

GROWING TOGETHER

The Esplanade Co. Ltd Annual Report 06/07



esplanade
theatres on the bay
singapore

CONTENTS

Vision / Mission / Values	1
Organisation Chart	2
Corporate Information	3
Board of Directors	4
Corporate Governance	6
Chairman's Review	8
From the CEO	10
Engaging the Community	14
Our Services	30
Our People	38
Our Sponsors	40
Esplanade at a Glance	44
Financial Highlights	46
Operating and Financial Overview	47
Financial Statements	50
Partners, Sponsors and Donors	77
Esplanade Presents Performances	78
Hirers' Performances	86
Acknowledgements	





OUR VISION

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

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

OUR MISSION

To entertain, engage, educate and inspire

OUR VALUES

We recognise that our core business is in the arts.

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

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

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

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

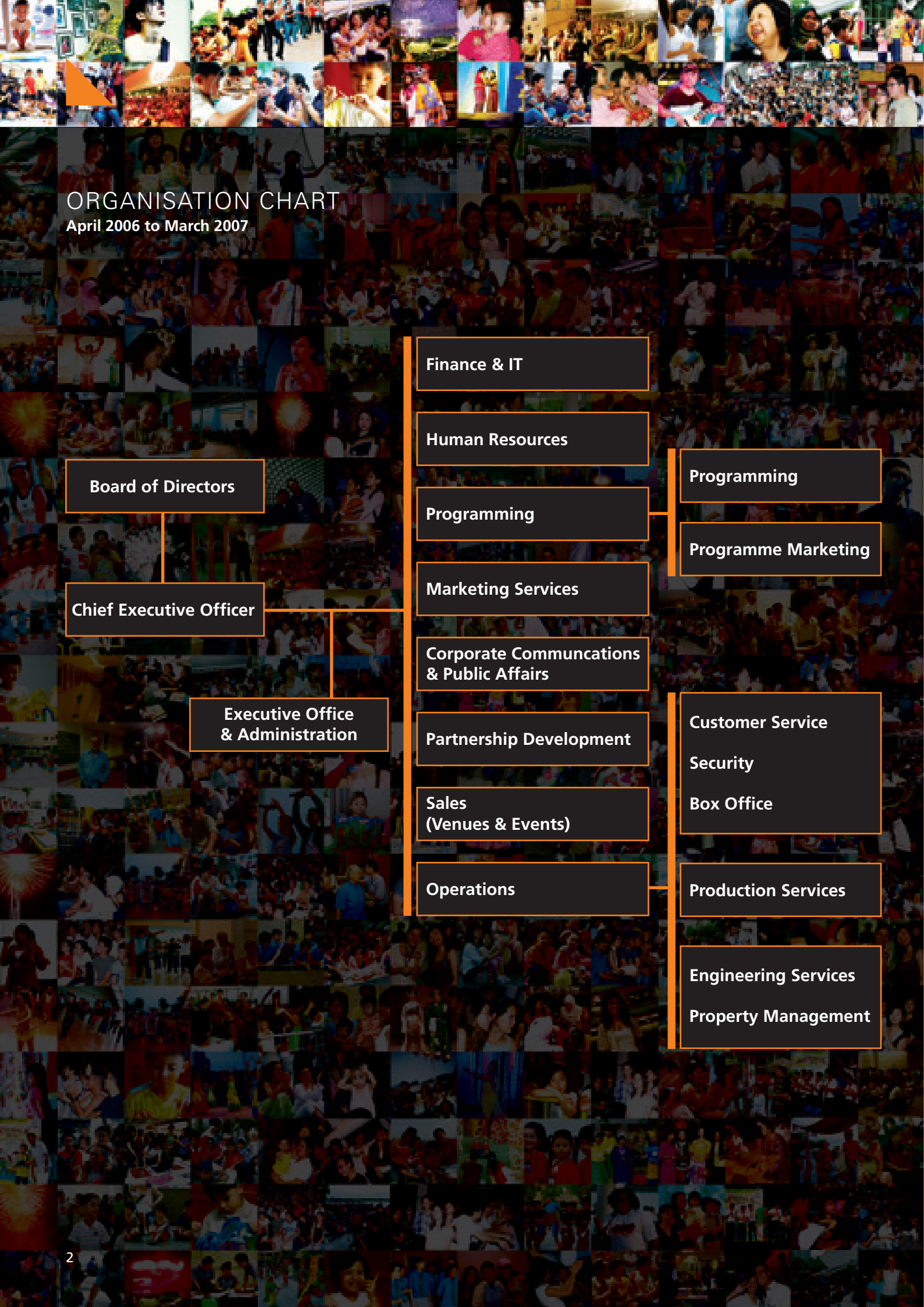
Our processes will always be simple and seamless. They should not hinder our work but help us achieve our results.

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

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

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

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



ORGANISATION CHART

April 2006 to March 2007



CORPORATE INFORMATION

April 2006 to March 2007

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
Ms Koh Lin-Net (from 8 February 2007)
Professor Tommy Koh
Mr Lee Suan Hiang
Mr Lee Tzu Yang
Mr Andy Lim
Mr Lim Neo Chian
Mr Lim Soo Ping (until 8 February 2007)
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
Ms Koh Lin-Net (from 8 February 2007)
Mr Lim Soo Ping (until 8 February 2007)

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

Clara Ong Bing Leng

Principal Bankers

Citibank Singapore Limited
Standard Chartered Bank
United Overseas Bank



BOARD OF DIRECTORS

Mrs Theresa Foo-Yo Mie Yoen

Age 63. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2005. Chairman – BNP Paribas Capital (Singapore) Ltd., BNP Paribas Securities (Singapore) Pte. Ltd. and Viva Foundation for Children with Cancer Limited. Deputy Chairman – Preservation of the Monuments Board. Director – Ecquaria Ltd. Board Member – National Parks Board, Securities Industry Council, Asian Civilisations Museum, Singapore Business Federation Board of Trustees, Singapore National Employers Federation, Income Tax Board of Review and Singapore International Foundation. Advisory Board Member – Salvation Army.

Qualifications: Bachelor of Arts, Australian National University.

Mr Peter Chay Fook Yuen

Age 47. Appointed to the Board on 1 Feb 2006 (1st appointment). Partner – KPMG.

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

Mr David Philbrick Conner

Age 58. 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, Ethan A H Shepley Trustee, Washington University in 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 39. 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.

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

Ms Koh Lin-Net

Age 37. Appointed to the Board on 8 Feb 2007 (1st appointment).

Deputy Secretary (ICM and the Arts) – Ministry of Information, Communications and the Arts (MICA). Director – Singapore Tyler Print Institute and The Singapore Arts School. Board Member – Singapore Land Authority and the Yong Siew Toh Conservatory of Music.

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

Professor Tommy Koh

Age 69. 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.

Qualifications: 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 56. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Chief Executive Officer – National Arts Council; 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, SPIB Holdings Pte Ltd., The Old Parliament House Ltd., Singapore International Foundation, Pasir Ris Resort Pte Ltd. and SLF Leisure Enterprises (Pte) Ltd. President – EDB Society.

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

Mr Lee Tzu Yang

Age 52. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Chairman – Shell Companies in Singapore. Chairman – Singapore Arts School Ltd., Water Network and Workplace Safety and Health Advisory Committee. (Board Member – Other Shell Companies). Member – National Arts Council, Singapore International Chamber of Commerce, The Institute of Policy Studies, National University of Singapore, Home TeamNS and Singapore Green Plan 2012 Co-ordinating Committee.

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

Mr Andy Lim

Age 49. Appointed to the Board on 24 Nov 2000. Date of last re-appointment: 24 Nov 2005. Chairman – Tembusu Partners Pte Ltd., Chairman – AdvanceSCT Ltd., President – Money World Asia Pte Ltd. Chairman – Alpha Singapore and Industrial & Services Co-operative Society Ltd. Vice President – Enterprise 50 Club. Honorary Consul of Lithuania. Board member – National Council Against Drug Abuse.

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

Mr Lim Neo Chian

Age 54. 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.

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

Mr Lim Soo Ping (until 8 February 2007)

Age 56. Appointed to the Board on 24 Nov 2003. Duration of last re-appointment: 24 Nov 2003 – 7 Feb 2007. 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, USA; Registered Professional Engineer, Singapore.

Ms Irene Ng Phek Hoong

Age 43. Appointed to the Board on 24 Nov 2005 (1st appointment). Member of Parliament. Director (Special Duties), NTUC. Southeast Asia representative in the Commonwealth Women Parliamentarians Steering Committee. Member – Government Parliamentary Committee for Information, Communications and the Arts and Advisory Board and Council of National Youth Achievement Award. Advisor – Young PAP Women. Patron – Singapore Amateur Cycling Association.

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

Ms Phua Mei Pin

Age 29. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2005. Senior Assistant Director – Ministry of Foreign Affairs.

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

Mr Benson Pua Tuan Soon

Age 50. 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. Chair-Elect - International Society for the Performing Arts (New York). Chairman – Association of Asia Pacific Performing Arts Centres, Singapore Internationale Awards Advisory Panel, Wildlife Conservation Singapore Fund, Birdlife Conservation Singapore Fund. 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 – Ministry of Community Development, Youth and Sports Sporting Culture Community, Singapore Workforce Development Agency's Creative Industries Manpower, Skills and Training Council, Meridian Junior College School Advisory Committee, Urban Redevelopment Authority's Architecture Urban Design Excellence Panel and National Arts Council, Singapore Arts Festival Steering Committee.

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

Mr Shaun Seow Woon Kwong

Age 45. Appointed to the Board on 24 Nov 2005 (1st appointment). Deputy Chief Executive Officer (News, Radio, Print) – MediaCorp. Chairman – News Group, TV news exchange of the Asia-Pacific Broadcasting Union. Member – Temasek Polytechnic Board of Governors, Nanyang Technology University School of Communications and Information Advisory Committee.

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





CORPORATE GOVERNANCE

The Board of Directors (the Board) is committed to ensuring that the highest standards of corporate governance are practised throughout The Esplanade Co Ltd (the Company) and comply with the Code of Corporate Governance as far as possible. The Company is registered as a charity under the Charities Act and hence, compliance may be modified to that appropriate for a charitable institution.

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 Mrs Theresa Foo-Yo Mie Yoen. 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.

BOARD MATTERS

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.

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. The roles of Chairman and Chief Executive Officer are separate. As a group, the Directors bring with them a broad range of industry knowledge, expertise and experience in areas such as accounting, finance, business and management, strategic planning and the arts. A brief description of the background of each Director is presented on pages 4 and 5 of this Report.

The Board's role is to:

1. provide entrepreneurial leadership, set strategic aims, and ensure that the necessary financial and human resources are in place for the Company to meet its objectives;
2. establish a framework of prudent and effective controls which enables risk to be assessed and managed;
3. review Management performance.

All these functions are carried out either directly or through Board-appointed Committees. Each Committee has its own terms of reference, roles and responsibilities.

The Board regularly reviews the business plans and the financial performance of the Company. The Board has overall responsibility for putting in place a framework of good corporate governance, including the processes for financial reporting and compliance. All Board members bring their independent judgement, diversified knowledge and experience to bear on issues of strategy, performance, resources and standards of conduct.

The Board has adopted a set of guidelines on matters that require its approval. Matters which are specifically reserved to the Board for decision hereunder include those involving business plans and budgets, capital expenditure, material acquisitions and disposals of assets. Three Board members –

Mr Lee Tzu Yang, Mr Lee Suan Hiang and Ms Koh Lin-Net, and Chairman, Mrs Theresa Foo, have been nominated by the Board, to approve operating expenditures above \$1 million.

The executive function of managing the Company is vested with Management, and the Board has access to this Management team. The Board receives regular management, operations and financial reports on the Company. The Board also has independent access to the Company's books and records through the Company Secretary. Papers for Board meetings are circulated to members of the Board seven days prior to meeting dates. The Management team, as well as staff who prepared the Board papers, or who can provide additional insight into the matters to be discussed, are invited to present the paper or attend the Board meeting.

The roles of the Chairman and CEO are separate and the Chairman is responsible for leading the Board and facilitating its effectiveness. She promotes high standards of corporate governance on the Board and within the Company, and is free to act independently in the best interests of the Company. The Chairman exercises quality, quantity and timeline control over the information flow between Board and Management to enable the Board to discharge its responsibilities. The Chairman works to facilitate the effective contribution of the Directors.

The Board meets at least four times a year. Meetings are scheduled at the start of each year. The Chairman ensures that Board meetings are held as and when necessary with optional meetings convened when there are pressing matters requiring the Board's consideration.

A formal letter is provided to each Director upon his appointment, setting out the Director's duties and obligations. The Company has an orientation programme for new Directors to familiarise them with the business activities of the Company, its strategic direction and corporate governance practices. A Director's handbook containing the Company's business, staff, policies and procedures is provided to each Director. New rules and regulations and the impact on the Company will be discussed at the Board level.

Esplanade has established the following Board Committees:

Nominating Committee

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

Committee members in office as at the date of this report are Mrs Theresa Foo (Chairman), Prof Tommy Koh, Mr Andy Lim, Mr Lim Neo Chian and Ms Koh Lin-Net. Ms Koh replaced Mr Lim Soo Ping who stepped down on 8 February 2007.

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

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 2007, the AC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the AC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

The AC is satisfied with the independence and objectivity of the external auditors and recommends to the Board the nomination of the external auditors for reappointment. The AC is of the opinion that the nature and extent of non-audit services provided by the auditors do not affect the independence of the audit.

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

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

	Board of Directors		Nominating Committee		Audit Committee		Remuneration Committee	
	Number of meetings							
	Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mrs Theresa Foo-Yo Mie Yoen	4	4	-	-	-	-	-	-
Mr Peter Chay Fook Yuen	4	3	-	-	4	4	2	2
Mr David Philbrick Conner	4	3	-	-	-	-	-	-
Mr Colin Goh	4	3	-	-	-	-	-	-
Ms Koh Lin-Net ⁽¹⁾	1	0	-	-	-	-	-	-
Professor Tommy Koh	4	2	-	-	-	-	-	-
Mr Lee Suan Hiang	4	4	-	-	4	4	2	2
Mr Lee Tzu Yang	4	2	-	-	-	-	2	2
Mr Andy Lim	4	2	-	-	-	-	-	-
Mr Lim Neo Chian	4	2	-	-	-	-	-	-
Mr Lim Soo Ping ⁽²⁾	3	3	-	-	-	-	-	-
Ms Irene Ng Phek Hoong	4	2	-	-	-	-	-	-
Ms Phua Mei Pin	4	2	-	-	-	-	-	-
Mr Benson Puah Tuan Soon	4	4	-	-	-	-	-	-
Mr Shaun Seow Woon Kong	4	1	-	-	4	1	-	-

⁽¹⁾ Appointed on 8 February 2007

⁽²⁾ Stepped down on 8 February 2007

All audit reports are addressed to the AC. Findings therein are discussed with the AC and the CEO and CFO, who are responsible for the implementation of improvement recommendations.

Remuneration Committee

The Remuneration Committee (RC) was established in July 2001 and 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 CEO on behalf of the Board, and has the discretion to review the remuneration package of all levels of Esplanade staff.

Outreach Committee

The Outreach Committee (OC) was established in September 2005 and comprises five independent Directors: Ms Phua Mei Pin (Chairman), Mr Andy Lim, Mr Colin Goh, Ms Irene Ng and Mr Shaun Seow. The OC guides and supports Management in developing and enlarging networks with community organisations. This past year, its members did not convene a meeting as they were regularly kept updated on outreach activities and were involved in co-hosting several events. The programmes and activities organised by Esplanade for the community were also very comprehensive and in keeping with its vision to be a centre for everyone.

In FY 06/07, the number of outreach activities at the centre grew by more than 44% to 211 compared to the previous year. The diverse groups of community members engaged ranged from youths, students and educators to senior citizens, grassroots leaders and voluntary welfare organisations among others.



CHAIRMAN'S REVIEW

The landscape of the Marina Bay area is changing rapidly. The upcoming integrated resort, the building of residential and financial structures, the imposing Singapore Flyer, all these are quickly altering the face of the bay area, positively I may add. Nestled amidst the bustle, Esplanade's trademark spiky cladding continues to stand out prominently against the city skyline as it adds cultural buzz to the burgeoning lifestyle hub that surrounds it.

The last year was an especially memorable one for me, having taken on the role of Chairman in November 2005, it marked my first full year chairing Esplanade's Board and it has been an exciting one indeed.

The centre continued to thrive with visitor numbers hitting an all time high of 7.7 million. Its overall activities have also grown to over 2,100 performances, an 11% increase from the previous year, attracting over 1.47 million audiences. In particular, the number of *Esplanade Presents* ticketed programmes, including the centre's collaborative efforts, grew by a strong 32% with audiences for these increasing by 27%.

This past year, Esplanade persisted in its commitment to delivering a diverse range of programmes to its audience. From the anchor cultural festivals to its regular programme series as well as events for the community and showcases that pushed artistic boundaries, there was something to delight every palate. The centre also introduced its inaugural dance festival – *da:ns*, in October, designed not just to expose local audiences to the genre but also to encourage them to get footloose and fancy free. From the events manager for a shipping company who'd never danced in public before till he attended our *What's Your Move?* dance showcases, to the many who continued to throng our waterfront mass dancing sessions despite the haze, the festival certainly celebrated the joy of movement inherent in everyone of us.



To ensure quality service was consistently provided at the centre, Esplanade continued with its annual customer service survey. Carried out by an independent research company, the survey gathered feedback from three main customer groups – patrons, arts groups and hirers. On a scale of 1 to 7 with 6 being the benchmark for excellent service, it was encouraging to note that Esplanade's staff scored above 6 in most of the surveyed areas including customer service support, production services and artist management, with qualities like friendliness, competence and responsiveness cited as key staff attributes.

While Esplanade's staff delighted in improving the experience of their customers, they were also rewarded through the many scenes of the community enjoying the centre's events. This past year, community outreach activities at Esplanade grew by more than 44% to 211, with an increase in participants of more than 81%. From witnessing the happy faces among the 1,000 residents from community and voluntary welfare organisations, who took part in our National Day mass singing event to feeling the excitement of *Esplanade Youths* members who were enthralled by local band Electrico during a special meet-the-artist session arranged for them, Esplanade's staff members continued to be inspired to give of their best as the centre furthered its aims to engage even more diverse groups and make the arts accessible to all.

Helping the centre push forth in realising its goals, we were pleased to welcome new Esplanade Partner, Nokia. Together with existing Esplanade Partner, Visa International and other valued sponsors, these supporters of the arts have helped to bring quality arts performances closer to the lives of the community.



But even as the centre continues to do well in garnering sponsorship, funding remains a challenge. Thus, Esplanade makes a conscious effort to maximise all its potential income avenues – through venue rentals and sponsorship – and practices cost efficient policies in every area of its work. Through effective conservation measures, for example, the centre saw double digit percentage declines for both water and energy consumption. All these efforts have helped Esplanade generate a positive income growth of 17% over the previous year and enabled it to record a net positive balance of \$4.9m this past financial year.

While the numbers look encouraging, they represent only one of the many factors that make Esplanade the success it has become today. Teamwork and camaraderie among the passionate people behind the centre remain integral as they represent the heart and soul of Esplanade. I commend the Esplanade team for their hard work in the year past and look forward to pressing on with them to scale even higher peaks in the arts.

I would like to take this opportunity to thank my fellow board members as well, for their continued dedication and service to Esplanade. Their suggestions, feedback and generous giving of their time have certainly been invaluable. I also bid a fond farewell to outgoing Director Lim Soo Ping whose astute counsel will be sorely missed and welcome on board new Director Koh Lin-Net with whom I look forward to working with in the years ahead.

Theresa Foo-Yo Mie Yoen
Chairman

FROM THE CEO

Every day at Esplanade we witness the many ways in which the arts can touch a person's life – it could be through the tudung-clad *makcik*, whose face beamed with excitement as she made her way here for the first time with her family to watch a performance or the primary school boy who took on a new interest in classical Chinese poems during a poetry appreciation workshop. He was so good at reciting the lyrical verses that he bowled audiences over at our Concourse when he was selected to perform with other workshop participants as part of our free programmes; a new found talent.

It's these small but significant moments that make the work of our 200 passionate staff members so fulfilling. And for these same reasons, we continue to be motivated in serving the community and making ours an arts centre for everyone – welcoming over 7.7 million visitors in the past year and presenting more than 2,100 performances involving 26,000 artists and crew.

While the numbers have been encouraging – we've seen growth in visitorship and performance figures year on year since our doors opened in 2002 – we are always mindful that there are still many new audiences for us to reach out to, many new hearts to inspire and many young minds to engage, educate and entertain. To this end, we continue to introduce a varied range of programmes and activities every year in the hope that through these, different groups within the community will find their special connection with the arts and Esplanade.

This past year was no different. The immensely diverse performances we presented spanned from Chinese opera to contemporary dance, traditional Indian music to Western classical orchestras, multimedia theatre to Malay drama and even funk, hip-hop, jazz, ska and more. Complementing the extensive performing arts programmes, our visual arts exhibitions added a special vibe to the public spaces around the centre. The different contemporary and traditional works showcased throughout the year delighted the public and aroused their curiosity with interesting and sometimes unusual presentations. The works also brought many smiles to the faces of local and foreign visitors alike, as they posed for countless photographs alongside the exhibits.

As with previous years, our three cultural festivals – *Kalaa Utsavam – Indian Festival of Arts*, *Pesta Raya – Malay Festival of Arts* and *Huayi – Chinese Festival of Arts* – anchored Esplanade's programming calendar. To cater to an even wider range of tastes, we presented a greater variety of works – some of which were more accessible



and had mass-market appeal while others bordered on the experimental, challenging the minds of audiences. We were encouraged to see increases in overall attendance for all three festivals.

A key highlight of this year's *Pesta Raya* was the Malay musical *Puteri Gunung Ledang*, starring popular Malaysian artist Tiara Jacquelina. It was so well received that it played to four full houses at our Theatre with standing ovations after every performance. Not only did the production garner overwhelming support from the local Malay community – many of whom were first-time audiences to Esplanade – it attracted many Malaysian audiences who traveled to Singapore just to catch the show. With its engaging storyline and beautiful music (composed by Singaporean artist, Dick Lee) the musical also had strong cross-cultural appeal and inspired many non-Malay patrons who were equally awed by the touching performances of the cast.

Our popular free programmes for the community drew in the crowds as well, attracting close to 1.1 million people from different age groups and diverse social and cultural backgrounds. To make these performances even more accessible, we increased the number of shows in our *At the Concourse* and *On the Waterfront* series so that visitors could now catch free performances at Esplanade every evening of the week.



Two new festivals were also introduced this past year, expanding our programming repertoire for audiences even further.

The inaugural *da:ns* festival celebrated the joy of movement and aimed to bring out the love of dance in the community, whether as a social activity, a performing art, or just as a form of self-expression. Through the many free mass-dancing sessions – from Salsa to Swing and Latin Dance to Line Dancing – everyone found something to suit their groove and it was heartening to see diverse groups, from the young to the young at heart, having a great time as they moved to different beats along our waterfront during the festival. Delighting audiences as well was a wide range of dance performances by world-renowned artists like the Eifman Ballet of St Petersburg and Brazilian company Grupo Corpo as well as innovative groups like Dance Company Baby-Q from Japan and students from Singapore's Nanyang Academy of Fine Arts. Being the first dance festival of this scale in Singapore, the response to *da:ns* was indeed encouraging, attracting more than 55,000 people and attendances of 80% for its 36 ticketed performances.

Reaching out to yet another market segment, we collaborated with Teamwork Productions to introduce *Out of the Box* – our first international puppet festival. The event brought the intricate art of puppetry to life with accomplished performers from countries like Ireland, Japan,

Italy, India and Singapore. As we continue to grow the depth and breadth of our programming, more new series will be introduced in our programme calendar to keep pace with ongoing developments in the arts and to nurture new audience and artist segments.

For the second year, Esplanade presented the *Marina Bay Singapore New Year's Eve Countdown* together with the Urban Redevelopment Authority. This contemplative celebration brought together 160,000 people from all walks of life, connecting them through New Year wishes written on spheres artistically lit in the waters of Marina Bay. To share this meaningful event with Singaporeans overseas, an event webpage was created for them to make virtual wishes and watch video dedications as well as a webcast of the countdown event. Fireworks were also released, for the first time, from the rooftop of two buildings along the bay, painting the evening sky with vibrant colours as the community ushered in the New Year.

Our different music festivals and series continued to receive warm responses from audiences this past year. *Baybeats*, our indie music festival, welcomed more than 74,000 people over a three-day period – the highest attendance it has recorded since it started in 2002. Featuring 28 bands (half of whom were local) as well as new elements to engage audiences, *Baybeats* is slowly but surely gaining a reputation as *the* indie music festival in the region.

Breaking new ground, also, was our popular *Mosaic Music Festival*. This third edition has grown and evolved to present the most eclectic line up of music genres the festival has seen so far. From jazz greats like the Duke Ellington Orchestra and up-and-coming singer-songwriter Rachael Yamagata, to veteran indie-rock group Yo La Tengo and afrofunk artist Femi Kuti among others, there was something to suit every taste with the more than 100 free and ticketed performances presented. Pushing the boundaries further, a new Concert Hall programme series was introduced to cater to the "nocturnal crowd". Aptly named *11th Hour*, the programmes here started at 11pm and featured an equally diverse mix of artists. The little ones were also not left out as local songbird, Rani Singam, presented a special children's jazz concert for the first time at the festival, enchanting the young ones through well-loved children's songs performed with a fresh jazzy twist.

Mosaic Music Festival continued to be a platform for Asian artists to interact with their international counterparts while local musicians were given the opportunity to perform opening acts for international artists, exposing them to a wider range of audiences. Through the years, the festival has created a buzz in the region, gaining a following among music lovers who have made it a staple in their arts calendar. This *Mosaic* saw many audiences from Malaysia organising trips to Singapore to attend performances and also received support from regional media with Thai and Hong Kong newspapers as well as many online publications in Malaysia and Indonesia giving it the thumbs up.

