While every effort has been taken to carry out instruction to customers satisfaction, NO RESPONSIBILITY will be accepted for errors. CUSTOMERS ARE THEREFORE URGED TO CHECK THOROUGHLY BEFORE AUTHORIZING PRINT RUNS.
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.

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

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

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

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

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

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

Kindness, warmth, integrity and humility will be our fundamental values.
While every effort has been taken to carry out instruction to customers satisfaction NO RESPONSIBILITY liablility will be accepted for errors CUSTOMERS ARE THEREFORE URGED TO CHECK THOROUGHLY BEFORE AUTHORISING PRINT RUNS
corporate information
April 2004 to March 2005

Board of Directors
Mr Edmund Cheng Wai Wing (Chairman)
Mr Benson Puah Tuan Soon (Chief Executive Officer)
Mrs Theresa Foo-Yo Mie Yoen
Professor Tommy Koh
Mr Kevin Kwok Khien
Mr Lee Suan Hiang
Mr Lee Tzu Yang
Mr Andy Lim
Mr Charles Lim Aeng Cheng
Mr Lim Neo Chian
Mr Lim Soo Ping
Mr Loh Ngai Seng
Ms Loh Wai Kiew
Ms Phua Mei Pin

Executive Committee
Mr Edmund Cheng Wai Wing (Chairman)
Mrs Theresa Foo-Yo Mie Yoen
Mr Charles Lim Aeng Cheng
Mr Lim Soo Ping

Audit Committee
Mr Kevin Kwok Khien (Chairman)
Ms Loh Wai Kiew
Ms Phua Mei Pin

Remuneration Committee
Mrs Theresa Foo-Yo Mie Yoen (Chairman)
Mr Lee Suan Hiang
Mr Andy Lim

Nominating Committee
Mr Edmund Cheng Wai Wing (Chairman)
Mr Lee Suan Hiang
Mr Lee Tzu Yang
Mr Lim Soo Ping

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 Decentralised Account
Effective Date:
1 April 2005 to 31 March 2008

External Auditors
PricewaterhouseCoopers

Honorary Legal Advisor
Rajah & Tann

Company Secretary
Chong Lan Fong

Principal Bankers
Citibank Singapore Limited
Standard Chartered Bank
United Overseas Bank
board of directors
April 2004 to March 2005

Mr Edmund Cheng Wai Wing

Qualification: Bachelor of Science (Civil Engineering), Northwestern University, Illinois, USA; Master of Architecture, Carnegie Mellon University, Pennsylvania, USA. Registered Architect with Board of Architects, Singapore.

Age 52 as at 31 Mar 2005.

Mrs Theresa Foo-Yo Mie Yoen

Qualification: Bachelor of Arts (Honours) – University of Sheffield, UK; Fellow – Institute of Certified Public Accountants of Singapore and Singapore Institute of Directors; Associate – Institute of Chartered Accountants in England & Wales.

Age 61 as at 31 Mar 2005.

Professor Tommy Koh

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

Age 67 as at 31 Mar 2005.

Mr Kevin Kwok Khien
Appointed to the Board on 24 Nov 2000. Date of last re-appointment: 24 Nov 2003. Partner – Ernst & Young. Director – Ernst & Young Corporate Finance Pte Ltd.

Qualification: Bachelor of Arts (Honours) – University of Sheffield, UK; Fellow – Institute of Certified Public Accountants of Singapore and Singapore Institute of Directors; Associate – Institute of Chartered Accountants in England & Wales.

Age 49 as at 31 March 2005.

Mr Lee Suan Hiang

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

Age 54 as at 31 Mar 2005.

Mr Lee Tzu Yang

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

Age 50 as at 31 Mar 2005.
Mr Andy Lim


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

Age 47 as at 31st Mar 2005.

Mr Lim Neo Chian


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

Age 55 as at 31 Mar 2005.

Ms Loh Wai Kiew

Appointed to the Board on 24 Nov 2003. President & CEO – SembCorp Environmental Management Pte Ltd.

Qualification: Bachelor of Science (Honours) in Aeronautical Engineering, Imperial College of Science & Technology, UK; Masters of Science in Management, Massachusetts Institute of Technology, USA.

Age 45 as at 31 Mar 2005.

Ms Phua Mei Pin

Appointed to the Board on 24 Nov 2003. Senior Assistant Director – Ministry of Foreign Affairs.

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

Age 27 as at 31 Mar 2005.

Mr Benson Puah Tuan Soon


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

Age 48 as at 31 Mar 2005.

Mr Charlie Lim Aeng Cheng

Appointed to the Board on 24 Nov 97. Date of last re-appointment: 24 Nov 2003. Principal Senior State Counsel (Law Reform and Revision Division) – Attorney-General Chambers and Law Revision Commissioner.

