera Inc.:* Pagliacci (Australia)

## December 2005

*Young Musicians' Society:* Aftereight Series - Vocal Recital

*Shine Entertainment LLC:* Peter Tan in Concert

*Hideyuki Ueno:* Tohoku-Hokkaido Matsuri (Japan)

## January 2006

*Huang Yu-Hsin:* Salut d'Amour (Taiwan)

*Emmanuel Music Society:* A Recital by Grace Lee, Violin and Jeremy Samolesky, Piano (Singapore & Canada)

*Yong Siew Toh Conservatory of Music:*

- Four Dimensional Music

- Nocturnal Fantasies - Chopin and Scriabin

*Frank Brothers Enterprise Pte Ltd:*

The Spirit of Cremona Recital (China)

## February 2006

*The Philharmonic Chamber Orchestra:*

Mozart and the Woodwinds (Singapore & United Kingdom)

*Nanyang Technological University:* A Night at the Movies

*The Necessary Stage:* M1 Singapore Fringe Festival 2006 - Fringe Speak: Detention - Writing - Healing

## March 2006

*Guo Hao / Pang SiuYuin:*

Cello Masterpieces (China & Singapore)

*The Necessary Stage:* M1 Singapore Fringe Festival 2006

- The Analog Girl, The Konki Duet (France), The Lovers (United Kingdom)

- Darren Hanlon (Australia), Pajo (USA)

*Yong Siew Toh Conservatory of Music:*

- The Conservatory Chamber Winds

- Artist Faculty Series - Li-Wei. Cello. Live!

*The Philharmonic Chamber Orchestra:*

Farewells - The Last Symphonies of Mozart and Shostakovich

*Singapore Youth Choir:* SYC Ensemble Singers In Concert

*Young Musicians' Society:*

Aftereight Series - A Bassoon Recital

# Theatre Studio

## April 2005

*Subramaniam V:* Freud & Dora

## May 2005

*Drama Box:* Happy

## June 2005

*National Arts Council:* Singapore Arts Festival 05 - Impenjarament (Imprisonment) by Teater Ekamatra

## July 2005

*Ministry of Education:*

Singapore Youth Festival 2005

## August 2005

*Evolus Productions Pte Ltd:* Pagoda Street

## October 2005

*The Finger Players Limited:* Twisted

## November 2005

*The Arts Fission Company:* Doctor in a Teapot - A Children Dance Wayang

## December 2005

*Centre Stage - School of the Arts:* The Lost Star

## February 2006

*Toy Factory Theatre Ensemble:* Long House

*The Necessary Stage:*

M1 Singapore Fringe Festival 2006

- Exploding Rice by Riverbed (Taiwan)

- The Glass Box/Photographs from

S-21 by AMRITA Performing Arts

(Cambodia)

- The Edge by B-Floor Theatre (Thailand)

## March 2006

*The Necessary Stage:*

M1 Singapore Fringe Festival 2006

- In Memoriam by Delfos Contemporary Dance (Mexico)

- Sea Peach by Down Dog Productions (Canada)

\* Unless otherwise stated, all performances are from Singapore.



# Acknowledgements

Our heartfelt thanks to our *Asian Arts Mart 2005* and *Sparks 3* panelists, all individuals, organisations and corporations who have contributed their valuable time and effort to Esplanade in one way or another.

No part of this Annual Report may be copied, reproduced, stored in retrieval system or transmitted in any form or by means – electronic, mechanical or otherwise – without the prior permission of the Esplanade Co. Ltd.

Copyright © The Esplanade Co Ltd

Design and production by Su Yeang Pte Ltd

**The Esplanade Co Ltd**

1 Esplanade Drive Singapore 038981

Tel: 6828 8222 Fax: 6337 3633

Website: [www.esplanade.com](http://www.esplanade.com)

Co. Reg No.: 199205206G