Outside of the festival, our *Mosaic* series continued to enchant audiences with world-class performers such as eight-time Grammy Award winner George Benson and talented Japanese jazz pianist Hiromi, who made her debut at the previous *Mosaic Music Festival*. Our *Classics* series also presented two internationally renowned orchestras – the BBC Symphony Orchestra and the St Petersburg Philharmonic Orchestra – with Maestro Yuri Termikanov from the latter remarking that our Concert Hall ranked with the best he had ever experienced.

Just as artists from around the world applaud our performance spaces, local artists have also enjoyed performing at the centre and working with us to present a variety of programmes. This past year, we continued in our efforts to engage local groups in meaningful collaborations and provided avenues for them to showcase their works.

Our *Late Night* and *Lunchbox* series have proven to be successful platforms to promote and groom local talents. Some of the artists we featured include pop-rock singer Shirlyn Tan, who has released her debut album and acoustic group Jack & Rai. We also forged new partnerships with Singapore Dance Theatre through the *Dance Appreciation Series* as well as the Singapore Drama Educators Association, who conducted theatre workshops for underprivileged youth performing in a series of plays in *Celebrate Drama*.

More collaborations with local arts groups were seen in our second season of *The Studios*, which featured exploratory works jointly developed and promoted by Esplanade and local companies such as Checkpoint Theatre, The Finger Players and Cake Theatre, among others. We also continued our partnership with The Necessary Stage for the *M1 Singapore Fringe Festival*. This third edition saw an overall increase in audiences for the festival compared to the previous year, even though it explored the challenging theme of *Art and Disability*.

Through collaborations we promoted works reflecting our Asian culture as well. Our partnership with Chinese Theatre Circle for *Chinese Opera Delights* saw us doubling the number of performances for its second series this past year in response to good audience turnout during its previous season. Collaborations with Singapore Indian Fine Arts Society on the *Festival of Indian Classical Music and Dance* and Singapore Chinese Orchestra for *Chinese Chamber Music* also attracted more patrons, compared to the previous year. In presenting these Asian works, we hope to nurture interest and understanding among the community for art forms and artists from the region and also to profile Asian themes and subjects, through the performing arts.

Complementing the repertoire of *Esplanade Presents* programmes and giving the community a greater choice of performances, were shows brought to audiences by local and international hirers of our venues. Some highlights of

these include popular musicals like *West Side Story* and *My Fair Lady* as well as *Immortality* – a Chinese musical by renowned composer San Bao. Local productions *Cabaret* by Toy Factory Theatre and *Forbidden City: Portrait of an Empress* by Singapore Repertory Theatre made an impact as well.

Besides arts events, Esplanade was also the venue for many corporate functions. With Singapore hosting the *International Monetary Fund and World Bank Group Board of Governors Annual Meeting*, more than 16,000 delegates from 184 countries were introduced to Esplanade, as they enjoyed a taste of Singapore's multi-cultural cuisine along our waterfront. Attended by heads of governments, finance ministers, top business leaders and the international media, the event helped to further profile Esplanade to an influential global audience.





We intensified efforts at engaging the local community as well, forging new friendships with diverse groups while strengthening existing ones. As they learned more about Esplanade, we hope these groups will come forth and participate in our activities and programmes and in the process grow an affinity for the centre, claiming it as their own.

In the previous year, we received support from Central Singapore Community Development Council (CDC) in organising projects for their residents. As we continued to engage them, we also made contact with staff members from the other four CDCs in Singapore this year. Sharing ideas and exploring possibilities, we worked closely with these CDCs and with their help, reached out to more community organisations and residents, introducing them to the centre's activities and hosting them to free performances.

One outreach project we organised was a lantern walkabout during *Moonfest: A Mid Autumn Celebration*, which saw more than 1,400 members of the community enjoying an evening stroll along our waterfront areas and catching free performances there such as traditional Chinese orchestra music and dance. A series of Tang Dynasty poetry recital workshops was also conducted, which culminated in selected participants performing at the Concourse as part of the festival's programme. Through projects like this, we hope to increase interaction of the community with the arts, by getting them involved in activities that they enjoy.

We also reached out to students, educators and youths through presentations and guided tours around the centre. We fine-tuned the offerings of *Esplanade Youths*, our membership programme for tertiary students, so that members could develop a deeper interest in the arts through activities like backstage tours, department internships, creative workshops and other benefits at regular periods throughout the year.

Our frontline and operational staff members continued to enhance the experience of Esplanade's visitors in their various work areas. Be it in security, customer service or building management, we constantly seek out ways to make every interaction with the public a pleasant and memorable one. For example, to give visitors an interesting glimpse into the history of Esplanade, *PASSAGES – The Esplanade Story* was launched in December 2006. This interactive multimedia exhibition details the various milestones in the development of the centre while giving insights into the history of the arts in Singapore, providing yet another platform for us to increase understanding of Esplanade among the visiting community.

In realising our mission of being an arts centre for everyone, we are aware that funding will be a constant challenge. As we push forth to engage the community through diverse programmes, to support and add vibrancy to the local arts scene and to improve our services in our quest to be a world-class performing arts centre, increasing financial resources will be needed and grants from the government will become even more critical.

But we are fortunate to have many champions of Esplanade in our midst, like-minded people and organisations whose relentless support has enabled us to make the arts accessible to all. We are grateful to our partner Visa International for continuing to believe in us and in the power of the arts to make an impact in the community. We also welcome Nokia as our newest Esplanade Partner and thank them for choosing to connect people to their passions through the beauty of the arts. And to all our contributors who have ensured the sustainability of our efforts, we salute you.

We also thank our Chairman and board members for their dedication and guidance this past year. Their support and invaluable advice have certainly helped us to continuously improve on the work we do here. We were pleased also to welcome our new Director, Koh Lin-Net on board and we wish outgoing board member Lim Soo Ping all the very best in his new endeavours.

And to our wonderfully diverse audiences, we thank you for enjoying our programmes and for showing us through your little ways how we have made a difference in your lives. Without your words of encouragement, your laughter, applause and heart-warming smiles, the centre would mean for nothing. Thank you for continuing to make Esplanade yours.

Benson Pua
Chief Executive Officer



ESPLANADE PRESENTS

Overall

Productions:	529
Performances:	1,661
Attendance:	1,136,720
Artists:	7,284

Ticketed Performances

Performances:	258
Attendance:	90,164

Non-ticketed Performances

Performances:	1,403
Attendance:	1,046,556

Explorations (including collaborations)

Talks/Workshops/Others:	203
Attendance:	32,179

Artists Profile (including collaborations)

Local:	6,636
Regional:	949
International:	518

COLLABORATION EVENTS

Overall

Productions:	39
Performances:	81
Attendance:	19,037
Artists:	819

Ticketed Performances

Performances:	72
Attendance:	17,950

Non-ticketed Performances

Performances:	9
Attendance:	1,087

ENGAGING THE COMMUNITY



“The growth of arts will have an immeasurable benefit for Singapore and its people. The commitment and endeavour of Esplanade, its staff and supporters is obvious. To be part of this is a great honour to me. Thank you all and stay true to your aims as it is even more valuable than you think.”

Peter Voice, an artist with Chalk Circle, 1 June 2006

PROGRAMMING

As a performing arts centre for everyone, Esplanade’s programming goals remain simple. We aim to reach out to new and diverse audiences by offering a wide spectrum of performances, to sustain the interest of audiences who have been supportive of our programmes and to continually expose patrons to new experiences through the introduction of different and sometimes unfamiliar art forms.

Growing interest in community programmes

This financial year, *Esplanade Presents* programmes grew by a strong 20%. We saw a 32% increase in ticketed performances and an 18% rise in non-ticketed performances. Attendances also grew by 8% compared to the previous year, with a 27% increase in ticketed attendance and a 6% increase in non-ticketed attendance.

Our programmes for the community continued to be a draw for audiences this past year, with series like *Beautiful Sunday*, *Lunchbox* and *Coffee Morning & Afternoon Tea* garnering warm responses from patrons. The popularity of our free performances *At the Concourse* and *On the Waterfront* also prompted us to intensify our programming for these series. From July, visitors were able to catch *At the Concourse* performances every evening from Monday to Thursday while we added an extra late night set on Fridays and public holidays to keep the crowds *On the Waterfront* entertained. These additional shows allowed visitors to enjoy free performances every evening during the week, making the arts even more accessible to the community.

Moonfest: A Mid Autumn Celebration also attracted a sizeable crowd with about 27,000 people attending the three-day festival and enjoying the non-ticketed offerings of traditional Chinese music and dance as well as storytelling and lantern riddles. The four ticketed performances showcasing works by the popular Tang Mei Yun Taiwanese Opera Company saw good turnouts as well, with more than 2,800 people attending the shows.

To bring the world of traditional Chinese arts closer to the community and give our young a taste of this art form, we introduced more educational programmes targeted at schools this past *Moonfest*. Activities organised for students, ranged from lantern-making workshops to poetry recital and Chinese Opera talks. Students from Fajar, West Spring and Yishun Secondary Schools learned more about the techniques of Chinese Opera from talks conducted by Dr Chua Soo Pong, Director of the Chinese Opera Institute, while the 11 primary schools that attended our lantern-making workshops conducted by local visual artist Justin Lee requested for even more of such programmes throughout the year. Eleven other schools went through our poetry appreciation and recital workshops as well and selected participants were given the opportunity to perform at our Concourse with the Young People Performance Arts Ensemble as part of the *Moonfest* programmes.



"I did watch many of the outdoor performances ... including percussions, singing of old songs and singing of Chinese New Year songs. There were wonderful performances taking place every weekend. The atmosphere was very lively and provided very good entertainment for old folks like us."

Chen Mugen, on Huayi, as quoted in Lianhe Zaobao, 27 March 2007

Our three annual cultural festivals continued to enthral audiences this past year, receiving tremendous support from diverse groups within the community. The attendance for *Kalaa Utsavam – Indian Festival of Arts* climbed from 42% in the previous year to a strong 74% this year. Its programmes also displayed a strong cross-cultural appeal with 22% of audiences made up of Chinese patrons and 20% comprising Malay patrons. Presenting a good mix of South and North Indian art forms, the festival received good media support from TV channel *Vasantham Central* and featured performances by sitarist Purbayan Chatterjee, popular Bollywood musicians Shankar, Ehsaan and Loy, and the local theatre piece *The Separation: Kalinga Trilogy* by Mirror Theatre.

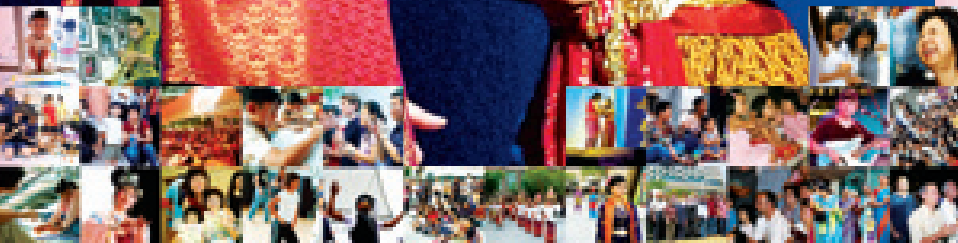
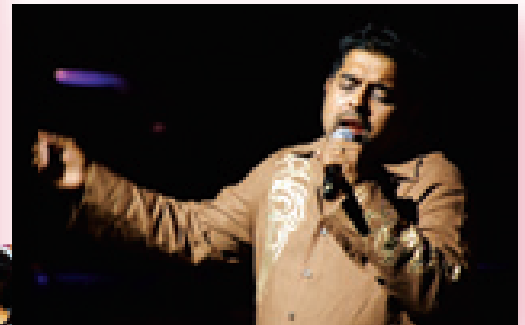
Our fifth edition of *Pesta Raya – Malay Festival of Arts* was undoubtedly the most successful one to date, with eight out of 10 ticketed performances selling out and overall attendance increasing by 25% from the previous year. The highlight of the festival was the touching Malay musical, *Puteri Gunung Ledang*, featuring lead actors Tiara Jacquelina and Stephen Rahman-Hughes, who





"To our new-found family at Esplanade, thank you for making us feel so welcome with your warmth and hospitality. Its been a real dream come true for us to perform in this prestigious venue legendary for its professionalism and facilities which are truly world-class."

*Tiara Jacqueline,
Pesta Raya – Puteri Gunung Ledang,
26 November 2006*



"It is awlays a pleasure to be here as we have always had a fantastic experience playing here. Great sound, great ambience and great people. Thanks again!"

*Shankar, Ehsaan and Loy, SEL in Concert,
11 November 2006*

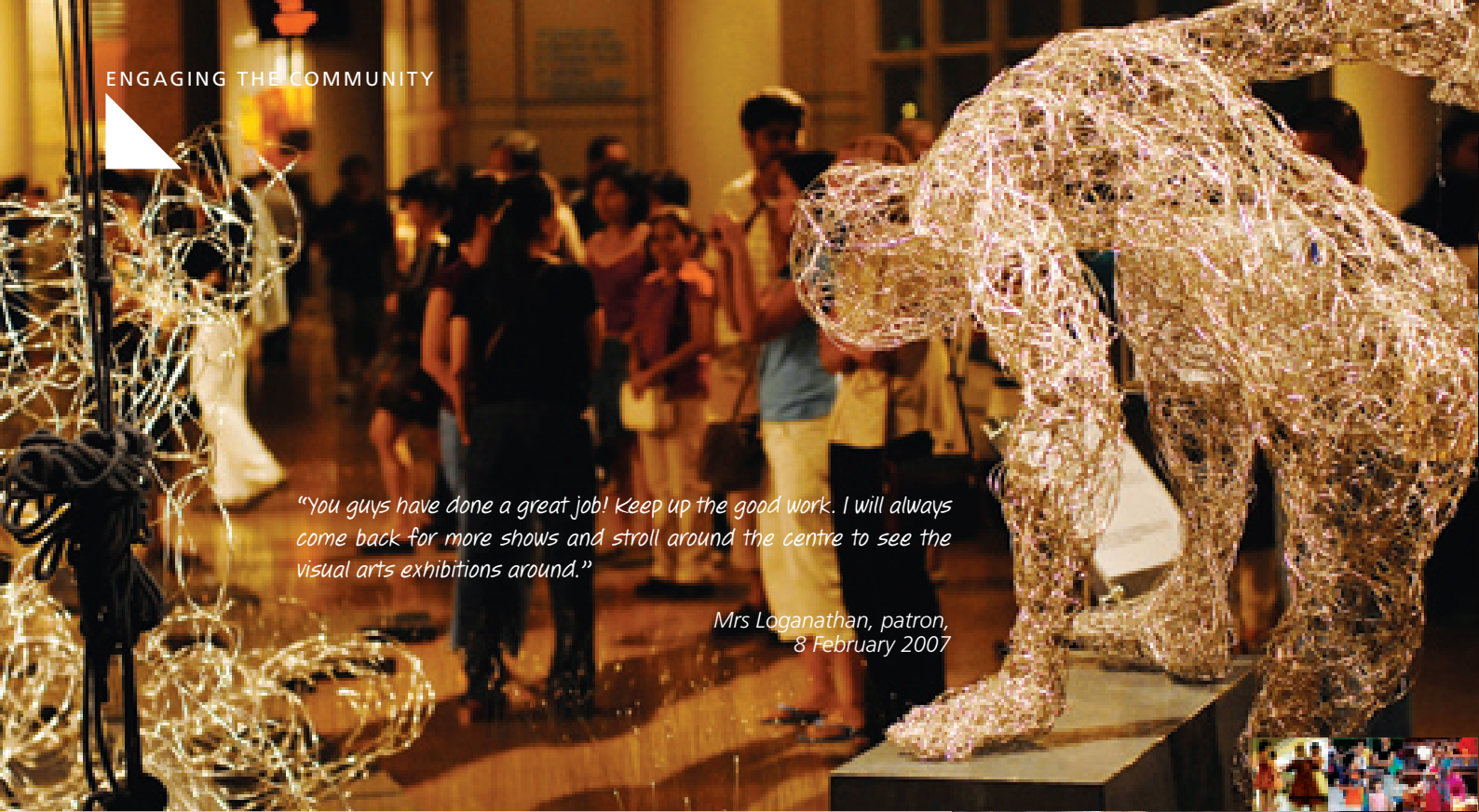


performed to four full houses. The audience – made up of many first-time patrons to Esplanade as well as visitors from Malaysia – gave the musical standing ovations and formed long queues to get autographs from the cast after every performance. As in the previous year, *Berita Harian* was the official newspaper for the festival together with official broadcast media *Suria* and *Warna*. We were also pleased to welcome Giant Hypermarket, a first-time supporter of Esplanade, which not only sponsored *Puteri Gunung Ledang* but also helped to display posters for both the musical and the festival at its stores.

Into its fifth year as well was *Huayi – Chinese Festival of Arts*. This edition featured an adventurous mix of traditional as well as contemporary performances, as we introduced more experimental works into the line up to push artistic boundaries and challenge the mindsets of audiences. The festival successfully tapped into the community's sense of discovery and registered a 28% jump in overall attendance. Its ticketed and non-ticketed performances together drew an impressive crowd of 114,800 people.

A key draw for audiences this *Huayi* was *Secret Love in Peach Blossom Land*, a Chinese contemporary theatre classic. Written by playwright Stan Lai, the play's text is taught at some local polytechnics as well as the Nanyang Technological University Theatre Department. Attracting an overall turnout of about 3,900 people (91% of the house), audience members ranged from students to senior citizens and included a number of Caucasians as well. The festival also enjoyed two sell-out performances – *Wa Wa Jin Zhi Jun in Concert* and *A Touch of Zen*.

Huayi's outdoor performances drew even larger crowds, attracting many visitors from the *River Hong Bao* event at Esplanade Park who attended our waterfront and forecourt performances. The quality and diversity of *Huayi's* programming received compliments from several members of the audience who wrote to *Lianhe Zaobao* – one of the festival's official media, together with *Channel U*. This *Huayi* also saw the continued support of Ding Tai Fung and Keppel Land, who sponsored the previous year's festival as well as new partner, Page One.



"You guys have done a great job! Keep up the good work. I will always come back for more shows and stroll around the centre to see the visual arts exhibitions around."

*Mrs Loganathan, patron,
8 February 2007*

Visual arts

Complementing our diverse range of performing arts programmes was an equally varied suite of visual arts exhibitions, which added to the vibrant atmosphere in our public spaces and delighted our visitors. This past year, our visual arts programme continued to support the works of both experienced and up-and-coming artists through a wide range of interesting displays.

Esplanade was the venue for the *Furniture Design Awards 2006* exhibition by the Singapore Furniture Design Council and the first annual exhibition by the Sculpture Society (Singapore). We also showcased the work of photographer Tay Kay Chin in his exhibition, *Unphotographable*, a collection of photographs shot over five years as part of his effort to preserve memories of Singapore.

Through the lenses of renowned Magnum photographer Raghu Rai, we paid tribute to Indian music in *Maestro: Great Masters of Indian Classical Music* and celebrated life, movement and the human form through Victor Tan's wire sculptures in *As it is*. Other works that inspired were Chng Seok Tin's installation, *Wonders of Golden Needles* and *Soaring Colours II* by Lee Meiling, who transformed our Courtyard into a sea of red and white in celebration of Singapore's 41st birthday.

Our budding visual artists were not neglected either. We provided the venue for the exhibition of new works from last year's winner of the *UOB Painting of the Year*, Alvin Ong, who is the youngest recipient of the award to date, and the *ASEAN-Japan Children's Kindness Installation* which featured 220 children's paintings depicting acts of kindness.

VISUAL ARTS PRESENTATIONS	
Exhibitions:	56
No. of Days:	3,277
Local Artists:	502
Regional Artists:	205
International Artists:	9





Gaining a regional presence

While our cultural festivals establish themselves among the different community groups in Singapore, the centre's music festivals are quickly gaining ground not only with local audiences, but also with music lovers from the region.

Baybeats, our annual indie music festival recorded its highest ever attendance in the festival's four-year history. With a 74,000 turnout over three days in July, it sealed its reputation as the region's top event for indie music. Showcasing 28 bands, of which more than half were local, this edition introduced many new elements that were aimed at engaging youth involvement, including backstage workshops, meet-the-artist sessions and the recruitment of young talents as photographers for the festival.

Turning up the volume as well was *Mosaic Music Festival*, which presented 100 performances over 10 days – a 30% increase from the previous year. With its eclectic mix of programmes and sounds, from mainstream jazz and world music head liners such as Duke Ellington Orchestra, Buddy Guy, Chick Corea, Femi Kuti to up and coming musicians like Futon, José González, Tristan Prettyman, Rachael Yamagata and Nerina Pallot, *Mosaic* endeared itself even more to enthusiastic fans and won the hearts of many new ones. The festival also saw an increased presence of Asian and local groups, which made up 60% of the overall line-up.

To create more varied programme options, we introduced *11th Hour*, a new Concert Hall series targeted at the nocturnal crowd. Starting at 11pm, the programmes here featured an equally varied mix of sounds. Overall, attendance for *Mosaic* grew from 80,000 in 2006 to over 90,000 this past year with a 44% increase in ticketed attendance and 8% increase in non-ticketed attendance. We enjoyed ten sell-out performances including Tokyo Ska Paradise Orchestra, The Album Leaf and *Jazz 123* by Rani Singam in our first music show targeted at young children. In addition, our collaboration with *Montreux Jazz Festival* and *Putumayo World Music* continued, with two successful concerts featuring Tower of Power and Brooklyn Funk Essentials, respectively.



"Here I am again thanking you for a wonderful evening last Friday. We attended the Tower of Power concert and had a great time. Everybody of all ages were on their feet and having a blast. My guests had just arrived from the East Coast of the US, and they were so impressed with everything: the Esplanade itself, logistics, the event, and all the activity. It put on a great face to Singapore. You and the team are to be congratulated on another big success."

James Murray, GM, Southeast Asia Country Management, Visa International at Mosaic Music Festival 2007

Beyond delighting local audiences, *Mosaic* created excitement in the region, with many music lovers from Malaysia travelling to Singapore to catch performances. In addition to official local media *Life!* and *Channel 5*, the festival also received positive coverage from regional media like Thailand's *The Nation*, Hong Kong's *South China Morning Post*, Malaysian TV stations *Astro* and *TV3* and online portals like *MTVAsia.com*, *Wartajazz.com* and *Think.com*. Key sponsors who supported the festival this year included Nokia, Visa International and Heineken.

Reaching beyond our shores as well was the *Marina Bay Singapore New Year's Eve Countdown 06/07*. Besides the 160,000 people gathered here, many well-wishers around the world also had a chance to witness the countdown event through a live broadcast on *Channel NewsAsia International* as well as through a webpage created specially for the event. Singaporeans overseas got the chance to send their New Year wishes and watch meaningful video dedications through the webpage as well. For the first time fireworks were shot from the rooftops of two buildings along the bay – One Raffles Quay and One Marina Boulevard – as they lit up the night sky accompanied by the original music of Singaporean composer Iskandar Ismail.

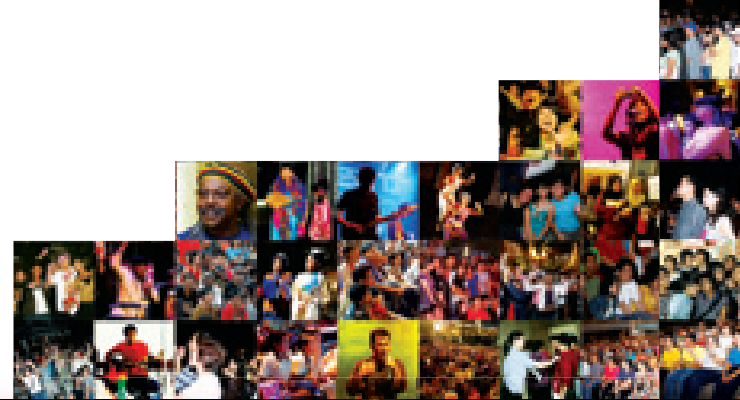
Expanding our repertoire

A key strategy in developing audiences for the arts is by introducing new festivals and programmes. In doing so, we hope to reach out to new audience segments and also help to grow existing audiences, exposing them to new and sometimes more challenging artistic experiences.

With the presentation of the inaugural *da:ns* festival this past year, our annual programme now covers every performing arts genre. *da:ns*, which ran from 12-22 October, hoped to ignite the joy of movement in the community. In addition to presenting headline acts like the Eifman Ballet of St Petersburg with *Red Giselle*, Aida Gomez performing *Carmen* and Grupo Corpo delivering a double-bill of *Parabelo* and *Lecouna*, the festival encouraged the community to enjoy the freedom of movement with its many free social dancing sessions along the waterfront.

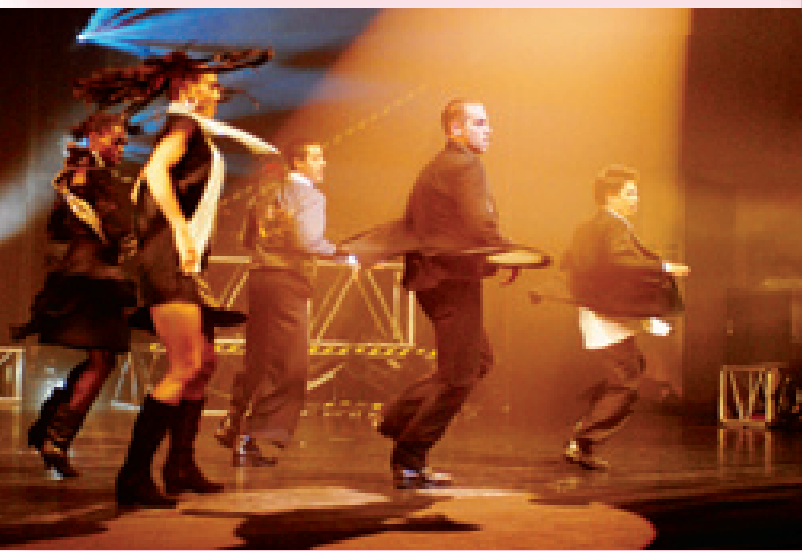
da:ns also charted new territory for Esplanade with a commissioned piece entitled *About Last Night* by Tammy L Wong and its first artist residency, which saw The Arts Fission Company collaborating with France-based Singaporean composer Joyce Koh and Indonesian dancers to create *Locusts' Wrath*. Besides ticketed performances, we also presented non-ticketed events including dance film screenings, a five-hour dance marathon, as well as an Asian dance showcase at the Concourse. With over 55,000 people attending the festival and achieving attendances of 80% for its 36 ticketed performances, the response to *da:ns* was indeed heartening.

Another new festival was *Out of the Box*, which was introduced in collaboration with Teamwork Productions. This international puppet festival featured artists from diverse countries like India, Japan, Ireland, Italy and Singapore and exposed audiences to a wide range of quality puppet performances which catered not only to the little ones but grown ups as well. Besides enjoying the shows, audiences also took part in workshops delving on the finer points of puppetry.



"We had a blast! Thank you for the opportunity. This is definitely one of my most memorable performances throughout my 20 years in music! So till next time ... may music keep us together in peace and harmony!"

Sheila Majid, Legenda Concert, 12 August 2006



“Performance Workshop would like to thank Esplanade for its invitation, and providing us with the opportunity time and again to share our creations with theatre lovers of Singapore. This building is not only beautiful in the exterior, the management and facilities have also impressed our performers and crew. We would like to thank the Singapore audience for their passionate support. We will continue to work hard. We hope that we will have excellent work to share with all in Singapore each year.”

Ding Nai Zheng, Executive Director, Performance Workshop, part of Huayi, 24 February 2007 (Translated from Mandarin)

To fuel the burgeoning community interest in Malay programming, we included more Malay performances this past year, adding on to our annual *Pesta Raya – Malay Festival of Arts*. Drawing diverse crowds was Sheila Majid, one of Asia’s top contemporary pop and jazz performers, who paid tribute to music legend P Ramlee and celebrated her twentieth year in the music industry with a near sold-out concert. Enthralling audiences with her showmanship, she delighted the crowds with five encores and signed autographs till past 2am.

Another production catering to the Malay community was *Calonarang*. Performed by one of Indonesia’s top classical dance companies, Padnecwara Indonesia, the production attracted more than 1,000 people, including many non-Malays, who were awed by the intricate movements of sacred Indonesian court dances performed by doyens of dance, Retno Maruti and Bulantrisna Djelantik.

The popularity of these performances has shown that quality Asian works cut across cultural boundaries and appeal to a wide range of audiences. In developing our programming calendar, we will continue to include more Asian performances beyond our established cultural festivals, giving patrons exposure to these works all year round.

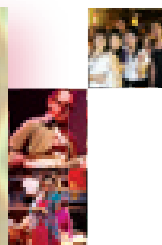
“Mosaic, you all set the standards for excellence for jazz festivals worldwide! We have loved our time here and the hospitality you have shown. We are proud to be part of the Mosaic of music.”

Take 6, Mosaic Music Festival 2007, 11 March 2007

International highlights

This past year audiences were wowed by a plethora of world-class performers at Esplanade. Eight-time Grammy® winner George Benson thrilled fans with his breezy vocals and charming charisma in a one-night sold out performance. Following her remarkable debut at the previous *Mosaic Music Festival*, jazz pianist Hiromi returned to Esplanade to treat audiences to yet another stunning concert.

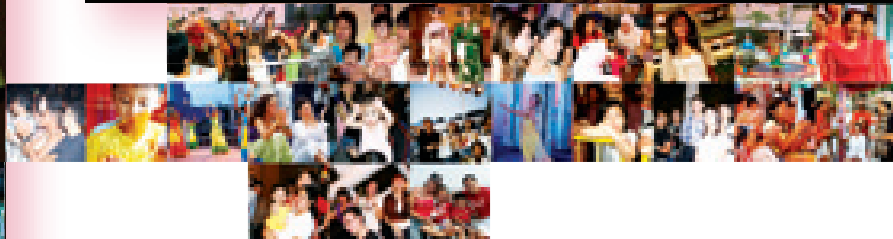
We also catered to classical music fans in our *Classics* series, with two renowned orchestras playing here barely a week apart. The BBC Symphony Orchestra celebrated their 250th anniversary with us while the St Petersburg Philharmonic Orchestra performed to a full house. Esplanade’s traditional Christmas pipe organ and choir concert this past year saw an enthusiastic and responsive crowd as well, with the Philharmonic Chamber Choir and the golden couple of the organ world, Colin Andrews and Janette Fishell, bringing festive cheer to nearly 900 people.



Cultivating local talent

One of the pillars of Esplanade’s programming growth strategies has been the development of local artists. Through collaborations and by providing a platform for their creative expression, we turn the spotlight on local talents and contribute to their growing popularity by exposing them to more audiences.

Among local artists, the performance that sold out most quickly this past year was one by local singer-songwriter Corrinne May, whose fans snapped up all show tickets a month before her third concert with us – a Christmas show at our Concert Hall which coincided with her new album release. Esplanade had previously presented Corrinne in our free New Year’s Eve waterfront programmes and later during our ticketed *Late Night* series at the Recital Studio. It was thus encouraging to see her popularity grow through a steady development of a loyal fan base.



Other local artists who achieved encouraging results included actress and comedienne Pamela Oei who attracted an average of 92% house for six shows of her *Pamdemonium! Music and Madness* and vocal group Budak Pantai who sold out four Christmas-themed performances. The talented Sebastian Tan also averaged a 79% attendance for his four performances during our *Late Night* series.

“Dear team Esplanade, I’m honoured to have this opportunity to do a show here presenting my past works. It’s a dream come true certainly. Keep the spirit of the arts alive, and do continue to support the vast pool of artistic talents we have in Singapore, the way you’ve supported me.”

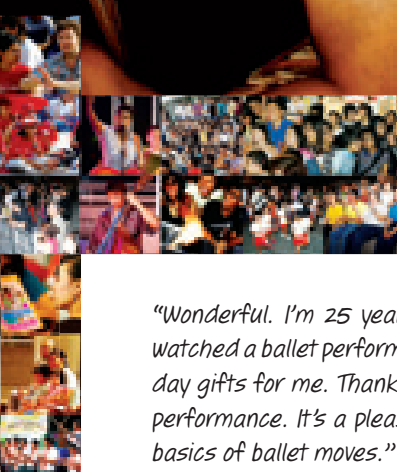
Bang Wenfu, Late Nite, 24 November 2006

This past year, we also collaborated with several new partners to grow our arts offerings. Our partnership with Singapore Dance Theatre in the *Dance Appreciation Series* demystified classical and contemporary ballet for audiences while working with the Singapore Drama Educators Association, we brought together youths from schools and underprivileged backgrounds to participate in workshops that culminated in nine short performances in *Celebrate Drama*. Through collaborations, we have also been able to help grow interest in art forms that have traditionally had smaller audiences. For example, our partnership with Chinese Theatre Circle on *Chinese Opera Delights* opened to full houses in its first year in 2006, prompting us to double the number of performances in its second series this year.



"What really makes Baybeats such a draw is that you get acts from all over the world... Another great thing about Baybeats is that you get a wide sampling of different music styles. From mellow and chirpy to deafening and heavy. Other than music, the event offers a chance to check out some really cool visual arts."

The New Sunday Times, 2 July 2006



"Wonderful. I'm 25 years old and this is the first time I've watched a ballet performance! This is one of the best children's day gifts for me. Thank you for putting up such an excellent performance. It's a pleasant surprise to be introduced to the basics of ballet moves."

*Dawn Lin, patron, on The Nutcracker Series,
3 October 2006*

On the theatre front, our collaborations with the Musical Theatre Society for *The New Wave* and with Short & Sweet Singapore for the *Short & Sweet Playwriting and Directing Workshops* focused on developing behind-the-scenes talent. *The New Wave* showcased six new local musicals while the *Short & Sweet Workshops* groomed local playwrights and directors to deliver 10-minute plays. *The Studios* also saw more collaborations with local arts groups which resulted in multi-genre contemporary works that were innovative and challenged artistic boundaries. Some of the local companies we worked with include the Finger Players, Checkpoint Theatre and Cake Theatrical Productions.

Through continued support for their respective festivals, we also reinforced our partnerships with The Necessary Stage (TNS) and the Singapore Indian Fine Arts Society (SIFAS). The third edition of TNS' *M1 Singapore Fringe Festival* saw an overall increase in audiences even though it explored more challenging themes while SIFAS' *Festival of Indian Classical Music and Dance* continued to present a wide variety of quality performances, cementing its status as one of the best classical Indian arts events in Singapore.

Moving forward

Since Esplanade opened in 2002, we have seen growth in our programme offerings as well as audience numbers, year on year. While we are greatly encouraged by this, we will strive to increase the diversity of our programmes and develop our audiences even further to meet our longer-term objective of nurturing a deeper understanding and appreciation of the arts among the community.

Arts education will also be a key area for Esplanade in the coming years. Working with schools, youth and different community groups, we hope to engage the public through more workshops, presentations and residencies to increase their interaction with the arts and through this, deepen their awareness of it as well.

In the area of artist development, we will continue to seek new platforms for collaboration and more avenues to facilitate interaction between local and Asian artists and their more established international counterparts, with the aim of developing the arts in the region and raising the profile of Asian artists and art forms.

Indeed, these are exciting times for Esplanade. But as we push forth with our programming goals, we will continue to be guided closely by our mission to entertain and engage, to educate and inspire, in our quest to truly be a world-class arts centre for everyone.

"Thank you so much for having us! I speak for the whole cast of "My Fair Lady" when I say that the whole experience has been fantastic. The theatre is utterly glorious and the back stage facilities are too wonderful. We have been totally spoilt. Hope to be back with you very soon."

*Deborah Myers, Lead Artist from My Fair Lady
18 January 2007*



VENUES AND EVENTS

Complementing the diversity of *Esplanade Presents* programmes is a variety of artistic productions showcased annually by external presenters. While Esplanade presents works that cater to different audience segments, and occasionally programmes that are more experimental artistically, commercial presenters are often able to bring to Esplanade productions designed for wider consumption. These works, in tandem with presentations staged by a myriad of international presenters and local arts groups, add further breadth to Esplanade's own range of programmes, giving audiences even more choices while helping to create a vibrant arts scene in Singapore.

As more organisations come to acknowledge the value of growing their business and gaining mind share through the staging of corporate events and artistic productions, Esplanade has also increasingly become a key venue for such endeavours as well as for many significant high-profile events. Attended by prominent international personalities from the world of politics, science and the arts, these events, together with other corporate and media activities



"The room was transformed into a dining room and panoramic cinema offering a completely new experience of Esplanade's Concert Hall to our invited guests. It achieved the effect we were seeking: guests were surprised and awed by the transformation of the professional concert venue. For the evening, it was as if you were enveloped in a different world. We could not have done this without the close cooperation of Esplanade."

*Lydia Marie Ng, Rolex Singapore Private Limited,
26 October 2006*



by hirers have helped to further profile Esplanade to a global audience, strengthening our position as an arts icon internationally.

Addressing the needs of our hirers is the Venues and Events department, which works closely with our Operations team to meet their every requirement. From the initial meeting, to the seamless running of their events and programmes, the department works hard to ensure optimal efficiency and to provide a highly satisfying Esplanade experience for all hirers.

Hosting popular presentations and important events

Musical productions continued to be the most popular genre presented by hirers this past year, amongst other performances and events presented at Esplanade.

Some highlights include the modern-day Romeo and Juliet love story, *West Side Story*, an all-new production of *My Fair Lady* from London as well as *Immortality, The Musical*, a spectacular production about a mythical eternal love by renowned Chinese composer San Bao. Local arts groups also jumped on the popularity of the musical bandwagon with Toy Factory Theatre Ensemble presenting *Cabaret*, one of their biggest productions to date, and Singapore Repertory Theatre enjoying their third successful run of *Forbidden City: Portrait of an Empress*, originally co-produced with Esplanade for our opening in 2002.

Beyond musicals, audiences were enthralled by the Singapore premiere of *The Marriage of Figaro*, a full-length opera production presented by Singapore Lyric Opera and performed by an all-Asian cast, accompanied by the Philharmonic Chamber Orchestra conducted by Lim Yau. The avant-garde *Singapore Symphony*, written by Russian composer Vladimir Martynov and commissioned by the Singapore Ambassador to Russia, Mr Michael Tay also premiered in our Concert Hall, attended by a long list of noted politicians from Russia and Singapore, including the Russian Minister of Economics and Trade, Mr Herman Gref and more than 160 Russian delegates.

This past year also saw two significant events happening at the centre. Esplanade had the honour of hosting the distinguished participants of the *International Monetary Fund and World Bank Group Board of Governors Annual Meeting*, the largest-ever conference in Singapore. With 16,000 delegates from 184 countries, including heads of government, finance ministers, central bank governors, business leaders as well as international media attending the conference, all the stops were pulled as we hosted a truly memorable reception at our outdoor space by the waterfront, with fireworks providing a stunning close to the evening.

For the *12th International Rolex Awards for Enterprise* ceremony, Esplanade's Concert Hall underwent its most dramatic transformation to date. The venue became a grand dining area and cinema for 400 very special guests. The event was especially significant as it was the first time that the Awards, which encouraged the spirit of enterprise and the advancement of knowledge, was held in Singapore. The evening ended with many delighted guests transfixed by the hall's unusual metamorphosis.

Reviewing roles and enhancing service capabilities

With the growing variety of programmes and events at the centre, the Venues and Events department reassessed its role this past year to move beyond that of securing hirers and servicing their needs to one of sales programming. With this, a more holistic and proactive approach was adopted in reviewing the timing and mix of hirer events vis-à-vis *Esplanade Presents* programmes, ensuring an optimised and balanced year-round programming calendar that caters to all the different market segments.

Recognising the varying needs of different hirers and presenters, the department also realigned its teams according to key client groupings like arts groups, corporate/private organisations and non-profit groups to enhance their service capabilities.

Moving forward, the department will continue to review and refine internal processes and service standards and encourage more feedback from hirers so as to enhance their experience as they work with Esplanade to bring even more arts events to the community.

VENUE UTILISATION			
Concert Hall:		79%	
Theatre:		77%	
PERFORMANCES			
Concert Hall			
No. of Ticketed & Non-ticketed Performances:	167		
Attendance:	178,183		
Theatre			
No. of Ticketed & Non-ticketed Performances:	168		
Attendance:	210,438		
HIRERS			
No. of Hirers:	119		
No. of Productions:	189		
Hirers' Events (all venues)*			
Arts General:	320	75%	
Private:	22	5%	
Schools & Community Groups:	84	20%	
CATERING			
No. of Events:	191		
No. of Guests:	14,258		

* Includes Esplanade's collaborations

CORPORATE COMMUNICATIONS AND PUBLIC AFFAIRS

As Esplanade develops and increases the diversity of our programming, our audiences have also grown in tandem. Although awareness of the centre among the public is generally high, there remains much room for us to reach out to more in the community, to deepen their understanding of the centre and encourage them to discover within Esplanade, a place they can call their own.

To achieve this, the Corporate Communications and Public Affairs team continued to focus on outreach initiatives. Working with grassroots members, youths, students and educators, we forged friendships with new community groups while enhancing existing relationships – strengthening relations with government agencies and building new ties, as well as reaching out to the local and international media to profile Esplanade. These efforts have resulted in increased positive media coverage both at home and abroad, and helped to promote awareness of the centre among the public even further.

But what warms our hearts the most, is the excited chatter of the community groups that visit our centre and the happy smiles on their faces as they enjoy the different programmes presented for them.

Strengthening our ties with the community

Recognising that a more personal engagement with smaller groups worked better in introducing Esplanade to the community, we cultivated ties with different grassroots and community organisations this past year. Through informal discussions and by hosting their representatives at Esplanade, we introduced them to the wide array of programmes and activities going on at the centre. Seeing value in what we do, some of these organisations have since begun to include Esplanade in the activities they plan for residents in their districts.

As they learned more about the centre, many community club leaders have also taken an active interest in our programmes helping to distribute Esplanade's collaterals at their clubs, thus raising awareness of our activities even more within the community. Helping the centre as well were staff members from the five Community Development Councils in Singapore, who worked closely with us to encourage their residents to participate in our community outreach programmes.



CORPORATE COMMUNICATIONS AND PUBLIC AFFAIRS

Activities

Public Affairs:	275 (26,488 people)
VIP Visits:	14 (153 people)
Youth-related Activities:	179 (19,160 people)
Grassroots-related Activities:	32 (5,549 people)
Others (site reces and activities for government, arts and other agencies):	46 (1,179 people)
Total:	546 (52,529 people)

Media

Local:	304 (687 people)
International:	86 (250 people)
Total:	390 (937 people)

Media Clips

Print Local:	4,444
Print International:	95
Radio:	44
TV:	192
Total:	4,775

Media Advertising Value: \$20.3 million

"Thank you for making the special arrangements last Sunday. Our wheelchair-bound members and their families had a good time at Beautiful Sunday. It was a rare opportunity for many of them and it was a good way to open their minds to music, art and culture. We appreciate the kind hospitality and look forward to future shows."

Sherena Loh, Senior Manager, Muscular Dystrophy Association (Singapore), 15 August 2006



"I felt so attached to the department. The team really changed my life and made me feel so at home at Esplanade. Not only that, I was surprised and elated to get friendly smiles and greetings from most of the Esplanade staff, even those not from the Customer Service department. I would like to encourage other Esplanade Youths members to grab the chance to learn at Esplanade. The experience is priceless. And hopefully, it will make an impact on their lives, just as it did mine."

Juana Mohamed Raffi'ee, Esplanade Youths Customer Service Intern, December 2006



To keep grassroots members further updated, we introduced a monthly electronic newsletter, which highlighted events and performances especially relevant to them. But while various communication platforms are important in promoting awareness of Esplanade to the community, we felt the best way for community representatives to deepen their understanding of the centre was to experience our activities and programmes first-hand. Through hosting them at activities and free performances during our cultural festivals as well as other programmes catering to the family like *Beautiful Sunday* and our Mother's Day celebration among others, we hoped that they would find their own connection with Esplanade and experience for themselves the impact of the arts.

One example was our National Day hosting, where over 1,000 residents from various community and voluntary welfare organisations were invited to a free concert by popular local artists followed by a mass singing event at our Concert Hall. We were heartened to see the delighted smiles of our guests – many of whom were first-time visitors to Esplanade – as they clapped and sang along to popular community and National songs. The enthusiastic participants also got to watch the live telecast of the National Day Parade together, which made it an even more meaningful occasion for them.

Besides performances, we also engaged the community through arts-related workshops this past year, so that they did not just consume the arts but became active participants,

increasing their engagement with the arts further. During Senior Citizen's Week, we conducted a series of folk dance workshops as part of our *A Date With Friends* programme where over 100 senior citizens had a great time jiving with their peers as they picked up new dance moves. After the workshops, they were treated to performances of evergreen songs under a starlit sky, ending their day with fond memories evoked by the nostalgic tunes.

Chinese history also came alive for 100 members of the community when we organised a poetry recital workshop in conjunction with *Moonfest: A Mid Autumn Celebration*. The workshops delved into the beauty and meaning of lyrical Tang Dynasty poems on the Mid Autumn Festival and helped uncover new talents, when a group of workshop participants were selected to recite the poems at Esplanade's Concourse as part of the *Moonfest* programme.

Reaching out to our youth

Forging ahead in our efforts to reach out to the young, we expanded the range of activities for the centre's youth membership programme – *Esplanade Youths*. Moving into its third year, *Esplanade Youths* focused on getting members involved in a more meaningful way by organising activities that not only allowed them to have fun, but also to discover and become a part of the arts. Over time, we hope to see them contribute more to the arts scene through these programmes and initiatives.

Workshops like *Lightology*, organised as part of the *The Studios* and *FOOTWORK*, held in conjunction with our *da:ns* festival, gave *Esplanade Youths* members a chance to learn more about theatre and dance with some even getting to perform onstage with the artists. Our internship programmes were also very well-received. Through attachments with Esplanade's Customer Service department as well as opportunities to assist our Artist Liaison Officers during festivals, our youth members learned about the operational aspects of running an arts centre and got a behind-the-scenes look at how Esplanade worked.

During *Baybeats*, *Esplanade Youths* were given a tour of Esplanade's outdoor venues where they learned about the production requirements for outdoor performances. They even got the chance to chat with popular local band *Electrico* at a meet-the-artist session specially arranged for them. More than 50 *Esplanade Youths* members also got a sneak preview of *The Phantom of the Opera* during a full dress rehearsal for the production.



“Delzin Irani, 22, didn’t salsa until he came to Singapore; and he definitely never shimmied in public before, until he headed for one of the Esplanade’s da:ns festival fringe programmes held at the Powerhouse along Esplanade. The haze didn’t bother him, and he quickly warmed up to his steps even with onlookers crowded around the open-air stage....Indeed, anyone who likes dance and movement would have found something to suit their groove at the festival.”

Cheah Ui-hoon, The Business Times, 20 October 2006

In addition to workshops and backstage tours, *Esplanade Youths* members were involved in other significant activities this past year. For the first time, students from five tertiary institutions produced their own video dedications with New Year wishes for Singapore for the *Marina Bay Singapore New Year’s Eve Countdown 06/07*. Their two-minute dedications, which creatively reflected the hopes and dreams of our youths, were aired throughout the event, together with other dedications from fellow Singaporeans.

Our Mother’s Day and *Moonfest* celebrations also saw about 30 youths volunteering their time to host members from welfare organisations and disadvantaged groups to a day out at Esplanade. Through their interaction with the guests, we saw another side to these socially active youths, who undoubtedly benefited from the experience as much as their guests did.

While reaching out to students is crucial to us, of equal importance is an active engagement with educators, who shape today’s young minds for the future. Through direct contact with local educational institutions, a host of on-site *Learning Journeys*, for teachers and students alike took place throughout the year. These sessions provided a more personal platform for our staff members to interact with participants and discuss work experiences as well as their thoughts on the challenges, achievements and philosophy of the centre. Esplanade’s CEO also attended these *Learning Journeys* to share insights during the frank question and answer segments, which often saw meaningful discussions on topics like education, creativity and the arts in Singapore.

We are encouraged that response to our *Learning Journeys* has been positive thus far, with many educators who have attended the sessions recommending it to their colleagues in different educational institutions. In reaching out to more educators and students, we will continue with our *Learning Journeys* and explore other avenues to engage and connect with them in a more personal way.

Increasing awareness and building networks

Helping to raise Esplanade’s profile in the community and beyond our shores were key influencers, ranging from government agencies and arts institutions to the local and international media. As with previous years, we put in much time and effort this past year to enhance relations with these groups so as to improve their understanding of the centre and its activities.

Several of Esplanade’s festivals drew strong interest and positive regional media coverage and these helped to increase awareness of the centre regionally and internationally. Our inaugural *da:ns* festival received warm media response regionally with some reporters from Malaysia and Thailand making trips to Singapore at their own expense to experience the festival and write about it for their readers at home. The *New Straits Times* from Malaysia and *The Nation* from Thailand, in particular, were extremely positive in their reviews of *da:ns*.

Our popular *Mosaic Music Festival* also created excitement not only among music lovers and the media here, but also from audiences and media in our neighbouring countries, again with Malaysian and Thai publications giving it positive coverage. This past year, a significant number of Malaysian online entertainment portals and magazines wrote about the festival. One even organised trips for its readers to attend the event.

Besides positive coverage on our programmes, we also garnered media stories on the centre’s corporate activities, some of which gave prominence to our supportive sponsors and sponsorship programmes. In an article about sponsorship in Singapore by *The Business Times*, three of our main sponsors – Visa International, Nokia and Geneva Master Time – were profiled. Mainstream and trade publications also carried stories on a welcome addition to the centre – Nokia, as the new Esplanade Partner.





Although the media has generally been supportive of Esplanade, we continued to deepen our interaction with them through activities like interviews, hostings and tours seeking not just to communicate our messages but also to help them understand the heart of our operations. One key event we held for the local media was a backstage tour, which included a candid question and answer session with our senior management. The frank dialogue allowed us to address many pertinent issues and gave them a better understanding of how we functioned, both as an organisation and as a performing space. Many who attended the tour were appreciative of the session with key local media like *Channel NewsAsia*, *Today*, and radio station *93.8 LIVE* reporting on the event.

Marina Bay Singapore New Year's Eve Countdown 06/07, by promoting the event to their overseas networks. In encouraging our fellow Singaporeans abroad to log on to Esplanade's website to make their wishes for the New Year, our compatriots were able to be a part of Esplanade's celebrations while watching a telecast of the fireworks display during the Countdown.

With its growing reputation internationally as an arts icon, Esplanade continued to be a key place of interest for visiting dignitaries. Wanting to find out more about the centre, many VIPs requested for learning visits to Esplanade and our performances have also become a regular feature in the recreational programme for important guests to Singapore.

"... I would like to express our appreciation to Esplanade for having organised the National Day Celebration....they enjoyed the celebration very much and are very happy to be able to meet many other people from different parts of Singapore as well. It is indeed a splendid occasion for them to celebrate National Day. My special thanks to your staff for their hard work and dedication in organising such a marvellous event for the people in the community, especially the less privileged ones."

*Lim Seow Beng, Executive Director,
HELP Family Service Centre, August 2006*



"Paying a visit to Esplanade - Theatres on the Bay - is a must during the day. It presents a myriad of local and international performances from musicals and concerts to dance and theatre. Outdoor performances and lunchtime concerts offer casual and light-hearted entertainment. It is a great place to soak up the atmosphere even if you do not want to see a performance."

Sumathi Bala, Financial Times, 12 February 2007

In addition to the mass media, we also engaged student media at the different tertiary institutions. By including them in our press activities and through interactions via regular hostings, we gave the young reporters more insights into the centre while widening our reach among youth audiences.

Another platform to reach out to the public is through the links we have built with key Ministries and government agencies such as the Ministry of Information, Communications and the Arts, the National Arts Council and the Singapore Tourism Board. Through their various efforts in promoting the centre, we were able to share our message locally and overseas, further augmenting our reputation as a world-class performing arts centre. Moving ahead, we will continue to maintain these ties and build new ones as we widen this valuable network.

This past year, we also worked with the Overseas Singaporean Unit and the Singapore International Foundation. These agencies helped us keep overseas Singaporeans updated on the centre's activities. For the first time, they worked with us to become a part of the

This past year, the centre played host to a wide range of VIPs including Jordan's Minister for Information and Communications Technology, the Kazakhstan Speaker of Parliament, the Minister of Labour and Social Security from China and other top government officials from around the world. We also conducted tours for overseas arts institutions like Taiwan's Chiang Kai Shek Cultural Centre, Korea's Gyeonggi Arts Centre and Bangkok's Rachadalai Theatre, all of whom were keen to learn about the programming and operational aspects of our centre. These visits have helped to increase understanding of Esplanade and further profile the centre to an influential global audience.

Moving forward, the department will continue to deepen its engagement with the local community, reaching out to new grassroots and community organisations as well as the youth and our various stakeholders through meaningful and sustainable outreach initiatives. We will also seek to increase awareness of the centre beyond our shores and widen our networks internationally in our efforts to build a reputation for Esplanade as a world-class performing arts centre.



OUR SERVICES

OPERATIONS

Here at Esplanade, it is not just the performances on stage that matter. An entire team of passionate staff – both behind the scenes and at the frontline – strives to make sure that every visit to Esplanade is an enjoyable one for every patron.

Made up of six divisions, our Operations Department oversees the complex logistics and technical considerations that go into the smooth running of the centre. Be it in the areas of Customer Service, Security and Box Office, or in Property Management, Production Services and Engineering Services, our dedicated staff work round the clock to ensure the best possible experience for all customers of the centre.

Customer Service

Delivering the Esplanade Experience

Our Customer Service staff are usually the first point of contact for many visitors to the centre and through their warm smiles and genuine desire to help, our dedicated team has worked hard to make these first impressions of Esplanade last.

Delivering the Esplanade Experience remains at the heart of our team's service ethos and we constantly explore and implement new ways to manage our customers' expectations and to improve every encounter with them. Investing in our staff is a cornerstone of this approach and we have introduced initiatives such as workshops and customer service training sessions throughout the year to better equip our team who look after a diverse range of visitors.

To ensure that we maintain the high standards of service set, an annual customer satisfaction survey is carried out to help us better meet customer needs. This allows our patrons to rate our staff across a set of indicators such as helpfulness and competence to make sure that patron needs are not just met but met well. The survey results this past year were encouraging, with our Customer Service staff being rated 6.01 out of a total possible score of 7 (according to the independent survey company, anything above 5.5 is considered excellent). But beyond the figures, our staff endeavour every day through their little ways, to make our visitors' experience as pleasant and positive as possible.

There was the instance, for example, of a visiting tourist who met with an accident and received immediate attention from our staff who made sure her needs were taken care of and also arranged for her to be sent expediently to the nearest hospital. The tourist was not only impressed by the efficiency of our team, but also overwhelmed by how much they really cared for her well-being when she received a call the following day from our Customer Service staff, enquiring about her health.



SERVICES – OPERATIONS

Guided tours:

No. of Tours:	596
No. of Participants:	7,457

Visitorship: 7,766,611



"I was in Singapore during Christmas and met with an accident and unfortunately, broke my kneecap. The facilities and help provided to me by your staff and their assistance in getting us to Singapore General Hospital was exceptional. I was extremely overwhelmed when I received a call the next day at my hotel from Esplanade enquiring about my health. This is exceptional, extraordinary hospitality and customer service."

Debita Mookerjea Ray, patron, 19 January 2007

There was also the time when our Customer Service Officer, observing the difficulty an elderly lady had in walking towards our Theatre, approached her and offered her the use of a wheelchair. Not stopping there, our staff accompanied the lady to her seat in the Theatre and also attended to the patron during the show's intermission and assisted in getting a taxi for her after the performance ended. So touched was the lady by the actions of our staff that she gave her a hug before boarding the taxi and said that her fears of getting around the centre, due to her difficulties in walking, were unfounded. It is through small actions like these, which no training manual can impart, that our staff create memorable impressions of Esplanade for all our visitors.

To enhance the Esplanade Experience even further, a new display was launched in December 2006 to make visits to the centre more interesting. Named *PASSAGES – The Esplanade Story*, this multimedia exhibition offered visitors a glimpse into the history of the arts in Singapore and the development of Esplanade – from conceptualisation to what the arts centre is today. Visitors were engaged through interesting write-ups, informative video footages as well as an intricate architectural model of the centre, providing them yet another opportunity to gain a better understanding of Esplanade.



Box Office
Streamlining our processes

Before our patrons get to enjoy their shows, a smooth trip to the box office with fuss-free ticket purchases, goes a long way in setting the right mood for the performance. That is why at Esplanade, we constantly review operational procedures to improve workflow between departments so that relevant factors that impact the efficiency of our ticketing processes are adeptly managed. We also work closely with SISTIC to ensure that all staff at their ticketing outlets are familiar with the seating configuration of our auditoriums as well as our house policies, to effectively assist ticket buyers.

This past year, our Box Office division introduced a new ticket sales report to facilitate better coordination among the various Operations departments. The report details the number of seats occupied during performance times at different levels within our venues, helping us to better plan our manpower resources. This benefits our patrons as the appropriate number of Esplanade frontline staff would be deployed at our auditoriums to cater to their different needs, should they arise, during show times.

"I would like to say how helpful and kind your employee, Mr Kelvin Lim, was to me on Sunday, 19 November at the Customer Service desk at Esplanade. I thought I had lost my purse at the Esplanade Park. He was extremely considerate to me and even lent me the 2 dollars to get home. Thank you."

Elizabeth Eynon, patron, 6 December 2006



BOX OFFICE		
% of Seats Sold		
	Esplanade	Hirer
Concert Hall	66	58
Theatre	69	65
Recital Studio	80	59
Theatre Studio	72	65
Number of Ticketed Performances		
Esplanade*		330
Hirers		311
Total		641
Attendance (Ticketed Shows)		
Esplanade*		107,997
Hirers		293,517
Total		401,514

**Includes Collaborations*





Security

Keeping Esplanade safe

With the realities of today's volatile international climate, we recognise that enhancing security is an ongoing priority for us. To ensure that everyone at the centre enjoys their visit with complete peace of mind our security officers continued their attentive watch of the centre.

Security systems such as our Closed Circuit Television System and Card Access System were upgraded this past year. Plans are also afoot to invest in other specialised equipment designed to address the threat of possible acts of terrorism.

Our security team continued to work closely with relevant government agencies to enhance security, especially during key events that called for major security measures. These events included the *International Monetary Fund and World Bank Group Board of Governors Annual Meeting* in 2006, the *National Day 2006 Fireworks Festival* and the *Marina Bay Singapore New Year's Eve Countdown 06/07*. Our team facilitated and coordinated security and contingency planning with the government agencies by sharing their detailed knowledge of the centre, which resulted in thorough operational plans that enabled the events to take place smoothly.

Our outsourced security staff and CISCO armed officers also underwent regular in-house and on-the-job training, while refresher training was conducted for other operations staff to equip them with the skills and knowledge required in emergency or crisis situations. Through our stringent security processes and the vigilant yet unobtrusive watch of our security and operational teams, we have managed to keep Esplanade free of major incidents, allowing visitors and patrons to fully appreciate the centre's facilities and performances in a safe environment.

"The Singapore Chinese Orchestra and Esplanade have a deep friendship. I feel very much at home whenever the orchestra performs in this hall. This is not only because you have the most outstanding acoustic and world class facilities, but more because of the high standards and efficiency of the staff ..."

Tsung Yeh, Music Director, Singapore Chinese Orchestra, 3 March 2007

Property Management

Optimising our spaces

In addition to being a centre for quality arts programmes, Esplanade is also a family-friendly venue that offers a wide range of dining and unique shopping options. These form a perfect complement to our patrons' performance viewing experience. The Property Management team works hard to maintain a good tenant mix at the centre, as well as the smooth running of key services.

Esplanade Mall brought in new tenants this past year, adding to the variety of shops at the centre with *Maestro@Esplanade*, which specialises in guitars and musical instruments as well as *The Naturalist*, a shop carrying all-natural, organic products, including their own in-house aromatherapy oils custom blended to suit each customer's needs. Visitors who enjoy a good cuppa while browsing through books and CDs could also make a beeline for *Earshot@Esplanade* – a new book themed café that was added to our tenant family as well.

The Property Management department also manages Esplanade's physical compound and services so that visitors and patrons experience a pleasant environment and an enjoyable visit. With the increase in visitors year on year, we deployed more cleaners throughout the centre to ensure our premises remained pristine. We also upgraded the toilets at Theatre Street, increasing the number of cubicles in the female restrooms to serve female patrons better. Major painting work was also carried out as part of the centre's regular upkeep while several office spaces were renovated to create more space to accommodate our increasing staff numbers.



"The Esplanade visit was indeed an enlightening experience! Never had I known the Esplanade to have such a comprehensive range of professional support facilities and services to match its impressive architecture. The experience was truly unique, very personalised and delightfully pleasant. With such commendable qualities, Esplanade certainly deserves to be among the best performing arts centres in the world!"

Nicolle Jayne Sing, Lasalle Student, commenting on a Learning Journey on 28 August 2006

Engineering Services
Running the centre efficiently

To ensure that all our systems operated with clockwork-like precision, our Engineering Services department, which takes care of all our mechanical and electrical systems, worked hard to enhance work processes, making sure that Esplanade's operations ran as smoothly as possible.

Through improvements made on our mechanical and electrical plants, we conserved a considerable amount of energy as seen in our Energy (Electricity) Efficiency index which was about 158KWH per square metre this past year, comparing favourably with the benchmark range of 200KWH to 400KWH for buildings including shopping centres, offices, hotels and hospitals. Added to this, our water consumption also dropped by 26% compared to the previous year.

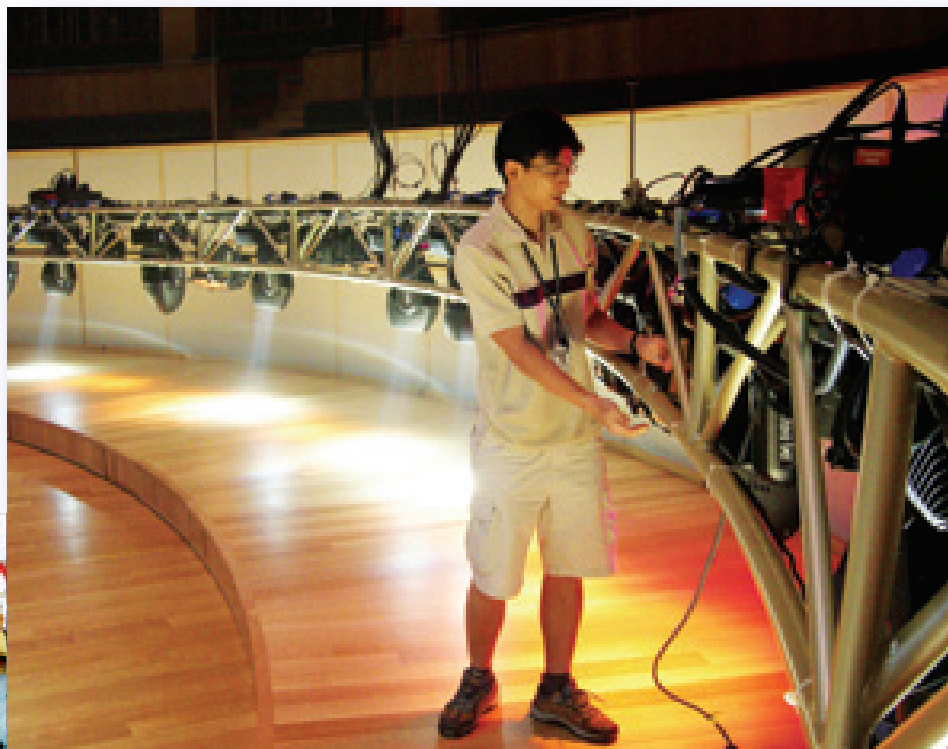
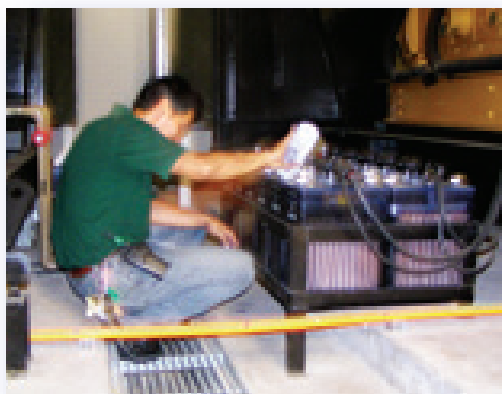
The Engineering Services department will ensure that this constant drive in improving processes to conserve our resources continues in the years ahead, helping Esplanade to function efficiently without compromising on the centre's service standards to customers.

Production Services
Achieving technical brilliance

Our Production Services department provides the technical expertise and services to enable the best show possible for Esplanade and Esplanade's hirers. This past year, we emphasised the earlier involvement of Production Services in the process leading up to the staging of performances. This provides for more careful consideration of the technical aspects within the production and allows us to share expertise while gaining new insights into the concerns and artistic vision of different presenters. As a result of this, we saw a consistent rise in our production values with no adverse effect on operational efficiency.

In our pursuit of technical excellence, we also continued to enhance our technical skills. Staff members were sent for specific training relevant to their job scope. These included musical theatre, sound design and sound console training with top industry professionals. In addition, we encouraged and facilitated touring and off-site on-the job work experience for our staff with various professional companies.

For example, two of our senior lighting technicians joined Change Performing Arts Group for their production of *I La Galigo* – which had its world premiere here at Esplanade in 2004 – when it toured in Melbourne in October 2006.



A senior staging technician was also attached to the Australian Ballet for their presentation of *Swan Lake* in the Shanghai Grand Theatre. Attachments such as these provided invaluable working experience for our production crew, giving them deeper insights into the operations of other performing arts companies which in turn contributed to their work here at our centre.

Improvements were made, as well, to infrastructure and equipment in our performance venues. In the Theatre, we built a new sprung dance floor and completed the installation of the cable management system, which provided more flexible and efficient cabling for our lighting equipment. Our new head battens also ensured a safer and more secure system for hanging scenery on the stage. And in the Concert Hall, new moving lights and curtains were added to enhance the experience for our artists and patrons.

An additional stage decking and tent structure were added to our outdoor space at the Powerhouse to accommodate the increasing demands of our festivals. Among our other acquisitions were a digital sound console, a line array speaker system, and additional sound equipment, which could be shared between venues, providing support for our expanding programmes while maximising cost efficiency.

These enhancements to our infrastructure and equipment helped to improve the experience of our artists and presenters, allowing us to offer them a broader range of sound, lighting and technical features. And although they may not be immediately apparent to audiences, the technical improvements certainly added to their enjoyment of the different presentations at Esplanade.

"We came in 1994 and had a good impression of Singapore. We are here again in 2007 and are even more impressed. The main reason can be attributed to the overall experience we had in the arts centre. Not only is the architecture exquisite, the "software" and facilities are world class. The success of our performance has been the result of the professionalism that the working staff has given to the production..."

Wei Guotai, Troupe Leader, The Honan Opera Troupe of The National Guoguang Opera Company, part of Huayi, March 2007 (Translated from Mandarin)



MARKETING SERVICES

The Esplanade brand, though young, has grown from one that represented an arts venue when the centre first opened, to one that is today associated with quality, diversity and creativity in the performing arts arena. Marketing Services, as the brand guardian of the centre, ensures that Esplanade is appropriately represented across the many different platforms where its brand appears.

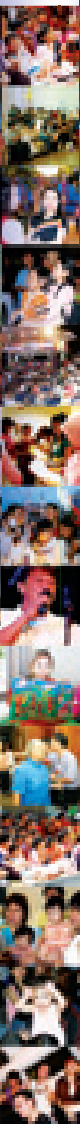
As Esplanade continues to reach out to more people in the community, our varied platforms for communication become increasingly important to inform diverse audiences of our activities. Marketing Services provides creative services for and manages this wide spectrum of marketing channels including our spaces at the centre, the website as well as other traditional and electronic media, making sure that Esplanade's position as a centre for artistic excellence is further reinforced through these platforms.

Exploring new marketing channels

While traditional print media and advertising have worked well in providing information to audiences, we continued to explore alternative ways to interact with the public and to encourage more participation from them this past year.

Leveraging on the popularity of the Internet, we made available a recording of the fireworks display during the *Marina Bay Singapore New Year's Eve Countdown 06/07* on a webpage created specially for the event. People from all over the world could also share their New Year wishes on-line and view special video dedications by Singaporeans from all walks of life through this page. With the imaginative use of technology, we were able to overcome geographical boundaries and bring this meaningful celebration to even more people, especially to the many Singaporeans residing overseas.

Tapping further on web technology, we began to introduce microsites for more of our festivals this past year. Although they were linked to the main Esplanade website, these microsites had a personality and branding unique to the different festivals they were created for and presented comprehensive information to audiences in a more engaging way. We also facilitated greater interaction between theatre-goers and theatre practitioners in a series of web chats organised for the first time as part of *The Studios*. The lively chat sessions gave participating audiences greater insights into the artistic philosophies behind the performances presented while providing a platform for the artists and directors to get constructive feedback on their work.

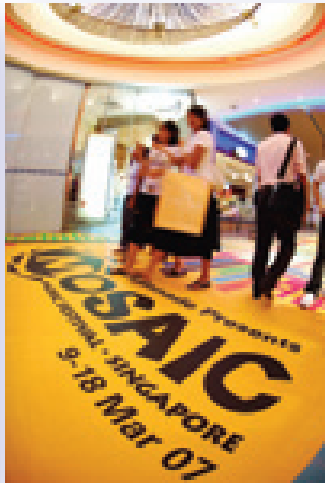


And taking advantage of the immediacy of SMS marketing, we recruited more music lovers as *Mosaic Friends* during *Mosaic Music Festival* this past year. Using this platform, we established direct contact with these *Mosaic* supporters, sending them details on festival promotions and providing them up-to-the-minute information on activities during the 10-day festival.

Enhancing visitor experience at the centre

Publicity spaces around Esplanade remained a key advertising avenue for programmes presented at the centre. Be it through the plasma screens, on-site posters and banners or the colourful floor and glass stickers, visitors were constantly kept updated on the activities within Esplanade. To give patrons an even better understanding of our performances, we converted two plasma screens on the Mezzanine level near Esplanade's Box Office into e-Stations, where bite-sized information on artists was made available, and patrons could watch video clips, and listen to sound bites before their ticket purchase.

But beyond merely being a source of information, this past year also saw better use of our on-site publicity spaces – or what we term *centremedia* – to add to the buzz and vibrancy of the centre, especially during festivals like *Huayi – Chinese Festival of Arts* and *Mosaic Music Festival*, among others. Through coordinated and creative brand campaigns, the ambience and mood in the centre were transformed with each different festival, complementing the performances being presented and enhancing our audiences' experience even more.



Better distribution of Esplanade Diary

Complementing our array of marketing platforms is the Esplanade Diary. Our quarterly events booklet has grown to become the definitive guide to activities at the centre, providing comprehensive show details and useful information about Esplanade and our mall.

Recognising it as a key publication in introducing Esplanade's programmes to audiences, we reviewed the Esplanade Diary's various distribution methods and have discontinued mailing it to the *My Esplanade* database in favour of establishing more points of distribution. We believe that greater cost efficiencies could be achieved this way without compromising on the reach of the publication to the community.

The Esplanade Diary currently has a print run of 160,000 copies per quarter and is available at 966 distribution points including major hotels, convenience stores, coffee joints, local attractions, Changi Airport and SISTIC authorised agents among others. We hope to increase our distribution network to 1,200 over the next two years to include more schools, arts venues and other community and lifestyle establishments, introducing our programmes to even more diverse groups.

Reaching out to new market segments

Since the opening of the centre in 2002, we have always sought to connect with our local community. We have been heartened every year since then to see more people develop an affinity for Esplanade, with Singaporeans and Permanent Residents now making up 85% of our audiences. While we continue to engage with even more members of our community, we feel there is also opportunity to increase our reach to the multitudes of tourists that visit Singapore every year.

For a start, we partnered Singapore Airlines (SIA) in its Boarding Pass privilege scheme this past year, which allowed tourists to enjoy special packages on Esplanade tours as well as discounts at our mall simply by presenting their SIA boarding pass. Also, in a strategic move to facilitate a more holistic approach to tourism marketing, the Esplanade Shop, which previously fell under the charge of the Operations department, was realigned to come under Marketing Services, together with the Merchandise Sales and Esplanade Mall Advertising & Promotions functions. This restructuring allowed the Esplanade Shop to leverage on the resources managed by Marketing Services to better promote its merchandise not only to tourists, but also to the local community.

And to further increase its visibility, the Esplanade Shop was relocated to Theatre Street on the second level of the mall, making it easier for patrons to pick up performance-related souvenirs and other signature Esplanade merchandise on their way to our big performance venues. With the move, we also took the opportunity to redefine the shop's positioning and merchandise mix. More than just a souvenir shop, it now doubles as a platform for local designers to showcase their talents and sell their products, without the associated overheads.

In a market still so young, there is much more we can do to reach out to yet untapped audiences. We will continue to harness the use of technology and explore newer, and more innovative ways to connect with the community and make the arts even more accessible to them.





"I took my elderly parents to watch a show at Esplanade. We were most impressed with the helpfulness of your staff.... We would like to extend our thanks to your staff for a job well done in making our visit a most memorable one. Extra thanks are extended to your patient and conscientious usher, Jia Jian, who took all the trouble to guide my elderly parents to their seats and even patiently waited while my father had to use the restrooms before guiding us out. Thank you, Esplanade staff! Keep up the excellent work!"

*Goh Seok Wan,
patron at Forbidden City matinee performance,
18 September 2006*

OUR PEOPLE

HUMAN RESOURCES

Our people are the heart and soul of Esplanade. As ambassadors of the centre, the warm greetings of our Front of House colleagues are the first thing a visitor experiences when they step into the centre. From those at the forefront to those who work tirelessly behind the scenes, everyone here pitches in to ensure the staging of world-class performances that every member of our community would be proud to be associated with.

But beyond mere operational competencies, our staff also share of themselves with our patrons and visitors. From taking the extra time to get a patron settled comfortably in his seat to interacting with visiting arts groups and students to impart their knowledge, each one creates a meaningful experience that remains in the hearts of our visitors long after the last encore has faded.

To further nurture our team, we have designed human resources policies and programmes to bring out the best in them. From training opportunities that challenge and deepen their expertise, to fostering a work environment that is open and empowering, and making sure that staffing levels are optimal; much thought goes into the creation of each programme and policy because to us, every person matters.

Gearing up for growth

In the preceding years, we had focused on building our expertise and gaining quality operational competencies. This saw the deepening of skill sets in our existing team with the headcount remaining much unchanged. Now in our fourth year, with the operational model more stabilised, we focused on how we could take the centre to the next level. By boosting our headcount from 184 to 200 this past year, we better positioned the centre to respond to the challenges ahead.

One key area was the increased scope and depth of our programming, which demanded a corresponding growth in headcount so that each programme and audience segment could get the due attention they deserved. A significant proportion of our new hires thus were for the Programming and Operations departments, to fill positions relating to specialised areas like production services and programming where there was no ready source of trained expertise to recruit from.

The growth in programming also highlighted the need for succession planning. To develop greater depth of talent in this area, we implemented a management trainee programme within the departments. For example, new Assistant Programming Officers hired for the Programming department would be trained by existing officers within the team and after a two-year cycle, become full-fledged Programming Officers at the centre. A similar scheme was implemented for our Production Services trainees as well.

Management ranks were also deepened across departments to further build expertise within each competency. The Programming department saw the promotion of staff to Producers and Assistant Directors were added to both the Programming and Corporate Communications & Public Affairs teams.



Developing our people

Another way to empower our people is to provide training and skills upgrading opportunities that are tailored to their developmental needs. It is our firm belief that facilitating the individual development of every staff helps ensure that they grow with the centre and remain engaged with the job, resulting in greater work satisfaction and talent retention. Our average monthly labour turnover in the past year was 1.9% – more than the previous year’s average of 1.3% but still lower than the national average of 2.1%.

On the technical front, members of our sound crew were given basic and advanced sound console training as well as training in musical sound concept by a renowned sound designer. To enhance lighting expertise, we also engaged a lighting designer to conduct courses in stage lighting design for our lighting crew. To further develop industry capabilities, four modules of Technical Theatre Training were conducted for industry practitioners. These attracted a total of 70 participants.

Recognising that management techniques are as important as technical skills, we also organised three supervisory skills programmes for newly-promoted supervisors as they learnt how to manage their growing teams. In addition, marketing and front-line staff, who interact with clients and patrons, attended image management classes designed to further enhance their personal presentation.

In preparation for the *International Monetary Fund and World Bank Group Board of Governors Annual Meeting* in 2006, staff involved were sent to participate in the S2006 Tourism module to enhance their knowledge of Singapore so that they could better host international delegates.

HUMAN RESOURCES	
Full Time Permanent Staff	177
Contract Staff	23
Trainees (27 Locals & 4 Foreign)	31
Avg no. of Training Hours per Full Time Staff	33

All new wardrobe casuals, staging crew, artist liaison officers, retail casuals and lighting crew were also put through a rigorous round of training before any duties were assigned to them. An orientation with the centre, customer service practices and health and safety training were all a mandatory part of the programme. Our pool of existing ushers were involved as well. All 210 of them completed four refresher modules, covering key topics including security awareness, emergency evacuation and delivering the Esplanade Experience to ensure that they continued to give all visitors to the centre, the very best experience possible.

Just as we empower and develop our staff through training, we also believe in sharing knowledge with people outside of Esplanade who are keen to learn more about the arts and the centre. This past year, we hosted more than 30 trainees and interns – from students to working professionals – who spent time with various departments within Esplanade, including Production Services, Partnership Development and Programming, among others. Through a structured internship programme and hands-on experience on the job, these trainees gained a deeper understanding not only of the operational aspects of the centre, but also on the philosophy by which Esplanade is run.



"I would like to extend my heartiest appreciation to a member of your staff who has impressed most greatly in the area of customer care. Ms Candice Lim was extremely forthcoming with genial assistance on the evening of 10th March, when my friends and I found ourselves in doubt as to how to make our way from Esplanade to the Singapore Repertory Theatre for a play that was due to start in an hour-and-a-half.... I am glad to see such exemplary service standards in an iconic venue as Esplanade, where professionalism marries well with the personal touch. Thank you once again, Candice, for the kind help rendered. It has made for a lasting memory."

Sarah-anne Teo, visitor, 13 March 2007



"I had a wonderful time. This concert hall is such a pleasure to perform in; the staff is simply the best."

Johnny Tillotson, *A Date With Friends*
25 November 2006





OUR SPONSORS



"This inaugural festival dedicated to dance definitely fills a gap in the arts scene. Esplanade has done an excellent job in bringing in celebrated acts with performances that offer a good range from the beautiful and graceful to the spontaneous and energetic. Such a variety caters to various styles and appeals to a wider group of audience, hence exposing more people to dance as a respectable art form. Braun Büffel certainly sees in da:ns a strong strategic synergy, very much in line with what the brand stands for: grace, skill, beauty, innovation ... and life."

Valencia Teo, Promotions Manager for Braun Büffel, Lian-Bee Jeco Pte Ltd, 9 November 2006

PARTNERSHIP DEVELOPMENT

Being a non-profit arts organisation, Esplanade practices strict financial discipline in deploying funds and works hard to ensure our resources are managed as efficiently as possible. While we do derive some of our income through non-arts activities like mall rental and venue hires, our main focus of presenting a diverse range of quality arts programmes that are accessible to the community cannot be sustained without substantial support from the government as well as contributions from corporate sponsors.

Through the Partnership Development team, Esplanade reaches out to like-minded corporations that share our vision of bringing the arts closer to the lives of the community. Leveraging on the centre's marketing campaigns that promote our varied range of performances to different target segments, we customise partnership programmes that meet the needs of our corporate sponsors and through their association with Esplanade, expose their brands to our local and international audiences. The diverse spectrum of artistic works shown at Esplanade also provides excellent hosting platforms for our sponsors, allowing them to impress their stakeholders as well.

In enjoying the arts and investing in it as a unique avenue for their branding objectives, our valued sponsors help to grow Esplanade's programming calendar with their support, enabling us to present even more quality programmes and to develop new talents and audiences. We are grateful to all our sponsors for being champions of Esplanade and more importantly, for helping us to bring new experiences to the community and inspiring them through the performing arts.

Signing on a new Esplanade Partner

This past year, we were proud to welcome Nokia as our newest Esplanade Partner as the company furthered its commitment to the arts. As an Esplanade Partner, Nokia will be closely identified with the Esplanade brand and enjoy the use of on-site advertising platforms, giving them added exposure to the different groups that visit our centre. The partnership also provides creative opportunities for Nokia to involve the community in many arts-related activities as they further promote their brand. For example, in creating the advertisements for their "Art Connects People" campaign at Esplanade, we worked with Nokia to collect colourful handprints from many patrons and visitors to form a visual arts piece which was then adapted to create the visuals for Nokia's banners and posters all around our centre.

But Nokia is not new to Esplanade. Having worked with us since 2005 as a Supporting Sponsor of the inaugural *Mosaic Music Festival*, they saw potential in the festival in reaching out to different segments of the community, especially through its many popular outdoor music performances. Recognising this potential, Nokia increased its involvement with *Mosaic* the following year to become a Festival Venue Sponsor with the naming of Nokia Powerhouse along the waterfront, bringing free performances to audiences as it further reinforced its brand. Nokia's deepening commitment over the years reflects well on the value of Esplanade and the arts as unique and meaningful sponsorship platforms. Nurturing audiences through its association with our free outdoor performances have also proven to be successful for Nokia as results of an independent survey showed that they had the highest recall rate as the naming sponsor for the Nokia Powerhouse during *Mosaic Music Festival 2007*, further strengthening their brand among music lovers – one of their key target segments.

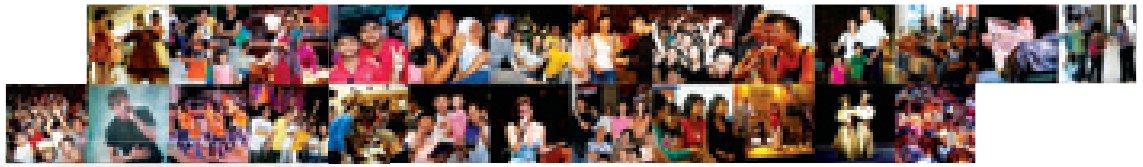


NOKIA
Connecting People

Free performances at the waterfront from March 2007.
Brought to you by Nokia.

"I am pleased that Nokia's deeper relationship with Esplanade as its Partner now provides us with more exciting platforms to connect even more people to their passions and enrich their lives for the love of music and different genres of arts."

Chris Carr, General Manager, Nokia Singapore



PARTNERSHIP DEVELOPMENT

No. of sponsors:	40
No. of New Sponsors:	17
No. of Repeat Sponsors:	23
Cash Sponsorship and Donations:	\$3,346,972
- Non-programme Related:	\$994,454
- Programme Related:	\$2,352,518
In-kind Sponsorship:	\$106,992

“Our partnership with Esplanade enables us to reach out to people who appreciate arts & music , bringing our brand – PaperOne – closer to these hearts who will appreciate our commitment to sustainability in business, nature & life.”

Dino Nilo, General Manager, Consumer Marketing, April Fine Paper, October 2006

Growing our existing relationships

This past year, we were again encouraged that many of our existing sponsors continued to see the value in championing the arts. More than 90% of our 26 sponsors from the previous year renewed their sponsorships with us this past year with their contributions increasing by 45%.

Esplanade Partner, Visa International, now into their third year of partnership with us, continued to deepen their involvement with the centre. This past year, they strengthened their association with Esplanade through advertisements with an arts theme, specially developed for the publicity spaces within the centre. Leveraging on key programmes such as our *Classics* series and *Mosaic Music Festival*, they reinforced their brand to different audience segments and differentiated themselves from the competition through association with the arts.

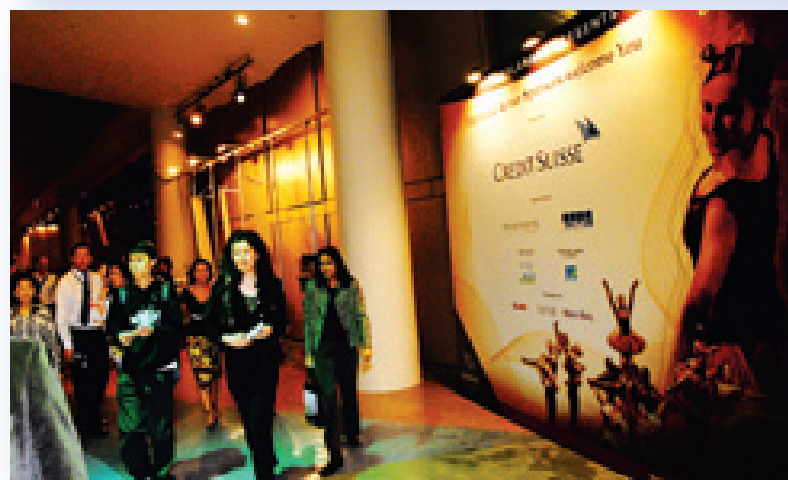
Esplanade Mall also provided opportunities for Visa to promote card usage to our wide range of visitors. In addition to the successful quarterly mall promotions such as the one-for-one Visa weekday lunch offer, we also took advantage of the popularity of programmes like the *Phantom of the Opera* and *Mosaic* to increase Visa’s presence at the mall as well as our Box Office, creating exclusive promotions to encourage more visitors and patrons to use Visa cards.

We were grateful, as well, to other generous sponsors of our *Esplanade Presents* programmes who helped to make many quality productions available to the community. We welcomed back existing sponsors APRIL Fine Paper Trading Pte Ltd, CRABTREE & EVELYN (S) Pte Ltd, Din Tai Fung, Embassy of Spain, Field Catering & Supplies, Geneva Master Time, Goldzone (Singapore) Ltd, Harry’s International Pte Ltd, Hong Fok Corporation Limited, Hong Leong Foundation, Keppel Land International, KPMG, Ngee Ann Development Pte Ltd, Mirchi’s – Taste of India and Pioneer Electronics.

Developing new partnerships

While we work hard to nurture and grow repeat sponsors, we also seek out fresh opportunities with corporations that are new to the centre and who may not traditionally align their brands with the arts. This past year, we were delighted to welcome Credit Suisse, Braun Büffel and KPMG as sponsors of our inaugural *da:ns* festival in October 2006. Garnering their support was critical to pioneering this festival, which not only helped to introduce the community to different dance genres, but more importantly, got the public to take part in the action with the many workshops and mass dancing sessions, igniting in them the joy of self expression through movement.

We were pleased also to welcome new supporters for the *Marina Bay Singapore New Year’s Eve Countdown 06/07*. One Raffles Quay and OMB Pte Ltd sponsored this contemplative celebration for the first time, with each making substantial contributions to the event. In addition to gaining exposure for their brands through the mix of marketing avenues used to promote the countdown, the two sponsors also enjoyed media coverage with representatives from their organisations being interviewed on television. During the event, the sponsors received even more exposure when the attention of the 160,000-strong crowd present was focused on their buildings, from which the fireworks for the countdown were launched.



Puteri Gunung Ledang, the first-ever Malay musical to be staged in Esplanade's Theatre as part of *Pesta Raya – Malay Festival of Arts* also secured support from a new sponsor – Giant Hypermarket. We were grateful also to Morgan Stanley who sponsored *Octoburst 06* for the first time, together with our existing sponsor, APRIL Fine Paper Trading Pte Ltd. Another new sponsor we welcomed was Heineken, which signed up as a naming sponsor of the Heineken Music Club during *Mosaic Music Festival 2007*.

Other first-time sponsors for *Esplanade Presents* programmes include Levi Strauss Asia Pacific Division Pte Ltd (DOCKERS San Francisco), Quebec Leisure International Pte Ltd (DXO) and Western Union Global Network Pte Ltd.

Besides supporters of our performances, our exclusive Corporate Patron programme also welcomed two new sponsors – Citibank and Standard Chartered Bank. The banks join our growing list of eminent Corporate Patrons, namely APRIL Fine Paper Trading Pte Ltd, DBS Bank, L.C.H.(S) Pte Ltd, United Overseas Bank and Merrill Lynch. A Corporate Patron since 2003, Merrill Lynch renewed their sponsorship for another three-year term as this exclusive programme met their hosting needs, allowing them to interact with their guests in an intimate setting in the VIP Box Suite, whilst enjoying other priority privileges when they visit Esplanade to catch performances.

In anticipation of our clients' needs, we also introduced a new Term Corporate Patron programme catering to companies interested in short-term hosting at our private boxes. Already, the programme has attracted sponsors like Deutsche Bank, which sponsored four private boxes in the Theatre for the duration of the *Phantom of The Opera* season.

Looking ahead, we will continue to seek out fresh opportunities with new sponsors and work with current ones to customise campaigns that better suit their branding needs. We will also strive to introduce more sponsorship programmes, leveraging on the centre's facilities and activities to gain support from both corporate organisations as well as individuals in the years ahead.



DIRECTORS' REPORT

for the financial year ended 31 March 2007

The Directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2007.

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
David Philbrick Conner
Colin Goh
Koh Lin-Net (appointed on 8 February 2007)
Professor Tommy Koh
Lee Suan Hiang
Lee Tzu Yang
Andy Lim
Lim Neo Chian
Irene Ng Phek Hoong
Phua Mei Pin
Shaun Seow Woon Kwong

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

16 July 2007

STATEMENT BY DIRECTORS

In the opinion of the Directors,

- (a) the financial statements as set out on pages 53 to 76 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2007 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

16 July 2007

INDEPENDENT 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 53 to 76, which comprise the balance sheet as at 31 March 2007, the income and expenditure statement, the statement of changes in accumulated funds and the cash flow statement for the year then ended, and a summary of the significant accounting policies and other explanatory notes.

Directors' Responsibility for the Financial Statements

The Company's Directors are responsible for the preparation and fair presentation of these financial statements in accordance with the provisions of the Singapore Companies Act, and Singapore Financial Reporting Standards. This responsibility includes designing, implementing and maintaining internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement.

Auditors' Responsibility

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

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

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

Opinion

In our opinion,

- (a) the financial statements are properly drawn up in accordance with the provisions of the Singapore Companies Act, Cap 50 (the "Act") and Singapore Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Company as at 31 March 2007 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.



PricewaterhouseCoopers
Certified Public Accountants

Singapore, 16 July 2007

INCOME AND EXPENDITURE STATEMENT

for the financial year ended 31 March 2007

	Note	2007 \$	2006 \$
Income	3	22,895,093	19,668,053
Expenditure	5	55,927,724	53,491,232
Deficit before grants		(33,032,631)	(33,823,179)
Share of profit of associated company	17	240,450	346,698
Results after share of profit/(loss) of associated company		(32,792,181)	(33,476,481)
Release of grants			
- Operating grant	14	24,523,614	25,160,713
- Deferred capital grants	23	2,623,100	2,391,637
		27,146,714	27,552,350
Government subvention – rental of property	8	10,584,000	10,584,000
Results for the year transferred to Accumulated Funds		4,938,533	4,659,869
Retained in:			
The Company		4,698,083	4,313,171
The Associated Company		240,450	346,698
		4,938,533	4,659,869

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

BALANCE SHEET

As at 31 March 2007

	Note	2007 \$	2006 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	13,914,660	17,988,155
Receivables	13	1,347,272	1,378,905
Grants receivable	14	17,895,093	9,668,053
Merchandise	15	76,798	157,009
Other current assets	16	1,240,843	1,451,490
		<u>34,474,666</u>	<u>30,643,612</u>
Non-current assets			
Investment in associated company	17	3,295,840	3,055,390
Property, plant and equipment	18	11,721,169	10,366,336
Computer software	19	162,586	107,464
		<u>15,179,595</u>	<u>13,529,190</u>
Total assets		<u>49,654,261</u>	<u>44,172,802</u>
LIABILITIES			
Current liabilities			
Payables	20	10,671,524	10,834,765
Specific funds – programmes	21	357,902	400,114
Grants in advance	14	-	661,575
		<u>11,029,426</u>	<u>11,896,454</u>
Net assets		<u>38,624,835</u>	<u>32,276,348</u>
Accumulated funds		<u>24,236,075</u>	<u>19,297,542</u>
Deferred grants			
Investment grant	22	2,505,007	2,505,007
Deferred capital grants	23	11,883,753	10,473,799
		<u>14,388,760</u>	<u>12,978,806</u>
		<u>38,624,835</u>	<u>32,276,348</u>

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

STATEMENT OF CHANGES IN ACCUMULATED FUNDS

for the financial year ended 31 March 2007

	\$
Balance at 1 April 2006	19,297,542
Results for the year	4,938,533
Balance at 31 March 2007	<u>24,236,075</u>
Balance at 1 April 2005	14,637,673
Results for the year	4,659,869
Balance at 31 March 2006	<u>19,297,542</u>

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

CASH FLOW STATEMENT

for the financial year ended 31 March 2007

	Note	2007 \$	2006 \$
Cash flows from operating activities			
Cash receipts from customers		22,117,114	20,299,704
Cash paid to suppliers and employees		(42,224,847)	(39,395,038)
Net cash used for operating activities		(20,107,733)	(19,095,334)
Cash flows from investing activities			
Purchase of property, plant and equipment		(4,137,223)	(2,166,556)
Payment for shares application monies	17	-	(165,240)
Proceeds from sale of property, plant and equipment		25,755	3,385
Interest received		477,653	205,263
Net cash used for investing activities		(3,633,815)	(2,123,148)
Cash flows from financing activities			
Grants received from Government	14	19,668,053	21,773,068
Specific funds received for programmes and projects		-	-
Deposits pledged		(646,000)	-
Net cash from financing activities		19,022,053	21,773,068
Net (decrease)/increase in cash and cash equivalents held		(4,719,495)	554,586
Cash and cash equivalents at the beginning of the financial year		17,988,155	17,433,569
Cash and cash equivalents at the end of the financial year	12	13,268,660	17,988,155

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

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

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 certain accounting estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of incomes and expenses during the financial year. Management has not identified any areas involving a higher degree of judgement or complexity, or areas where estimates and assumptions are significant and critical.

On 1 April 2006, the Company adopted the new or revised FRS and Interpretations to FRS (INT FRS) that are mandatory for application from that date. Changes to Company's accounting policies have been made as required, in accordance with the relevant transitional provisions in the respective FRS and INT FRS.

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

2. Significant accounting policies (continued)

(a) Basis of preparation (continued)

The following are the FRS that are relevant to the Company.

FRS 19	(Amendment)	Employee Benefits
FRS 21	(Amendment)	The Effects of Changes in Foreign Exchange Rates
FRS 32	(Amendment)	Financial Instruments: Disclosure and Presentation
FRS 39	(Amendment)	Financial Instruments: Recognition and Measurement
INT FRS 104		Determining whether an Arrangement contains a Lease

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

(b) Income recognition

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

(1) Venue hire and event services

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

(2) 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 2007

2. Significant accounting policies (continued)

(c) Grants

Grants are received from the Government of Singapore 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 \$1,000 individually are treated as minor assets and are charged to the income and expenditure statement in the period when these are acquired.

(ii) Components of costs

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

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

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 2007

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 and expenditure statement, unless the asset is carried at its 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 and expenditure statement.



NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

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 2007

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 2007

3. Income

	Note	Year ended 31 March 2007 \$	Year ended 31 March 2006 \$
Venue hire and event services		6,531,514	5,949,945
Mall and other rentals		5,697,165	5,377,187
Ticketing		4,524,795	3,404,124
Sponsorships and donations	4	3,346,972	2,213,868
Car parking		1,299,271	1,239,962
Specific funds – programmes	21	42,212	136,620
Other income:			
Merchandise sales		484,745	545,383
Interest income on fixed deposits		378,281	275,151
Gain on disposal of property, plant and equipment		-	3,385
Income from guided tours		35,966	57,022
Tenant services		112,628	133,717
Miscellaneous		441,544	331,689
		1,453,164	1,346,347
		22,895,093	19,668,053

4. Sponsorships and donations

The total tax-deductible sponsorships and donations, including any donations classified under grants received for the year ended 31 March 2007, amounted to \$2,068,640 (2006: \$1,374,000). These donations are unrestricted, and are given to support the presentation and development of artistic productions and activities.

The value of ex-gratia services and donations in kind received in the same year amounted to \$106,922 (2006: \$39,700).

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

5. Expenditure

	Note	Year ended 31 March 2007 \$	Year ended 31 March 2006 \$
Employee benefits	6	12,500,720	11,254,718
Property maintenance and utilities	7	11,124,074	11,173,931
Rental of property	8	10,584,000	10,584,000
Programming		9,760,484	8,568,860
Marketing and communications	9	3,899,670	4,467,884
Presentation services and relations	10	2,838,480	2,095,326
Other expenditure	11	5,220,296	5,346,513
		<u>55,927,724</u>	<u>53,491,232</u>

6. Employee benefits

	Year ended 31 March 2007 \$	Year ended 31 March 2006 \$
Wages and salaries	10,564,346	9,293,003
Employer's contribution to Central Provident Fund	1,127,685	1,102,809
Other benefits	808,689	858,906
	<u>12,500,720</u>	<u>11,254,718</u>

Average number of persons employed during the financial year:

	2007	2006
Full-time employees	<u>200</u>	<u>184</u>

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

7. Property maintenance and utilities

	Year ended 31 March 2007	Year ended 31 March 2006
	\$	\$
Building and facilities maintenance	7,677,898	7,775,093
Utilities	3,362,985	3,306,788
Insurance	83,191	92,050
	<u>11,124,074</u>	<u>11,173,931</u>

8. Rental of property

The Government of Singapore has charged the Company rental of \$10,584,000 (2006: \$10,584,000) for use of the Esplanade – Theatres on the Bay. The rental is funded by way of a Government's subvention.

9. Marketing and communications

	Year ended 31 March 2007	Year ended 31 March 2006
	\$	\$
Advertising and promotion	3,018,413	3,548,892
Public relations	557,379	506,575
Sponsor services and development	233,208	233,877
Publications costs	90,670	178,540
	<u>3,899,670</u>	<u>4,467,884</u>

10. Presentation services and relations

	Year ended 31 March 2007	Year ended 31 March 2006
	\$	\$
Production services	1,859,666	1,326,539
Ticketing and event services	978,814	768,787
	<u>2,838,480</u>	<u>2,095,326</u>

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

11. Other expenditure

	Year ended 31 March 2007 \$	Year ended 31 March 2006 \$
Depreciation of property, plant and equipment	2,509,911	2,169,592
GST expense	673,773	524,685
Professional and IT support charges	500,218	462,369
Office supplies, postage and communication	339,858	456,404
Minor assets expensed	257,943	354,608
Merchandise		
- Cost of merchandise sold	275,610	327,642
- Allowance for diminution in value	39,225	2,124
Travelling and transport	182,347	251,254
Amortisation of computer software	53,178	222,045
Bank charges	113,519	89,171
Stamp duties paid	-	161,282
Miscellaneous expenses	170,851	179,136
Governance costs		
- Legal and secretarial fees	41,496	25,174
- External auditors' remuneration	45,406	35,312
- Internal auditors' remuneration		
- current year	35,000	69,468
- prior year overprovision	(35,000)	-
	-	69,468
Allowance for doubtful debts/Bad debts (written back)	520	12,666
Loss on disposal of property, plant and equipment	34,256	-
Foreign exchange (gain)/loss	(17,815)	3,581
	<u>5,220,296</u>	<u>5,346,513</u>

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

12. Cash and cash equivalents

	2007 \$	2006 \$
Cash at bank and on hand	718,660	652,243
Fixed deposits	13,196,000	17,335,912
	<hr/>	<hr/>
Deposits pledged	13,914,660 (646,000)	17,988,155 -
	<hr/>	<hr/>
Cash and cash equivalents in the cashflow statement	13,268,660	17,988,155
	<hr/>	<hr/>

The fixed deposits with financial institutions mature on varying dates within 2 months (2006: 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 2007 was 2.80% (2006: 2.44%) per annum.

Deposits of \$646,000 (2006: Nil) have been pledged to a bank for a Bankers' Guarantee issued to a supplier subsequent to the year end.

Cash and cash equivalents are denominated in the following currencies:

	2007 \$	2006 \$
Singapore Dollars	13,810,111	17,903,893
United States Dollars	104,549	84,262
	<hr/>	<hr/>
	13,914,660	17,988,155
	<hr/>	<hr/>

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\$62,691 (2006: US\$ 49,614) is held in trust by the Company for that association.

13. Receivables

	2007 \$	2006 \$
(a) Associated company	6,744	15,217
Third parties	1,340,528	1,363,688
	<hr/>	<hr/>
	1,347,272	1,378,905
	<hr/>	<hr/>
(b) Third party receivables are stated after deducting allowance for doubtful debts	25,734	25,734
	<hr/>	<hr/>

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 2007

14. Grants in advance/(receivable)

	Development grant \$	Operating grant \$	Total grant \$
Balance as at 1 April 2006	661,575	(9,668,053)	(9,006,478)
Grants received	-	19,668,053	19,668,053
Transfer to deferred capital grants	(661,575)	(3,371,479)	(4,033,054)
Transfer to investment grant	-	-	-
Amount released to income and expenditure statement	-	(24,523,614)	(24,523,614)
Balance as at 31 March 2007	-	(17,895,093)	(17,895,093)
Balance as at 1 April 2005	974,427	(4,773,068)	(3,798,641)
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)
Balance as at 31 March 2006	661,575	(9,668,053)	(9,006,478)

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.

15. Merchandise

	2007 \$	2006 \$
At cost	143,250	184,315
Less: Allowance for impairment	(66,452)	(27,306)
At net realisable value	76,798	157,009

16. Other current assets

	2007 \$	2006 \$
Recoverable expenditure and receivables	404,862	907,976
Recoverable from the associated company	262,003	60,927
Prepayments	455,488	374,202
Deposits	118,490	108,385
	1,240,843	1,451,490

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

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

17. Investment in associated company

	2007 \$	2006 \$
Balance at beginning of year		
- at cost	3,055,390	2,543,452
Additional investment in associated company	-	165,240
	<u>3,055,390</u>	<u>2,708,692</u>
Share of results for the year	240,450	346,698
Balance at end of year	<u>3,295,840</u>	<u>3,055,390</u>

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

	2007 \$	2006 \$
Assets	19,711,000	13,306,000
Liabilities	14,049,000	5,957,000
Revenues	7,694,000	7,347,000
Net Profits	<u>687,000</u>	<u>1,030,000</u>

Investment in the associated company includes goodwill of \$1,358,735 (2006: \$1,358,735). 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	
			2007 %	2006 %	2007 \$	2006 \$
SISTIC.com Pte Ltd	Ticketing and ticketing related services	Singapore	35	35	<u>2,505,007</u>	<u>2,505,007</u>

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

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

18. Property, plant and equipment

	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Capital projects in progress \$	Total \$
Cost							
At 1 April 2006	2,672,818	2,744,237	5,481,778	357,616	5,074,218	186,923	16,517,590
Additions	21,500	309,025	1,275,123	-	851,562	1,467,545	3,924,755
Disposals	(21,400)	-	-	-	(247,362)	-	(268,762)
Transfers from Capital Projects in Progress	208,415	-	1,034,848	-	135,913	(1,379,176)	-
At 31 March 2007	2,881,333	3,053,262	7,791,749	357,616	5,814,331	275,292	20,173,583
Accumulated depreciation							
At 1 April 2006	654,292	587,011	1,490,086	336,072	3,083,793	-	6,151,254
Depreciation	314,161	258,243	1,046,523	14,347	876,637	-	2,509,911
Disposals	(13,553)	-	-	-	(195,198)	-	(208,751)
At 31 March 2007	954,900	845,254	2,536,609	350,419	3,765,232	-	8,452,414
Net book value							
At 31 March 2007	1,926,433	2,208,008	5,255,140	7,197	2,049,099	275,292	11,721,169
Cost							
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
Accumulated depreciation							
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
Net book value							
At 31 March 2006	2,018,526	2,157,226	3,991,692	21,544	1,990,425	186,923	10,366,336

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

19. Computer software

	2007 \$	2006 \$
<u>Cost</u>		
At beginning of year	1,405,196	1,307,736
Additions	108,300	97,460
Disposals	-	-
At end of year	<u>1,513,496</u>	<u>1,405,196</u>
<u>Accumulated depreciation</u>		
At beginning of year	1,297,732	1,075,687
Amortisation	53,178	222,045
Disposals	-	-
At end of year	<u>1,350,910</u>	<u>1,297,732</u>
<u>Net book value</u>		
At end of year	<u>162,586</u>	<u>107,464</u>

20. Payables

	2007 \$	2006 \$
Payables	3,527,845	4,008,304
Accrued operating expenses	4,715,252	4,022,898
Deposits received	1,723,066	2,423,918
Deferred income	483,254	171,522
Sundry payables	222,107	208,123
	<u>10,671,524</u>	<u>10,834,765</u>

Deferred income includes a contribution of \$100,000 cash donation towards the outdoor theatre reconstruction project that will be completed by end of financial year ending 31 March 2008.

Payables are denominated in the following currencies:

	2007 \$	2006 \$
Singapore Dollars	10,494,910	10,615,657
Others	176,614	219,108
	<u>10,671,524</u>	<u>10,834,765</u>

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

21. Specific funds – programmes

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

	2007 \$	2006 \$
Balance at beginning of year	400,114	536,734
Funds received	-	-
Amount released to income and expenditure statement	(42,212)	(136,620)
Balance at end of year	<u>357,902</u>	<u>400,114</u>

22. Investment grant

	2007 \$	2006 \$
Balance at beginning of year	2,505,007	2,339,767
Amount transferred from development grant	-	165,240
Balance at end of year	<u>2,505,007</u>	<u>2,505,007</u>

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

23. Deferred capital grants

	2007 \$	2006 \$
Balance at beginning of year	10,473,799	11,210,484
Amount transferred from/(to)		
- Development grant	661,575	147,612
- Operating grant	3,371,479	1,507,340
Amount released to income and expenditure statement	(2,623,100)	(2,391,637)
Balance at end of year	<u>11,883,753</u>	<u>10,473,799</u>

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

24. Significant related party transactions

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

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

	2007 \$	2006 \$
Commission income	30,710	23,355
Handling fees received	13,628	12,753
Sales commission expense	72,534	53,625
Ticketing agency fees paid	134,849	110,284
Software maintenance fees paid	150,000	146,590
Other services paid	49,167	29,994

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.

(b) Key management personnel compensation

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

	2007 \$	2006 \$
Salaries and other short term benefits	1,720,564	1,143,928
Post employment benefits – contribution to CPF	79,311	56,635
	<u>1,799,875</u>	<u>1,200,563</u>

Number of key management in remuneration bands is as follows:

	2007	2006
\$400,000 to below \$500,000	1	1
\$300,000 to below \$400,000	-	-
\$200,000 to below \$300,000	2	1
\$100,000 to below \$200,000	5	5
Below \$100,000	1	-
	<u>9</u>	<u>7</u>

25. 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 2007.

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

26. Commitments

As at the balance sheet date:

(a) Contracted but not provided for:

	2007	2006
	\$	\$
Leasehold improvement, and equipment	30,091	7,143
Production equipment	-	826,632
Works and services	61,229	127,879
	<u>91,320</u>	<u>961,654</u>

(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:

	2007	2006
	\$	\$
Not later than 1 year	16,296	33,679
Later than 1 year but not later than 5 years	32,206	48,502
	<u>48,502</u>	<u>82,181</u>

(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:

	2007	2006
	\$	\$
Not later than 1 year	4,739,312	4,167,420
Later than 1 year but not later than 5 years	3,463,999	4,760,508
	<u>8,203,311</u>	<u>8,927,928</u>



NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2007

27. Financial risk management

The Company's business is not exposed to any significant foreign exchange risk and there is no significant concentration of credit risk. The Company has significant interest-bearing assets. Interest rates on these assets are variable (note 12). Income and operating cash flows are substantially independent of changes in market interest rates as Company's operations is funded by other income streams apart from interest income.

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

28. Fair values

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

29. New accounting standards and FRS interpretations

The Company has not applied the following FRS and Interpretations to Financial Reporting Standards (INT FRS) that have been issued but are only effective for annual financial periods beginning on 1 January 2007.

FRS 40	Investment Property
FRS 107	Financial Instruments: Disclosures
INT FRS 108	Scope of FRS 102 (FRS 102 : Share Based Payment)
INT FRS 109	Reassessment of Embedded Derivatives
INT FRS 110	Interim Financial Reporting and Impairment

The Company anticipates that the adoption of FRS 107 will not have any significant impact on the financial statements in the period of initial application. The remaining pronouncements listed above are not applicable to the Company.

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 16 July 2007.

ESPLANADE AT A GLANCE

The balanced scorecard approach was adopted to assess the performance of Esplanade as the arts centre is managed as a company and it is important to measure whether we are achieving our artistic objectives beyond the pure financial numbers. There are four aspects that taken together, would provide a holistic view of Esplanade's performance.

The National Perspective

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

	FY 06/07
a) No. of Activities	
- Ticketed	641
- Non-ticketed	1,485
Total No. of Activities – Ticketed & Non-ticketed	2,126
b) Attendance	
- Ticketed	401,631
- Non-ticketed	1,068,684
Total Attendance – Ticketed & Non-ticketed	1,470,315
c) Visitorship	7,766,611
d) Outreach	
- No. of Activities	211
- No. of Participants	24,709

The Industry Perspective

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

	FY 06/07
a) No. of New Hirers	84
b) No. of New Sponsors	17
c) Job Opportunities for Artists & Crew	
- No. of Artists/Crew	26,000
- No. of Casual Staff ¹	512
d) No. of Courses Conducted	4
- No. of Participants	70
e) No. of Collaboration Events	81
f) No. of New Works Presented	24

1. A total of 36,814 job opportunities was created for our certified casual pool of 512 staff during the year.

ESPLANADE AT A GLANCE

The Customer Perspective

The customer perspective aims to quantify the satisfaction of our customers who are the users of our facilities. They are divided into three groups – patrons/audience, artists who perform here and hirers who rent our venues. We have benchmarked ourselves against a mean score of 6 out of a rating scale of 1 – 7, which is higher than the normal benchmark score of 5.5 for most companies, according to survey standards.

	FY 06/07
a) Interruptions to Performance	0
b) Customer Satisfaction Ratings	
i) Patrons	
- Ushers & Box Office Officers (Overall Average) ²	6.00
ii) Artists (Overall Average) ³	6.69
iii) Hirers (Overall Average) ⁴	5.93

The Organisational Perspective

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

	FY 06/07
a) Key Financial Indicators	
- Income	\$22,895,093
- Expenditure	\$55,927,724
- Cost Recovery Rate	53.50%
b) Corporate Support	
- Sponsorships and Donations	\$3,346,972
- Number of Sponsors	40
c) Productivity	
- Event to Staff Ratio	12
- Income to Staff Ratio	\$129,351
d) Staff Development	
- Training (% of annual basic salaries)	2.20%
- Staff Turnover/Movement (monthly average)	1.90%
	(national average: 2.10%)

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

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

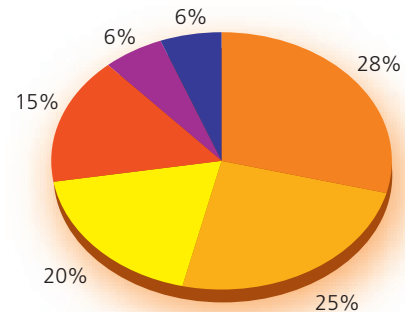
4. Rated Venue & Events officers in areas such as promptness in response, friendliness, helpfulness, communication skills etc; as well as production management and technical support on professionalism, responsiveness, technical competence etc; lastly, the likelihood of recommendation.

FINANCIAL HIGHLIGHTS

	FY 06/07 \$'000	FY 05/06 \$'000
TOTAL INCOME	22,895	19,668
TOTAL OPERATING EXPENDITURE	(55,928)	(53,491)
DEFICIT BEFORE GRANTS	(33,033)	(33,823)
SHARE OF PROFIT OF ASSOCIATED COMPANY	241	347
RESULTS AFTER SHARE OF PROFIT OF ASSOCIATED COMPANY	(32,792)	(33,476)
GRANTS FOR THE YEAR	27,147	27,552
GOVERNMENT SUBVENTION – RENTAL OF PROPERTY	10,584	10,584
RESULTS FOR THE YEAR	4,939	4,660
COST RECOVERY RATE	54%	49%
CAPITAL EXPENDITURE	4,033	1,655
TOTAL ASSETS	49,654	44,173

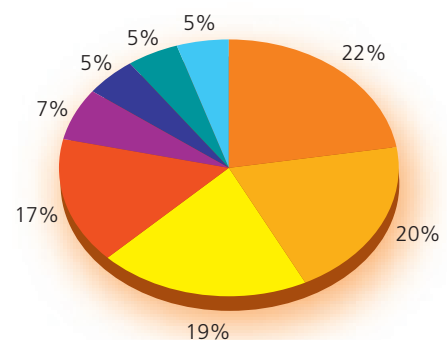
INCOME for the financial year ended 31 March 2007

	FY 06/07		FY 05/06	
	\$'000	%	\$'000	%
Venue hire and event services	6,532	28	5,950	31
Mall and other rentals	5,697	25	5,377	27
Ticketing	4,525	20	3,404	17
Sponsorships, donations and specific funds	3,389	15	2,351	12
Car parking	1,299	6	1,240	6
Other income	1,453	6	1,346	7
Total	22,895	100	19,668	100



EXPENDITURE for the financial year ended 31 March 2007

	FY 06/07		FY 05/06	
	\$'000	%	\$'000	%
Employee benefits	12,501	22	11,255	21
Property maintenance and utilities	11,124	20	11,174	21
Rental of property	10,584	19	10,584	20
Programming	9,760	17	8,569	16
Marketing and communications	3,900	7	4,468	8
Depreciation and amortisation	2,563	5	2,391	4
Presentation services and relations	2,839	5	2,095	4
Others	2,657	5	2,955	6
Total	55,928	100	53,491	100



OPERATING AND FINANCIAL OVERVIEW

Operating Review

FY 06/07 was a challenging year for Esplanade, faced with tougher funding hurdles and a slow growing market for ticketed performances in the performing arts industry. Nevertheless, with a diverse and well-considered programming calendar and stronger support from sponsors, Esplanade generated positive income growth of \$3.2m or 17% over the previous year. Esplanade continued to promote and develop the arts as evidenced by the increase in ticketing and sponsorship income of \$1.1m or 33% and \$1.1m or 51% respectively over the previous year.

As part of our continuing effort to develop the arts and build audiences, we stepped up programming activities from 250 ticketed events to 330 this year, a significant increase of 32%. Our free activities also grew 18% to 1,412 events in line with our vision for the arts to be accessible to all. These increases were achieved with only a 14% increase in programming cost. The audience, which we have been carefully nurturing, responded positively to our programmes as evidenced by ticketing income growing by a substantial 33% to \$4.5m. With this increase, ticketing income has become a more significant contributor, accounting for 20% of overall income for FY 06/07 compared to 17% the previous year. It was also encouraging to note that attendances at ticketed *Esplanade Presents* performances equalled those of the more popular commercial performances presented by our hirers. This was achieved despite a 12% decrease in programme marketing cost over the previous year. With more efficient and targeted marketing as well as a more established programming calendar, our programme marketing cost has been decreasing each year since our opening, both in terms of absolute dollars and as a percentage of programming cost.

Esplanade has sought to build up our revenue streams as much as possible and corporate sponsorship is an area that we have meticulously cultivated through the years. The integrity and consistency of our approach earned the trust of our partners resulting in the total number of sponsors growing from 26 last year to 40 this year, out of which 17 were new sponsors. We are happy to report that many of our repeat sponsors have not only continued with us but also increased their contribution. Sponsorship income increased for our major festivals and for the VIP boxes in our Theatre and Concert Hall. Besides VISA, we welcomed Nokia as our second partner this year.

Venue hire continues to be the highest contributor to overall income. Venue hire income also increased 10% or \$0.6m over last year mainly due to longer running shows such as *West Side Story*, *Forbidden City* and *Phantom of the Opera* which crossed over to the next financial year.

Mall & other rentals increased by a smaller 6% over last year as there were only a few units that had their leases renewed during the year.

The above four income streams contributed 88% of overall income compared to 86% last year.

With sound management and strict financial discipline, expenditure increased at a slower pace than income. Expenditure increased \$2.4m or 5% over last year. More intense programming activity accounted for an increase of \$1.2m or 14% in expenditure and manpower cost increased \$1.2m or 11%. The increase in manpower cost was necessary to support the increased activity levels. Staff were also more productive as event to staff and income to staff ratios improved.

Property maintenance and utilities costs were well controlled despite higher activity levels and the ageing centre. The consumption of water and electricity in actual units saw double-digit percentage declines for both as compared to the previous year due to water and energy saving measures implemented.

FY 06/07 closed with a deficit before grant of \$33.0m compared to \$33.8m last year. Our associate company SISTIC continues to be profitable contributing \$0.2m to our results, bringing our deficit to \$32.8m.



OPERATING AND FINANCIAL OVERVIEW

Financial Review

Over the last five years, we have pursued an approach that promotes best practice, innovation and continuous improvement. As a result, our cost recovery rates (CRR) have improved from over 40% in our opening year to 48.5% last year and 53.5% this year, our highest ever.

The deficit of \$32.8m was funded via a grant of \$27.1m and government subvention of \$10.6m, resulting in a balance of \$4.9m. Government grants continue to be awarded under stricter conditions and increasing emphasis on Esplanade's earned income.

Esplanade has examined the reserves required in light of the nature of its operations and the main risks to the organisation. Esplanade's programming activities require commitments to be made in advance and the business operates largely on a cash basis. It is prudent to maintain a certain level of reserves to respond to any contingencies such as a fall in income due to a change in business sentiments or business interruptions. This reserve will also enable special projects to be undertaken as these would be over and above the normal funding levels. As Esplanade is a performing arts centre for the public and an iconic building in Singapore, risk factors also include an epidemic or terrorist attack. Bearing all these factors in mind, Esplanade's reserve policy thus is to maintain an amount equivalent to half of annual operating expenditure. Our accumulated funds to date stand at \$24m, still less than half of our annual operating expenditure of \$56m.

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

OPERATING AND FINANCIAL OVERVIEW

Going Forward

As Esplanade moves into its fifth year of operations, we will invest in several new developmental initiatives to deepen our engagement and development of artists and younger audiences. One of the ways we will do this is by intensifying our school and community activities.

Working with NAC, we have developed a new arts excursion programme offering a wide array of arts genres targeted to different age groups for students to experience the joys of watching arts performances by local artists. In this way, we will also develop the capabilities of our local companies, evolving Asian content relevant to our young in today's context. Also, working with various school and community groups, we will present them in performances at Esplanade's venues with the twin purposes of grooming up-and-coming local talents and exposing new audiences to Esplanade's offerings.

To nurture local groups, we will collaborate with them through platforms like the *Five Foot Broadway* and *The Studios* series and the *Short & Sweet* workshops, with the aim of developing our industry's capabilities through the presentation of new works. Integral to this is the promotion of our Asian heritage and paving the way for deeper engagement with the region is the *Asian Arts Mart* and artist residencies during *The Studios* where local and Asian artists are given the creative impetus to develop new presentations.

As we try to strike a balance between achieving financial goals and the larger national and social objectives, we are aware that our efforts to develop local artists, deepen audience appreciation, nurture students' interest in the arts and increase public engagement and accessibility are long term investments which will have an immediate impact on our financial outcomes, particularly our CRR. However, the longer-term benefit of such foundation building activities to help Singapore and Singaporeans achieve our aspiration to be a gracious, cultured and creative society is immeasurable.

There will also be challenges for Programming as we work with the limited resources we have, including venue constraints. The exploration, incubation and creation of new works that Esplanade seeks to initiate between local, regional and international artists are better suited for presentation in mid-sized venues, of which we currently lack.

On the manpower front, though our staff turnover for FY 06/07 of 1.9% per month is lower than the industry average, it is the highest we have seen in three years. Moving forward, it will be even more challenging to attract and retain the right talent for the arts industry and Esplanade, given the tight labour market and increasing salary costs. Operating expenditure will also continue to rise with higher repair and maintenance costs as well as depreciation, as the centre ages. But we will persist in exercising prudence and improving our operational processes to manage expenditures without compromising on the centre's mission to serve and engage our public through the arts.

PARTNERS, SPONSORS AND DONORS



Esplanade Partners

Nokia Pte Ltd
Visa International

Programme Sponsors

APRIL Fine Paper Trading Pte Ltd
Asia Pacific Breweries (*Heineken*)
Australian High Commission
CRABTREE & EVELYN (S) Pte Ltd
Credit Suisse Singapore Branch
Din Tai Fung
Embassy Of Spain
Field Catering & Supplies Pte Ltd
Geneva Master Time Pte Ltd (*Patek Philippe*)
Giant Hypermarket
Goldzone (Singapore) Ltd
Harry's International Pte Ltd
Hong Fok Corporation Limited
Hong Leong Foundation
Imprimis (Singapore) Pte Ltd
Keppel Land International Ltd
KPMG
L.C.H. (S) Pte Ltd
Levi Strauss Asia Pacific Division Pte Ltd
(*DOCKERS San Francisco*)
LianBee-Jeco Pte Ltd (*Braun Büffel*)
Morgan Stanley
Motorola Singapore
Ngee Ann Development Pte Ltd
One Raffles Quay
OMB Pte Ltd
PA Youth Movement
Pioneer Electronics Asiacentre Pte Ltd

Quebec Leisure International Pte Ltd (*DXO*)
Urban Redevelopment Authority
Western Union Global Network Pte Ltd

Corporate Patrons

APRIL Fine Paper Trading Pte Ltd
Citibank Singapore Ltd
DBS Bank Ltd
Deutsche Bank
L.C.H. (S) Pte Ltd
Merrill Lynch International Bank Ltd
Standard Chartered Bank
United Overseas Bank Ltd

Donors

Chopard (Asia) Pte Ltd
Lee Foundation
Mr Thomas Lukens
Mr Bobby Yeo
Ms Nicola Lee
Sing Lun Holdings Limited

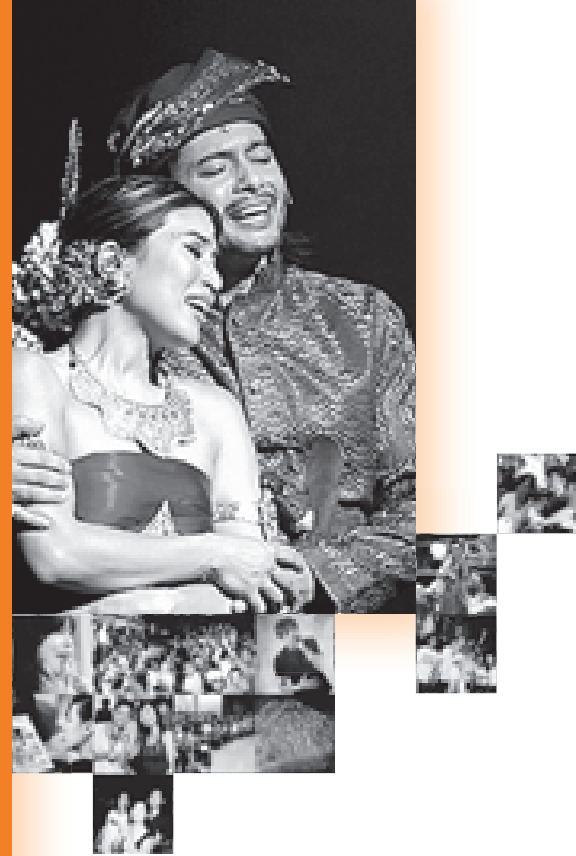
Sponsors In-Kind

adidas Singapore Pte Ltd
Airebus Pte Ltd
Eva Air
Frasers Hospitality Pte Ltd
Qantas Airways Singapore
Sharp-Roxy Sales (S) Pte Ltd
The Oriental Singapore
The Orientalist
The Swatch Group S.E.A (S) Pte Ltd
Toni & Guy Singapore Pte Ltd

Esplanade Presents*

PERFORMANCES

April 06 - March 07



2006

APRIL 2006

Coffee Morning & Afternoon Tea:
Romantic Duets by Acoustic Alchemy
Beautiful Sunday: A Musical Treat by
Singapore Armed Forces Central Band
The Studios:
Lightology by Tokidoki-Jido
(Japan/Singapore)
A Language Of Their Own
by Checkpoint Theatre
Furthest North, Deepest South
by The Finger Players
Lunchbox: Bossa Nova Grooves by Lily Nuris
Late Nite: PAM-demonium! by Pam Oei

Visual Arts

Collision by Crash and
Jahan Loh (USA/Singapore)
Furniture Design Award 2006 by
Singapore Furniture Industries Council
BLUEPRINT
by Ann Healey and Lisa A. Cunico
Dr Bones by Evan Lau
Un Chat Andalous by David Liew
You just can't win by Low Hui Wei

Collaborations

The Origin of Dreams
by Chinese Theatre Circle

On The Waterfront

Singin' A Different Tune:
Aidli "Alin", Mosbit & Friends,
Peter Sau, Richard Philip
Trent
The Cloghoppers (UK)

Crozzroads
XPending
Japtet
8 Till Dawn

Hot Country by the Bay!:
The New Notes
Peng Kun, Peter Diaz, Dennis,
Cat Ong
Riders

Salsa Nights:
Chicas (Peru)
Tania

At The Concourse

Musical Moments:
Angie & Friends
Upbeat
Tan Wee Siang
Lasting Impression

Explorations

Lightology Volunteer Performer Workshop
by Tokidoki-Jido (Japan)
Short and Sweet Performance Workshop
Short and Sweet Director's Workshop

MAY 2006

Coffee Morning & Afternoon Tea:
A Tribute to Teresa Teng by 3 a.m.
Beautiful Sunday: Mother's Day Special
Late Night: A Sonic Experience with
Dancing Nancies
Lunchbox: A Different Side of Jazz
by Moon Quintet
The Studios:
Queen Ping
by Cake Theatrical Productions

Visual Arts

Collision II: Jahan x Crash
by Crash and Jahan Loh
(USA/Singapore)
Surface Structure
by Jaz Loh and DJ Tommy
(Singapore/Hong Kong)

Collaborations

Out of the Box:
Produced by Teamwork Productions
Your Man's Puppets (Ireland)
Ishara Puppet Theatre Trust (India)
Mascots & Puppets
Toroko Puppets (Japan)
Teatro Tages Company (Italy)

On The Waterfront

Cats in Cradle
Prelude to Mother's Day
by Cat Ong, Zsa, Julia Abueva, The Hos
Cosmix
Wake me up goes 80s! by Surreal,
Vertical Rush, A Vacant Affair,
Furniture and ShameJoanneShame
Asian Rhythm by Gilbert & Band,
BraunAwt Band, DC.AC.
The Rockin Rollin'80s
by Shynne, Red Band, Heritage

At The Concourse

Cultural Music Month:
Gamelan Asmaradana
NJC Guzhang Ensemble
Dunman High School Guzhang
Ensemble
Ahmad Ibrahim Primary School
Gamelan & Angklung Ensemble
NJC Angklung Ensemble
Anderson Primary School Guzhang
Ensemble

White Sands Primary School Guzheng Ensemble
 Siglap Secondary School Gamelan & Angklung Ensemble
 Unity Secondary School Indian Orchestra
 RGS Indian Orchestra

Footwork:
 TKG Dance Club
 MGS Dance Club

Explorations

Out of the Box: Workshop & Masterclass by Mascot & Puppets

JUNE 2006

In Conjunction with Singapore Arts Festival 2006

160 Characters
 by Vanilla Productions (Australia)
 Shut-Up Comedy by Gamarjobat (Japan)
 Shorter & Sweeter
 by Newton Theatre (Australia)
 The New Wave by Musical Theatre Society
 The Cat Empire (Australia)
 Outdoor Silent Movie Tent:
 Blue Grassy Knoll (Australia)
 BornFire 2006:
 Carnival of the Divine Imagination,
 Fireflys, Rubber Heart Duo, Bang Bang
 (Singapore/Australia/Finland)
 A Game of Chance by Crash
 3D Pavement Art by Chalk Circle
 Saharadja (Indonesia)
 3 Nights in the Belly of a Whale
 by George Chua & Yuen Chee Wai
 Kolab
 The Two Beatboxers by Peter Huang & Zul
 The Yellowcube Playbackers
 by Playback Theatre
 Harmonic Whirlies by Sarah Hopkins with
 Chris Neville on Didjeridoo (Australia)
 The Insomniac (Mime)
 Paper Making Workshop
 by Chapeau Magique

Coffee Morning & Afternoon Tea:
 70's Taiwanese Movie Themes by Amy Lim
 Beautiful Sunday: Sparks Goes Pop!
 by Yuhua & River Valley Combined
 Alumni Band
 Lunchbox: Motown Magic
 by Michaela Therese
 Late Night: Afro-Asian Soul Sounds
 by Fuze Collective

GOT!:
 Zero Infinity, Nur Sham & Leo Mendoza,
 Punchline, Roy Goh, Jonathan How,
 Daniel Ng, Intonation, Violet Hour & KC
 Love's Labour Lead to a Dead End
 by Ramesh Meyyappan
 The Hip Hop Hook Up
 by The Beats Society

Visual Arts

3D Pavement Art
 by Chalk Circle, (Australia)
 A game of Chance by Crash (USA)

Collaborations

Rock Opera The Musical
 Produced by IMG Promotions featuring
 Man Toyak, Alfaeza Ul Haq, Azyza,
 Eka Mairina, Anwar Hadi

On The Waterfront

Acoustics Sessions:
 Shirlyn's Trio

Smooth Jammin':
 Joe Alvares

At The Concourse

Collision:
 Les Six du Singapur
 Interfusions
 Aya Sekine (Japan)

Explorations

Short & Sweet Writer's Workshop
 Short & Sweet Director's Workshop
 Workshop by Sarah Hopkins (Australia)

JULY 2006

Coffee Morning Afternoon Tea:
 Country Rock & Folk
 by Tony, Terry & Robyn
 The Studios:
 The Red Room by Magdalena (Singapore)
 The Car & 41 Hours by Action Theatre
 Late Nite: Newfound Jealousy
 by Shirlyn Tan
 Beautiful Sunday: SWS Goes Animal
 by Singapore Wind Symphony
 Lunchbox: Rock's Roses
 by Vanessa Fernandez

Visual Arts

Rattlers by Evan Lau
 Technology by Steven Tok
 Irreplaceable by Evan Lau
 Home Coming II by Lee Meiling
 Cing <Core 65> by Teddy Lo (Hongkong)
 A Certain Slant of Light by Jeremy Sharma
 Sculpture Society (Singapore) Exhibition
 by Sculpture Society
 Unphotographable by Tay Kay Chin
 Soaring Colours II by Lee Meiling

Baybeats

Kenneth Ishak (Norway)
 The Great Spy Experiment
 Tiramisu
 Ferns (Malaysia)
 Poptart
 Ingrid
 West Grand Boulevard
 Nothing to Declare
 Love Me Butch (Malaysia)
 The Pinholes

Bittersweet (Malaysia)
 Hear Me Toby
 Furniture (Malaysia)
 Angelas Dish (Australia)
 Panda No Panda (Japan)
 A Vacant Affair
 The Leaven Trait
 One Buck Short (Malaysia)
 PlainSunset
 The Velvet Teens (USA)
 Ken Stringfellow (USA)
 Derek Hess (USA)
 ETC
 Page
 Lunarlin
 Astreal
 Calerway (Australia)
 Concave Scream
 Electrico
 Beezewish (Norway)
 The Poises (USA)

Collaborations

Celebrate Drama! by The Singapore
 Drama Educators Associations (SDEA)
 Chinese Opera Delights:
 An Evening of Cantonese Opera Comedy
 by Chinese Theatre Circle

On The Waterfront

Smooth Jammin':
 Joe Alvarez
 Broken Orange Fence
 Trisno Ishak

B.E.A.T.S INC.:
 X'Ho & Kaye
 Cosa Nostra
 Jazzedelics
 Soul Ethnicity
 coll. eff

Acoustics Session:
 Trent
 Jivekustik
 By Chance
 Tribal Tide

Raw Energy:
 Ronin
 The Great Spy Experiment
 Tien
 Introducing... Sophia

At The Concourse

Footwork:
 Tari Youth Theatre

Opera Fortnight:
 T.H.E. String Quartet
 NAFA Music Department
 Lim Yan & Loke Hoe Yeong

MOE Choirs Choral Presentation:
 Paya Lebar Methodist Girls' Secondary
 School Choir
 Piedmont Choirs (USA)
 St Gabriel's Secondary School Choir
 Commonwealth Secondary School Choir



A Cappella Mania:
National A Cappella Championships
In Tune
Tone
Tag
Winners of the National A Cappella
Championship 2006

Explorations

Chinese Opera Comedy: Pre-Show Talk
by Chinese Theatre Circle
Post-show Talk by Kerensa Dewantoro
by Magdalena (Singapore)
Workshop by Kerensa Dewantoro

AUGUST 2006

Mosaic: Mogwai

Legenda Concert by Sheila Majid (Malaysia)

Coffee Morning & Afternoon Tea:
Best of Burt Bacharach and Carole King
by By Chance

Beautiful Sunday:
The Fabulous Golden Hits
by Mus' Art Wind Orchestra

The Studios:
The Night Shift by Mark Murphy (UK)
The Beckett Project: Five short plays
by Samuel Beckett
by Theatre Training & Research
Programme (UK/US/Singapore)
Trash by Drama Box

Late Nite: Replay by PlainSunset
Lunchbox: Passport to World Music
by Euro Asia Project

National Day

West Grand Boulevard
Jai
Typhoon
Sound Salvation
Chua Lee Lian
Electrico
Natural
Ahlfifiqir
Caracal
The Leaven Trait
Tribal Tide
Beyond
Zul Mystroe
Crazie Starr
Akeem
Farhan
Rauzan
Richard
Sleeq
uAn mix
Pasir Ris Primary School
Thomson Big Band
Rosley's Dancers
Freaky Z
Psykelecticz

Collaboration

Chinese Chamber Series:
Silken Strings by Seetoh Poh Lam,
Ling Hwee Loong & Huang Gui Fang
Dance Appreciation Series
by Singapore Dance Theatre

On the Waterfront

Western Bar:
Paul Ponnudurai & The Countrymen
Don Nonis & The Mavericks
Tony, Robyn & Boy

Naughty Naughty:
Infinity
Boys wih Toys
Natural

Singing a Different Tune II:
George Chan
RJ Rosales

At The Concourse

Celebrate National Day
by Ngak & Rai

World Music Month:
Grand Polonaise & Hungarian Rhapsody
by Song Ziliang
Spanish Guitars by Nur Sham & Hassan
Moonlight and Water:
Gamelan Asmaradana
Merlion Ocarinas
by Shunqun Primary School
Sarasate's Spain
by Gabriel Ng & Song Ziliang
Spanish Guitars by Nur Shan & Hassan
Didge's Breath/ Percussive Moods:
Katulistiwa
Gan Ainm (UK)
Eastern European Dances
by Les Six du Singapur
Songs from Foreign Lands
by Temasek JC Choir
Guangyang Pri School Angklung &
Kulintang Ensemble & Samba Band

Explorations

Workshop by Mark Murphy (UK)
Lantern-Making Workshop
Chinese Chamber Music: Post-show Talk
by Silken Strings

da:ns festival

Footwork:
Flamenco Dance Workshop
by Singapore Flamenco Circle
Belly Dancing Workshop
by Jitterbugs Swingapore
Swing/Lindy Hop Dance Workshop
by Jitterbugs Swingapore
Modern Jazz Dance Workshop
by Jitterbugs Swingapore
Salsa Dance Workshop
by LA Dance Connection
MTV Dancing/ Hop Hop Workshop
by LA Dance Connection

Overdrive:
Hip Hop Competition Auditions

SEPTEMBER 2006

Coffee Morning & Afternoon Tea:
Fei Yu Qing Classics by Xu Hong Kang
Beautiful Sunday: Sound of SYCO
by Singapore Youth Chinese Orchestra
The Studios:
Dance Me to the End of Love
by Theatre Du Pif (Hong Kong)
Sparks 4 Treatment Presentation
Late Nite: Play! Aya, Play! by Aya Sekine
Lunchbox: Acoustic Interpretations
by E.I.C featuring Jack, Rai and Joseph

Visual Arts

Creatures of the Night II - Moonfest
Lanterns by various young artists
Cities of Kindness
Asean-Japan Children's Kindness
Installation by various young artists
(Singapore/Japan/ASEAN)
Jointly organised by ASEAN Committee
on Culture and Information (COCI) and
Japan-ASEAN Exchange Programme.
Boxed Out II by various young artists
Jointly organised by Esplanade and
Studio Haroobee
I heard it through the Grapevine By Pamm
TV Madness by Nazerina Binte Marzuki
Roachy By Zulkifli Bin Hadari
Noor Fairuz Bee Bte Mohd Ishak &
Nuhammed Jufri Bin Ahmad
Bhob by David Liew
Virga by Jason Moss (Philippines)

Collaboration

Dance Appreciation Series
by Singapore Dance Theatre

On The Waterfront

Alternative:
Jai
E.I.C
Timmy

Soul Town:
Soulcadelics!
Soul Circle

Fiesta!:
Ireson
Yakar Inka

Just Voices:
Lada
Juz B
Tic Tac Toe
Key Elements

At The Concourse

Matthew & Dorcas

World Stringed Instruments:
 NUS Chinese Orchestra
 Park Jin Seon
 Farapeirra
 European Dances II:
 Lim Yan & Loke Hoe Yeong
 NUS Guitar Ensemble

Explorations

Vocabulary of Movement Workshop
 by Theatre Du Pif (Hong Kong)
 Poetry Appreciation & Recital Workshop
 by Young People's Performing Arts
 Ensemble

da:ns festival

Footwork:
 Flamenco Workshop
 by Singapore Flamenco Circle
 Swing Workshop
 by Jitterbugs Swingapore
 Salsa Workshop
 by Attitude Dance Studio
 MTV dancing/Hip Hop Workshop
 by LA Dance Connection
 Hiphop by Jitterbugs Swingapore
 Dance Workshops in Schools
 Produced with Aaron Khok
 (of Ah Hock and Peng Yu)

Overdrive:
 Hip Hop Competition Round 2,
 Quarter Finals, & Semi Finals

OCTOBER 2006

Octoburst

O Rats, The Piped Piper!
 by ACT3 Theatrics
 Mime and Friends by Mime Unlimited
 Boolie & Woolie
 The Magic Storybag by ACT3 Theatrics
 The World of Story Art
 by Amy J Cheng and Michelle Ow
 Dolls Rock! by Ix Wong
 Recycled Rhythm
 by Hougang Secondary School
 Asian Melodies
 "What Makes Me Smile?" Children's Day
 Drawing Competition
 It's All That For The Children
 by The Triqnaqi Academy
 When the Stars Get Funky
 by Kids Performing
 Mr Bottle

Moonfest

The Princess and the Hunter
 by Tang Mei Yun Taiwanese Opera
 Company (Taiwan)
 The Gift by Tang Mei Yun Taiwanese
 Opera Company (Taiwan)
 Rhythm of Riddles in Autumn
 by Riddles Association (Singapore)
 Moon Night by the Bay
 by PA Youth Chinese Orchestra

Melodies Under the Moon
 by TCR Music Station
 Reminiscence
 by PA Talents Chinese Dance
 Magic Lotus Lantern
 by Chinese Opera Institute
 Sounds of the East
 by The TENG Ensemble
 Taichi Rhythms with Harp
 by Katryna Tan, Tan Loke Chuah,
 Ng Boey Kui & Goh Ah Moi
 Voices from Autumn by Young People's
 Performing Arts Ensemble
 Sing Sheng Philharmonic Society
 by Sing Sheng Philharmonic Society

da:ns festival

Centrestage:
 Red Giselle by Eifman Ballet of
 St Petersburg (Russia)
 Parabelo & Lecuona by Grupo Corpo (Brazil)
 Carmen by Compañía De Danza
 Española Aída Gómez (Spain)

Overdrive by Wade Robson (USA)

Shift:
 About Last Night by Tammy L Wong
 Scream and Whispher (Singapore/USA)
 by LASALLE-SIA College of the Arts
 Aspirations by Nanyang Academy of
 Fine Arts (Singapore)
 ALARM! Zero Hour Edition
 by Dance Company BABY-Q (Japan)

Artist Residency:
 The Locusts' Wrath
 by The Arts Fission Company and
 Joyce Koh (Singapore)

Rasas at the Concourse:
 Featuring various traditional Asian
 dance artists, produced with
 Aaron Khok (of Ah Hock and Peng Yu)
 Asian Contemporary Dance
 by Tari Youth Theatre

What's your move?:
 Latin Street Dance Party
 by Attitude Dance Studio
 Salsa Dance
 by Attitude Dance Studio
 Bollywood Dance
 by Bollywood SG
 Body Jam
 by Dance Circle Studio
 Swing
 by Jitterbugs Swingapore
 Dance Marathon
 by Dance Circle Studio, Jitterbugs
 Swingapore, Bollywood SG
 Line Dancing
 by Soul Dancers
 Dance at the Movies: Various films

Coffee Morning & Afternoon Tea:
 A Tribute to John Denver by Peter Chua

Chinese Chamber Series: Silk and Bamboo
 by Foong Chui San, Lee Khiok Hua,
 Li Xiao Yuan, Sim Boon Yew,
 Tan Chye Tiong & Tao Kai Li
 Late Nite: Reflections by Chen Peter
 Classics: BBC Symphony Orchestra (UK)
 Beautiful Sunday: Cartoon Fantasy
 by Philharmonic Youth Winds
 Lunchbox: A Tribute to Frank Sinatra
 by RJ Rosales

Visual Arts

As it is... by Victor Tan
 Trip the Light Fantastic by Chen Kunyi
 Transcending Boundaries By Temasek
 Junior College - Rachel Lim Shi Wen
 Christine Pang Li Hui, Chen Siyi Jocelyn &
 Wang Zhenghui

Collaborations

Dance Appreciation Series:
 The Nutcracker Suite
 by Singapore Dance Theatre
 Chinese Opera Delights:
 Cantonese Opera excerpts of
 Legendary Opera Artists Pak Suet Sin
 & Yam Kim Fai by Chinese Theatre Circle
 Chinese Chamber Series:
 Silk and Bamboo

On The Waterfront

Rawk Out II:
 Ministry of Rock
 Bluejade

At The Concourse

ShiokED!
 Percuz Shiok!

GOT!:
 Sound Expulsion
 Kent Ridge Choir
 Amanda Tee
 Syltra Lee & Dominic
 Quiverpool
 Jamiel Said

Veena Gaanam by Vaineeka Music School

NUS Electro Music Lab

Explorations

da:ns festival:
 Ballet masterclass by Eifman Ballet of
 St Petersburg (Russia)
 Post-show talk by Eifman Ballet of
 St Petersburg (Russia)
 Contemporary dance workshop
 by Grupo Corpo (Brazil)
 Post-show talk by Grupo Corpo (Brazil)
 Flamenco masterclass & workshops
 by Compañía De Danza Española
 Aída Gómez (Spain)
 Overdrive workshops for finalists by
 Wade Robson's dancers (USA)
 Overdrive masterclass for winners by
 Wade Robson (USA)



Chinese Chamber Music: Post-show Talk
by Silk and Bamboo

Hiromi workshop

Moonfest Talk:

The Painted Faces

by Chinese Opera Institute

The Meaningful Movement

by Chinese Opera Institute

The Different Roles in Chinese Opera

by Chinese Opera Institute

The Fascinating Costumes

by Chinese Opera Institute

Lantern-making Workshops by Justin Lee

Fun with Chinese, Fun with Riddles

by Riddles Association

Pre-show talk, Chinese Opera Delight

by Chinese Theatre Circle

NOVEMBER 2006

Coffee Morning & Afternoon Tea:

A Tribute to Danny Chan by Ark Singers

Late Nite: Once Familiar: An Intimate

Evening by Bang Wenfu and Friends

Classics: St Petersburg Philharmonic

Orchestra (Russia)

Beautiful Sunday: Melodious Potpourri

by Orkestra Melayu Singapura

Lunchbox: A Jazz Pop Crossover

by Shirlyn featuring The UnXpected

Visual Arts

Will The Lion Please Stand Up?!

By Junaidi Wa'ee in collaboration with students of Bukit Batok ITE

The Everblooming Flower Parade

By Vijaya Mohan

Collaboration

Dance Appreciation Series:

La Sylphide Special

by Singapore Dance Theatre

At The Concourse

At The Concourse by Singapore Indian

Orchestra and Choir

Nada - An Evening Melody

by Temple of Fine Arts

DP D' Esplanade by NUDA

Heritage of the East by Millennia Institute

Angklung Kulintang Ensemble

Music of the Night

by Matthew and Dorcas Quek

Kalaa Utsavam -

Indian Festival of Arts

D'Arranged Marriage

by Those Indian Guys (New Zealand)

Separation: The Kalinga Trilogy

by Mirror Theatre

The Temple Dancer by Apsaras Arts

Moksha by Veshnu &

Dr Chandrabhanu (Singapore/Australia)

Strings and Bells by Soorya Global Festival

of Indian Dance and Music featuring
Padmashree Kunnakudi Vaidyanathan
& Swati Sinha (India)

An Evening of Sitar Music

by Purbayan Chatterjee (India)

Shankar Ehsaan Loy - in Concert

by Shankar Mahadevan, Ehsaan

Noorani and Loy Mendoza (India)

Isai Amutham

by Prenavam Kalasaadhana

Rajasthan Roots (India)

Mangala Vadyam

Mangala Vadyam musicians

Ragas by the Bay by Temple of Fine Arts

RUDRA

Folk Extravaganza

by Singapore Fine Arts Society

Kite Making

Asif Mian & Touseef Mian (India)

Pesta Raya - Malay Festival of Arts

Eka's Story by Eka Mairina, Hazrul Nizam

Rahimah Rahim Is Back! by Rahimah Rahim,

Imran Ajmain & Syed Azmir

Gamelan Shokbreker by SambaSunda &

Patrick Shaw Iverson, Einar Svensby,

Peter Baden, Steiner Vernes (Indonesia/

Norway)

melayu.com.sg by DOWNSTAGELEFT

Puteri Gunung Ledang - The Musical

Featuring Tiara Jacquelina &

Stephen Rahman-Hughes, AC Mizal,

Adlin Aman Ramlie (Malaysia)

Semarak Muara (Rhythms of the Bay)

Producer: Osman Hamid; Artistes -

Teater AiR Jambi, Sanggar Fetomone

Seni Nusantara Timur, Teater Tari

Era, Azpirasi, I-Yan Pulse, Dikir Boys

(Indonesia/Malaysia/Singapore)

Riang Raya (Festive Fiesta)

by Hussein Shaaban, Zaleha Hamid,

Man Toyak, Warisan Kelantan,

Woodlands Ring Primary School

(Singapore/Malaysia)

Kite Making

by Warisan Kelantan (Malaysia)

A Date with Friends

Poetry in Motion by Johnny Tillotson

Golden Memories

by Cheng Kum Cheung, Qing Shan,

Zhang Lai Lai, and Yang Xiao Ping

A Night of Everlasting Songs by Amy Lim,

Peter Chen, Xia Hui, Ivy Low & Ella Chen

A Time to Remember!

by Robert Fernando, Lily Nuris &

Peter Chua

Explorations

Kalaa Utsavam:

Post-show Talk by The Kalinga Trilogy

Post-show Talk by Temple Dancer

Post-show Talk by Moksha

Post-show Talk and Autograph signing

by Swati Sinha

Post-show Talk and Autograph signing

by Purbayan Chatterjee

Pesta Raya:

Post-show Talk by melayu.com.sg

Post-show Talk by Gamelan Shokbreker

Post-show Talk and Autograph signing

by Puteri Gunung Redang

Post-show Talk and Autograph signing

by Eka Mairina

Post-show Talk and Autograph signing

by Rahimah Rahim

DECEMBER 2006

Coffee Morning & Afternoon Tea:

Let's Go Country by Cat Ong

Late Nite: Budak Pantai Unplucked

Pedals & Pipes: The Magic of Christmas

Colin Andrews & Janette Fishell with

The Philharmonic Choir conducted by

Wong Lai Foon (USA/UK/Singapore)

Beautiful Sunday:

Chinese Orchestra Fiesta by

Nanyang Polytechnic Chinese Orchestra

Lunchbox: Santa Jazz - A Lunchbox

Christmas Special by Dawn Ho

The Studios: Mama Looking For Her Cat

Online by The Theatre Practice

Mosaic:

George Benson (USA)

Hiromi (Japan)

Collaborations

A Jazzy Christmas - Noel Asiana

by Asiana (Jeremy Monteiro,

Eugene Pao, Tots Tolentino,

David Inamine, Tama Goh,

Kirubakaran Narayansamy) with guests,

Dave Packer, Rani Singam,

Julia Abueva, Bobby Singh, Colin Yong,

& Singapore Lyric Opera Children's

Choir conducted by Khor Ai Ming

(Singapore/Hong Kong/Philippines/USA/

Malaysia/UK)

Christmas with Corrinne May

Corrinne May (USA/Singapore)

On The Waterfront

The New Generation:

Comic Strip

Peepshow

Melissa Liaw

BS All Stars

Swingin' Femmes:

Maya Nova

Angelita Li

Mosaic Jam:

Jazz by Mario Serio, Christy Smith,

Eddie Layman and Friends

At The Concourse

Romantic Tunes on Flute and Piano

by M² (Mary Fukushima &

Michael Kirkendoll)

Harp-on With Katryna by Katryna Tan

Messin' Around with my Blues
by Richard Philip
Hwa Chong Institute (College) String
Ensemble
Merlion 38 Competition

Celebrate December

Matthew Siew & Shawn Poon
Winds' Chamber Ideas Ensemble
Oriental Christmas
Agapella
Curious Attacks on Green Tofu
ACJC Choir
Project Lumeni
T.H.E. String Quartet
RGS Angklung Orchestra
CHJ Primary (Toa Payoh) Choir
NJC Piano Ensemble
SQ4
Community Drum Circle
Baba Damien and the Asian Melodies
Christmas with Baba Damien &
The Studio Percussion Unit
Rhythm Chefs by 2-Four Percussion Team
NUS Jazz Band
Don Nonis & The Mavericks
Timmy
Jack & Rai
Verve Enharmonics
Lily Nuris & Friends
P.H.D.
E.I.C
Color My World
Smackit
Jack in a Box
Upbeat
Ngak & Eric
Daphne Khoo
JuzB
Kaira Gong
Michaela Therese
Lilac Saints
Jivekustiks
Danny & Randolph
Dancing Nancies
Letters Home:
Koh Chieng Mun
Peggy Ferroa
August Lum
Mowatt Andrew James
Charmaine Ang
Jathishweran s/o GN
Bridget Therese Lachica

2007

JANUARY 2007

Coffee Morning & Afternoon Tea:
A Tribute to Anita Mui by Jessica Tan
Beautiful Sunday: Festive Ruan Delights
by Ding Xiao Yan Ruan Society &
Tampines Ruan Ensemble

Lunchbox: Music Without Borders
by Hybrid
Late Nite: Just Sebastian by Sebastian Tan

Visual Arts

A New Bloom, A New Beginning
By Eric Chan
Once Upon A Springtime By Eric Chan
(Singapore/Malaysia)
M1 Singapore Fringe Festival:
Art and Disability (Fringe Gallery)
showcase works by Liz Munro,
Nuala Watt, Tim Etchells,
Larry Dunstan, Julia Cassim (UK)
Transportation Love Song
by Shoufay Derz (Australia)
The Insightful Eye by Julia Cassim (UK)
Video Works by Tim Etchells (UK)
Who Do You Want Us To Be?
by Liz Munro & Nuala Watt (UK)
Visable by Larry Dunstan (UK)

Collaborations

Chinese Chamber Music: Guzheng Beats
by Xu Hui

On The Waterfront

New Year Celebrations:

Gilbert & Friends
Kewei
Zsa Zsa

Sing It Like It Is:

Vocollision
Nanu
Resonance
TAS
Tone

Hot Stuff!:

EDNIA
Jamtet

Mosaic Jam:

Jazz by Mario Serio, Christy Smith,
Eddie Layman & Friends

Uber Rockers:

The Leaven Trait
Sevenfalls
Oslo Castaways
Nuance
Randolf Arriola
Embryo

Acoustic Indie:

Typewriter
Reza Salleh
Syawla Evol
My Writes

At The Concourse

GOT!:

Sound Salvation
Sleeve

The Simple Joys of Lerner and Loewe
Industrial Guide

An Evening of Upbeat Musical Theatre
by Upbeat
Classics on Bars by Str*ck and Friends
Broadway of Love by Leslie Tay,
Marianne Tan & Pauline Lee
Lyrical Brass Quintet
Blackpipes
Raffaello Lo Castro and Beatrice Lin
(South Africa/Singapore)
Then They Got Into Something
by J3^o featuring Debra

Explorations

Chinese Chamber Music: Post-show Talk
by Guzheng Beats

FEBRUARY 2007

Coffee Morning & Afternoon Tea:
Songs of The Carpenters
by Wendy Chin
Beautiful Sunday: Valentine's Day Special
by Cheng San Echoes of the Valley
Chinese Orchestra
Lunchbox: Replay

Visual Arts

The Story of Nian (Year)
By Mr Tan Keng Seng &
Greenwood Primary School
Wonders of Golden Needles
By Chng Seok Tin

Collaborations

Two of Us by Two On Stage (Hong Kong)
Short and Sweet Playwriting & Directing
Workshops by S & S Festival Singapore
Pte Ltd

*Festival of Indian Classical Music &
Dance 2007:*

Singapore Indian Fine Arts Society
Surlaya Samvaad A Musical Conversation
Santoor and Tabla, Pandit Shivkumar
Sharma & Ustad Zakir Hussain
Swarapravaha - A Cascade of Notes,
Violin Duet by Ganesh and Kumaresh
Sampradaya - Tradition, Carnatic Vocal
by Urnikrishnan
Madhuradhvani - Enchanting Melody,
Hindustani Carnatic Jugalbandhi
by Sriram Parasuram & Anuradha
Sriram
Nriya Samarpana - An Offering,
Bharathanatyam Dance
by Priyadarsini Govind

M1 Singapore Fringe Festival

How Did the Cat Get So Fat?
by Teater Ekamatra
Erase-E(x) by Joji Inc. (Belgium)
Vermillion by Diskodanny
Unwound I Panic Membranes
by Ang Song Ming & Yeoh Pin Pin I
Charles Atlas (Singapore/Malaysia/USA)



Trace II | Mennono
by Compagnie Pal Frenak
(France/Hungary)

Huayi - Chinese Festival of Arts

Secret Love in Peach Blossom Land
by Performance Workshop and
Ming Hua Yuan Taiwanese Opera
Company (Taiwan)
Game Play by The ETCeteras
Wa Wa - Jin Zhi Juan in Concert
by Wa Wa (Taiwan)
Philharmonia Taiwan (Taiwan)
Travelling Dreams
by Wang Yong Group (China)
B.O.B.* - The Final Cut by Dick Wong,
Yuri Ng, Ricky Sim, Paul Rae
(Hong Kong/Singapore)
Dating My Ex-Wife by Shanghai Dramatic
Arts Centre (China)

Chinese Rock Music Showcase:
Dropouts (Malaysia)
Citizens of Ice Cream (Malaysia)
Subs (China)
The Pancakes (HongKong)
Prost
B B Bomb (Taiwan)

Family Puppetry - Tales by the Bay
by Puppet²
The More We Get Together -
Community project by Dramabox
Songs of Celebration

Outdoor Film Screening:
Seoul Raiders
The Shopaholics
Rob-B-Hood
Drink Drank Drunk

Festive Rhythms by Xing Yi Quartet
Voices of Spring
Metro Philharmonic Youth Choir
Soka Chorus
Rhythm of Peace Choir
Soka Junior Choir
Metro Philharmonic Choir
Eastern Art Male Ensemble
Hokkien Huay Kuan Choir

Malay Series

Calonarang by Padnecwara (Indonesia)

Footwork

Ladies Styling by LA Dance Connection
Street Jazz by LA Dance Connection
Salsa Hip Hop by LA Dance Connection
Beginners Hip Hop
by LA Dance Connection
Intermediate Hip Hop
by LA Dance Connection
Lyrical Jazz by LA Dance Connection
Broadway Jazz by LA Dance Connection
Funk Basics by LA Dance Connection

On The Waterfront

It's Only Rock & Roll:
Leftover

Jamie Michael
Backspace
Camra

Mosaic Jam - Jazz
by Mario Serio, Christy Smith,
Eddie Layman & Friends

Peachy Pop!:
The Fake
purplepaige
Ballads of the Cliché
Elektone
The Oddfellows
My Writes
Serenade

Love Jam - Once More With Feeling!
by E.I.C.

Firecrackers:
Red Taurus
The Sputniks
Black Forest Band
Nigel's Tail
Melissa Liaw
Uglymen
Seven Sundays

At The Concourse

G.O.T!:
Own it from the Heart by Nura

NAFA Chinese Ensemble
Because of Love
by Genie & The Magic Lamp
Cedar Girls' Guzheng Ensemble
by Cedar Girls' Secondary School
Ruan Solo Performance by The Singapore
Ruan Chamber Ensemble
Love Serenade
by SMU Music Interactive Club
Keat Hong Quartet
Xing Yi Quartet

Explorations

Huayi:
U Theatre Drumming and Movement
Workshop by U Theatre (Taiwan)
Post-show Talk by Secret Love in Peach
Blossom Land
Post-show Talk & Autograph Signing
by Wa Wa
Post-show Talk by B.O.B.* - The Final Cut
Post-show Talk by Dating My Ex-Wife

MARCH 2007

Coffee Morning & Afternoon Tea:
Hokkien Favourites by Amy Lim
Beautiful Sunday: Songs of Spring
by Hsinghai Art Association Chinese
Orchestra
Lunchbox: Relax..It's Trisno by Trisno Ishak
Late Nite: Hush by Concave Scream

Visual Arts

They Say It's Time To Play
By Eric Chan (Singapore/Malaysia)
Imitative Polyphony: I Am Only Music
By Jason Moss (Philippines)
Great Masters of Indian Classical Music
By Raghu Rai, courtesy of Bodhi Art (India)

Huayi - Chinese Festival of Arts

An Evening of Huangmei Opera Delights
by Singapore Chinese Orchestra
(Singapore/China)
Testing the Wife! by The Honan Opera
Troupe of The National GuoGuang
Opera Company (Taiwan)
A Touch of Zen by U Theatre and
The Shaolin Temple Wushu
Training Centre (Taiwan/China)
Sa Chen Piano Recital by Sa Chen (China)

Outdoor Film Screening:
New Police Story
2 Become 1
Initial D
A World Without Thieves

Family Puppetry - Tales by the Bay
by Puppet²
Sa Chen Masterclass by Sa Chen (China)

Chinese Rock Music Showcase:
Jam & Jive in J3 Jukebox
Extraordinary Unplugged Concert
by Music Forest Performing Troupe
Voices of Spring
by Soka Chorus
Metrophilharmonic Youth Choir
Rhythm of Peace Choir
White Sands Primary School Choir
Tulip Chorus
SPH Chinese Choir
Kang Fu Choir
East View Primary School Choir

On The Waterfront

After Hours:
Ling
Krsna Das & Govind Das
Zalila Lee
Charlie Lim
A Team
Olivia Ong

Compose Yourself:
Asher Low
Iris Judotter
Louis Illias
Amanda Tee
Jasmine Chua

At The Concourse

Jazz At The Concourse
Students of Yuko Kamimoto
Daniel Purnomo
Christine & Ying Soong
Anabel Chew Ensemble
Kevin & Marcus Loh
Daniel & Anabel
Jonathan Lim & Sebastian Ho

Saxophile
Ming Bridges
Five Foot Broadway Unplugged
by Musical Theatre Ltd

Collaborations:

Chinese Opera Delights:
Of Legends and Myths
by Chinese Theatre Circle
Dance Appreciation Series:
A Coppelia Special
by Singapore Dance Theatre
Theatre Idols 2007 by Action Theatre

Sparks Workshop Presentation

Deviation: Dichterliebe by Wilson Goh
King Lear: The Avoidance of Love
by Ho Tzu Nyen and Fran Borgia

Mosaic Music Festival - Concert Hall

Live @ Duke's Place - The Music of
Duke Ellington, Ella Fitzgerald and
Louis Armstrong by Duke Ellington
Orchestra with Paul Mercer Ellington,
Freda Payne and Byron Stripling (USA)
Feels Good by Take 6 (USA)
Jaga Jazzist (Opening Act:
The Observatory) (Norway/Singapore)
Crystal Silence by Chick Corea &
Gary Burton Duets (USA)
Montreux Jazz Special Concert
by Tower of Power (USA)
Five-time Grammy Award Winner
Buddy Guy (USA)
Rachael Yamagata (USA)
Yo La Tengo (USA)
Power of Two by Kuh Ledesma &
Regine Velasquez (Philippines)
11th Hour
by Tokyo Ska Paradise Orchestra (Japan)
José González (Sweden)
Rickie Lee Jones (USA)
The Shrine of Afrobeat by Femi Kuti &
The Positive Force (Nigeria)

Mosaic Music Festival - Theatre Studio

Heineken Music Club
Terry Callier (USA)
The Album Leaf (USA)
Carleen Anderson (Opening Act:
Michaela Therese) (USA/UK/Singapore)
Futon (Opening act: The Fabulous IQ of
David Gunn) (Thailand/Singapore)
Putumayo Party!
Brooklyn Funk Essentials (USA)

Mosaic Music Festival - Recital Studio

Jazz123 - Rani Sings for Kids
by Rani Singam, Tony Makarome,
Tamagoh and Andrew Lim
Stellar Regions: Tribute to John Coltrane
by Tim O'Dwyer Trio (Singapore/
Australia)
Soul Poetry by Ursula Rucker (USA)

Double Bill: Bridges
by Tetsu Saitoh, Omar Puente &
Robert Mitchell (Japan/Cuba/UK)
Youn Sun Nah 5 (Korea/France)
Nerina Pallot (UK)
twenty three by Tristan Prettyman (USA)
Montreux Jazz Archive Screening:
Legends - Live at Montreux 1997
Suzanne Vega - Live at Montreux 2004

Mosaic Music Festival - Others

Nokia Music Station
Urban Union:
Dina (Malaysia)
Tofu (Indonesia)
Twist & Shout:
Rock Tigers (Korea)
Smackit
Motown Magic:
Cat Ong, Sheila De Niro &
Anne Hussein
P.H.D
Marina Xavier
A Swing Thing:
Broken Orange Fence
The Goodfellas Quartet
Jam Session by Mario Serio,
Christy Smith, Eddie Layman & Friends
Tribute to Soul Legends by Soul Circle
Waxing Lyrical:
Christine Sham
Ernie Halter (USA)
Eunice Sim
Jazzology:
Mario Serio Trio
Mario Serio Project
Jam Session
Indie-Mand:
Goose (Thailand)
Allura
Lilac Saints
Rock Steady:
Barbie Almalbis (Philippines)
Jivekustik
John Molina & Krueger
Roots Revival:
Beat Lab
Gan Ainm
Hybrid
Nokia PowerHouse:
Urban Method/Siarra/Dina/Imran
(Malaysia/Singapore)
Beat Farm
Rock Tigers (Korea)
Goose (Thailand)
Sasha Bach Band (Denmark)
The Living Room
Strike up The Swing Band:
Broken Orange Fence
babyland (Australia/Japan)
Bright Young Things/Equi-Vocal:
Nathan Hartono
Bright Young Things/Jazz Finger Busters:
Zefanya Hartaniputra (Indonesia)
Jazz Finger Busters by Shawn Letts (USA)
Equi-Vocal:
Transformasi (Singapore/Indonesia/USA)
Raindogs

Indie Industry:
MarchTwelve
Jon Chan of Plain Sunset
Top of the Pops:
53A
Tony Alderman(UK)
Bring in da noise, Bring in da funk:
Now Playing
Raindogs
Improv Jazz:
XoR
Inter-Spaceways-Incorporated (Australia)
Top of the Pops:
A Team
Singer-Songwriter:
Richard Philip
Eunice Sim
Tony Alderman (UK)
World Music Express:
Jean-Francois Maljean (Belgium)
Gan Ainm
Saigenji (Japan)
Relax One Corner with Najip Ali
DXO:
Oneself with DJ Vadim

Footwork

Street Jazz by LA Dance Connection
Salsa Hip Hop by LA Dance Connection
Sevillanas/Flamenco by Singapore
Flamenco Circle
Broadway Jazz by LA Dance Connection
Latin Jazz by LA Dance Connection
Hip Hop by LA Dance Connection

Explorations

Huayi:
Post-show Talk by Testing the Wife!
Post-show Talk by A Touch of Zen
Pre-show Talk, Of Legends and Myths
by Chinese Theatre Circle
Masterclass & Autograph Signing
by Sa Chen

Mosaic:
Post-show Talk by The Album Leaf
Post-show Talk by Jaga Jazzist

Out of the Box:
Object Puppet Making Workshop
by Puppet²

* Unless otherwise stated,
all performances are from Singapore.

HIRERS' Performances*

April 06 - March 07

CONCERT HALL

APRIL 2006

Singapore Symphony Orchestra:

- Piano Classics: Mari Kodama Plays Beethoven
- Casual Concert
- New World Symphony
- Familiar Favourites: Haydn's Trumpet Concerto
- Beethoven's Missa Solemnis

Yong Siew Toh Conservatory of Music:
Of Brahms and Saint-Saens

Training and Performing Arts Centre:
Bollywood Melodies (India)

MAY 2006

Singapore Symphony Orchestra:

- James Judd with the SSO
- Piano Classics: Artur Pizarro Plays Schumann
- Nordic Tales: Kullervo Symphony
- Gala Concert: Pinchas Zukerman Live!

Raffles Junior College: Yi by Raffles Junior College Chinese Orchestra

Young Musicians' Society: University of Santo Tomas (UST) Singers In Concert (Philippines)

Schema International Pte Ltd:
Billy Cobham's Culturemix (USA)

Victoria Junior College:
Symphony of Voices 2006

Universal Concerts: Kevin Kern - Imagination's Light Tour 2006 (USA)

Echo of Love Society:
Classics Vs Pop (China)

LAMC Productions:
An Evening with Judy Collins (USA)

The Hongkong and Shanghai Banking Corporation Ltd: Janani @ Esplanade

Anglo-Chinese Junior College:
An Evening with Friends

JUNE 2006

National Arts Council:
Singapore Arts Festival 2006:

- The Philharmonic Winds
- John Williams & Richard Harvey's World Tour (UK)
- J.S. Bach's Mass in B Minor by Collegium Vocale Gent (Belgium)
- Camerata Salzburg (Austria)

JULY 2006

Singapore Symphony Orchestra:

- President's Young Performers Concert
- Johann Strauss Gala
- Daimler Chrysler Great Classics: Heartbeats of America

The Sound LLP: Allan Holdsworth LIVE! with Jimmy Johnson & Chad Wackerman (UK)

Singapore Chinese Chamber of Commerce and Industry:
SCCCI Centennial Concert

Hallelujah Oratorio Society:
Music of My Heart - Choral Concert

AUGUST 2006

Singapore Symphony Orchestra:

- The Spirit of the Romantics - Wu Di Plays Saint-Saëns
- The Fire, The Romance, The Passion

Singapore Youth Choir:
SYC Ensemble Singers in Concert

SEPTEMBER 2006

Biz Trends Media Pte Ltd:
Lobo Classics (USA)

A Nation In Concert:
A Nation In Concert 2006 - Many People, One Voice

National Arts Council: Diaspora (Singapore/India/Indonesia/Vietnam)

Singapore Symphony Orchestra:

- Old Fables and New Forms
- The Creation

OCTOBER 2006

Singapore Symphony Orchestra:

- The Blow of Fate
- Shostakovich Centennial: The Agony and The Ecstasy

Arts Management Associates:
Vienna Boys Choir (Austria)

Teamwork Productions Event Management:
Zee Nite (India)

Schema International Pte Ltd:
Jacques Loussier Trio (France)

Borneo Motors (S) Pte Ltd:
Toyota Classics - Nagoya Philharmonic Orchestra (Japan)

The Philharmonic Orchestra Society:
From Linz To Leningrad

NOVEMBER 2006

Singapore Symphony Orchestra:

- Conrad Classics: Silver Screen Spectacular
- DaimlerChrysler Great Classics: The Sound and the Fury
- A Good Year for Music by SSO
- Shostakovich Centennial - A Hero's Life

Lunchbox Theatrical Productions Pte Ltd:
Bryn Terfel In Recital (UK)

CE Concerts Pte Ltd: Rockapella (USA)

Biz Trends Media Pte Ltd:
Best of Nnadia (Hong Kong)

DECEMBER 2006

The Philharmonic Chamber Choir:
Christmas At Esplanade - Joseph Flummerfelt, Conductor (Singapore/USA)

Hallelujah Oratorio Society:
Handel's Messiah

Singapore Youth Choir:
THREE (Singapore/Philippines/Japan)

Biz Trends Media Pte Ltd:
The Drifters featuring original Bobby Hendricks (USA)

CE Concerts Pte Ltd:
King's College Choir, Cambridge (UK)

World Association for Symphonic Bands & Ensembles (WASBE Singapore):
Junior College Band Festival 2006

Symax Music Studio Pte Ltd:
Dream of the Red Chamber Grand Concert (Singapore/China)

JANUARY 2007

Singapore Symphony Orchestra:
 - SSO 28th Anniversary Concert
 - Bruckner's Seventh
 - Inner Landscapes
 - Rach I: Jean-Philippe Collard
The A Cappella Society:
 The Real Group (Sweden)
MIDAS Promotions Pte Ltd:
 John Legend - Once Again Tour (USA)
The Philharmonic Winds:
 The Philharmonic Winds In Concert:
 An Evening with John Boyd
 (Singapore/USA)
SWDC - The Vocal Consort:
 A Musical Journey

FEBRUARY 2007

Singapore Symphony Orchestra
 - Rach II: Nikolai Demidenko
 - Rach III: Vladimir Feltsman
 - Elgar Anniversary: Perchance to Dream
Singapore Indian Fine Arts Society:
 Singapore Indian Fine Arts Society Festival 07
 - SAMPRADAYA - Tradition
 - MADHURADHWANI - Enchanting Melody

MARCH 2006

Singapore Symphonia Company Limited:
 - SINGAPORE. A Symphony by Vladimir Martynov
 - Elgar's Anniversary: Monumental Magnificence
Global Music and Publishing Pte Ltd:
 The Platters Concert (USA)
The Singapore Lyric Opera: Viva Verdi
Singapore Symphonia Company Limited:
 Elgar's Anniversary: Doubling Up
ACTION Theatre Ltd:
 Theatre Idols Finals 2007

THEATRE

APRIL 2006

Citystate Arts Management (S) Pte Ltd:
 West Side Story (USA)

MAY 2006

Biz Trends Media Pte Ltd:
 Mummy's Songs - Comedy Night
Arte Compass Pte Ltd:
 Dus Bahane Dhoom Machale
 (Sunidhi Chauhan & K. K Menon) (India)

JUNE 2006

National Arts Council:
 Singapore Arts Festival 2006:
 - Quest by Singapore Dance Theatre & Singapore Chinese Orchestra - World Premiere (Singapore/Korea/China)
 - Shanghai Beauty by Jin Xing Dance Theatre (China)
 - Bella Figura by Netherlands Dans Theater I (Netherlands)
 - Rain by Rosas (Belgium)
National Arts Council: POPagenda
 Singapore: Rock Opera: The Musical - A Rock Anthology (Singapore/Malaysia)

JULY 2006

Singapore Dikir Barat Federation:
 Mega Perdana 2006
The Singapore Lyric Opera:
 Marriage Of Figaro
Toy Factory Theatre Ensemble:
 Cabaret (Singapore/USA)

AUGUST 2006

Singapore Dance Theatre Ltd:
 Whose Voice Cries Out?
 (Singapore/Japan)

SEPTEMBER 2006

Singapore Dance Theatre Ltd:
 Whose Voice Cries Out?
 (Singapore/Japan)
Singapore Repertory Theatre Ltd:
 Forbidden City

OCTOBER 2006

New Age Concepts Pte Ltd:
 Lisa Ono Jambalaya Tour 2006 (Japan)

NOVEMBER 2006

Faith Productions Pte Ltd: Parachute Band
 Singapore Tour 2006 (New Zealand)
Singapore Press Holdings Limited:
 Immortality, The Musical (China)

DECEMBER 2006

Singapore Press Holdings Limited:
 Immortality, The Musical (China)
Singapore Dance Theatre Ltd:
 La Sylphide
Tang Renaissance Communicators Pte Ltd:
 Shanghai Yue Opera - Dream of The Red Mansions/Meilong Inn (China)
Singapore Hainan Society:
 The Savage Land (Singapore/China)

JANUARY 2006

Quebec Leisure International Pte Ltd:
 My Fair Lady (UK)

FEBRUARY 2007

Arts Management Associates:
 Stuttgart Ballet: Romeo and Juliet (Germany)
Singapore Indian Fine Arts Society:
 Singapore Indian Fine Arts Society Festival 07
 - SUR-LAYA SAMVAAD - A Musical Conversation (India)
 - SWARAPRAVAHA - A Cascade of Notes (India)
 - NRITYA SAMARPANA - An Offering (India)

MARCH 2007

Lunchbox Theatrical Productions Pte Ltd:
 The PHANTOM of the OPERA (USA)

RECITAL STUDIO

APRIL 2006

Darin Dimitrov Varbanov: Darin Varbanov
 Violin Solo Recital (Bulgaria)
Chamber Players: Chamber Concert
 - Essentially English
Yong Siew Toh Conservatory of Music:
 Cellissimo

MAY 2006

Marietta Ku: Spitze - Permutations and Combinations
Teamwork Productions Event Management:
 - Out of the Box! - Billy Goat's Gruff by Your Man's Puppets (Ireland)
 - Out of the Box! - Il Fil'armonico by Teatro Tages Co (Italy)

JUNE 2006

Synwin Enterprises:
 The Beauty of Harpsichords by Maestro Michele Benuzzi (Italy)

JULY 2006

Ministry of Education:
 Singapore Youth Festival 2006 - Instrumental Ensemble Presentation (Primary School)



Singapore Drama Educators Association:
Celebrate Drama! 2006: Bubble Skirts
(by Natalie Hennedige & various actors)
Anglo-Chinese Junior College: @artikulation
Clara Chua: Life & Love by Clara Chua

AUGUST 2006

The Philharmonic Chamber Choir:
Nightsongs
Marietta Ku:
Much Ado About ... The Harpsichord
Jason Yeo:
The Harvard Din & Tonics Tour 06 -
National Din Parade (USA)
Vox Camerata: Vox Camerata: Musica
Intimae - Songs by Twilight
Singapore National Youth Orchestra:
SNYO Chamber Concert
Wilson Neo Yong Soon: Strung Together
Ms Rebecca Ranjini Chellappah:
Come To Me In My Dreams -
A Night of Art Song

SEPTEMBER 2006

Young Musicians' Society: Aftereight series:
- A Magnetic Band Concert
- A Piano Recital with Albert Lin
Chamber Players: Chamber Players
Concert - Amadeus, Amadeus

OCTOBER 2006

GPA Management & Consultancy (S) Pte Ltd:
Bulgarian International Recital (Bulgaria)

NOVEMBER 2006

Singapore Indian Fine Arts Society:
HANSA - VEENA Indian Classical Music
Concert by Pandit Barun Kumar Pal
(India)
Josephine Koh Music Studio:
An Evening of Piano Music
Huang Yu-Hsin:
The Beauty of the Harp - A Harp Duet
Recital by Gulnara Mashurova &
Huang Yu-Hsin (Singapore/Taiwan)
Young Musicians' Society: Aftereight series:
Saxophone and Piano Recital

DECEMBER 2006

Methodist School of Music:
Cantabile - Piano & Vocal Recital
re:mix: introducing re:mix

JANUARY 2007

Young Musicians' Society:
Harp Contemporary - An Evening with
Katryna Tan

FEBRUARY 2007

The Necessary Stage:
M1 Singapore Fringe Festival 2007:
- How Did The Cat Get So Fat?
by Theatre Ekamatra
- Unwound by Ang Song Ming &
Yeoh Yin Pin (SG/MY)/Panic
Membranes by Charles Atlas
(USA)

MARCH 2007

The Philharmonic Orchestra Society:
The Offended 18th Century
M5 Concept:
Love Infinity Concert 2007
Poem Music Studio Pte Ltd:
Chun Zhi Sheng
Singapore Youth Choir:
Magic, Moonlight and Madmen
by SYC Ensemble Singers

THEATRE STUDIO

APRIL 2006

Sanofi Bristol-Myers Squibb Singapore:
Atherothrombosis Summit

MAY 2006

Apsara Asia: Karma Yoga (Singapore/India)
Teamwork Productions Event Management:
Out of the Box!:
- The Monkey & The Crab
by Torrko Puppets (Japan)
- String Fling by Mascots and Puppets
Specialists (Singapore)
- Transposition
by Ishara Puppet Theatre Trust (India)

JUNE 2006

National Arts Council:
Singapore Arts Festival 2006:
- SAMOVAR: Check Out Chekov
Through Comics by Schauspielhaus
Vienna (Austria) - Asian Premiere
- Forward Moves - Aaron Khek/
Kuik Swee Boon/Danny Tan/
Elysa Wendi
- The Great War by Hotel Modern -
Asian Premiere (The Netherlands)
- Phobia by Chamber Made Opera -
Asian Premiere (Australia)
Ravindran Drama Group: ASURAN -
Chinna Chinna Sithaandham -
Part 1 (in Tamil)

JULY 2006

Ravindran Drama Group: ASURAN -
Chinna Chinna Sithaandham -
Part 1 (in Tamil)
Singapore Drama Educators Association:
Celebrate Drama! 2006

NOVEMBER 2006

Practice Performing Arts Centre Ltd (TTRP):
Secret Bridesmaid's Business

DECEMBER 2006

Practice Performing Arts Centre Ltd (TTRP):
Secret Bridesmaid's Business
The Theatre Practice: Legend Alive Online:
Mama Looking For Her Cat
The ARTS FISSION Company:
Who's playing with the Sea?
Vocaluptuous: Lush.Pop.Jazz
by Vocaluptuous

JANUARY 2007

ACTION Theatre Limited:
Everything but the Brain
The Necessary Stage:
M1 Singapore Fringe Festival 2007:
Erase-E(x) by Joji Inc (Belgium)

FEBRUARY 2007

The Necessary Stage: M1 Singapore
Fringe Festival 2007:
- Vermillion by diskodanny.com
- Trace II/Mennono by Compagnie Pal
Frenak (Hungary/France)

MARCH 2007

The ARTS FISSION Company:
Ghost Exchange by The ARTS FISSION
Company (Singapore) & TranDanz
(Hungary)

* Unless otherwise stated,
all performances are from Singapore.



Acknowledgements

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

No part of this Annual Report may be copied, reproduced, stored in retrieval system or transmitted in any form or by any 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

Co. Reg No.: 199205206G