Qualification: Bachelor of Arts (Honours), (Law Tripos); Master of Arts, Trinity College, Cambridge University, UK; Barrister of the Middle Temple, UK; Advocate & Solicitor, Supreme Court, Singapore; Stanford Executive Program, Graduate School of Business, Stanford University, USA; Fellow – Singapore Institute of Arbitrators.

Age 47 as at 31 Mar 2005.

Mr Lim Soo Ping

Appointed to the Board on 24 Nov 2003. Deputy Secretary – Ministry of Information, Communications and the Arts. Member, Board of Governors – Yong Siew Toh Conservatory of Music, National University of Singapore.

Qualifications: Bachelor of Science in Mechanical Engineering (Distinction), University of Alberta, Canada; Master 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.

Age 55 as at 31 Mar 2005.

Mr Loh Ngai Seng

Appointed to the Board on 24 Nov 2003. Senior Director – Ministry of Home Affairs.

Qualification: Bachelor of Science (Honours), Imperial College, UK; Master of Business Administration, The Wharton School, University of Pennsylvania, USA.

Age 34 as at 31 Mar 2005.
corporate governance

1. The Directors of The Esplanade Co Ltd are committed to compliance with the Code of Corporate Governance as far as possible. The Esplanade Co Ltd is registered as a charity under the Charities Act and hence, compliance may be modified to that appropriate for a charitable institution.

2. The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 September 1992 and is a public company limited by guarantee. The Ministry of Information, Communications and the Arts (MICA) has appointed the following four persons as members of the company – Mr Edmund Cheng Wai Wing, Mr Michael Wong Pakshong, Dr Tan Chin Nam and Mr Liu Thai Ker. As members, these persons carry out all business at the Company’s Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions.

3. MICA nominates all Directors and all the present Directors were either appointed or re-appointed for a two-year term, which will expire on 23 November 2005. It is the intention of the Board that all Directors submit themselves for nomination and re-election at regular intervals.

4. The Board comprises fourteen Directors, one of whom is an executive director and the remaining thirteen non-executive and independent. Non-executive Directors do not receive any remuneration nor hold any shares in the company. Information on the Board can be found on page 4 of this Report.

5. The roles of Chairman and Chief Executive Officer are separate.

6. The Board receives regular management, operations and financial reports on the Company. The Board also has independent access to the Company’s books and records through the Company Secretary. Papers for Board meetings are circulated to members of the Board seven days prior to meeting dates.

7. The executive function of managing the Company is vested with Management, and the Board has access to this Management team. The Chairman exercises quality, quantity and timeline control over the information flow between Board and Management to enable the Board to discharge its responsibilities. To ensure efficient and orderly governance, the Board is involved in the setting of strategic goals for the Company and approves all major investments and expenditure. It has also instituted a system of internal controls to ensure the integrity of financial information. The Board also evaluates performance and approves compensation of senior management personnel. All these functions are carried out either directly or through Board-appointed committees. Each Committee has its own terms of reference, roles and responsibilities.

8. The Esplanade has established the following Board Committees:

   **Executive Committee**
   The Executive Committee (EXCO) was established in March 1998 and comprises four non-executive and independent directors. Chairman Mr Edmund Cheng Wai Wing also chairs this Committee, comprising members Mr Charles Lim Aeng SuYeang CC199166 and Mr Kevin Kwok, (Chairman), Ms Loh Wai Kiew and Ms Phua Mei Pin.

   The EXCO performs the function of corporate management and designates signatories for incurrence of expenditure within the financial limits laid down by the Board. The EXCO also reviews and considers the Company’s annual work plan and budget for approval by the Board.

   **Audit Committee**
   The Audit Committee (AC) was established in March 1998 and comprises three non-executive and independent directors, Mr Kevin Kwok, (Chairman), Ms Loh Wai Kiew and Ms Phua Mei Pin.

   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 2005, the AC discussed with Management and the external auditors the accounting principles that were applied and their judgement of items that might affect the financials. Based on these discussions, the AC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

   The Internal Audit function is outsourced and is an independent function that reports directly to the AC and the Chief Executive Officer. All areas of business and support are subject to audit.
All audit reports are addressed to the AC and the Chief Executive Officer, who is responsible for the implementation of improvement recommendations.

**Remuneration Committee**
The Remuneration Committee (RC) was established in July 2001 and comprises three non-executive and independent directors, Mrs Theresa Foo (Chairman), Mr Andy Lim and Mr Lee Suan Hiang.

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

**Nominating Committee**
The Nominating Committee (NC) comprises four independent directors, Mr Edmund Cheng Wai Wing (Chairman), Mr Lee Suan Hiang, Mr Lee Tzu Yang and Mr Lim Soo Ping.

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

9. The attendances of individual directors for Board and Board Committee Meetings held during the year ended 31 March 2005 are as follows:

<table>
<thead>
<tr>
<th>Number of meetings</th>
<th>Board of Directors Held Attended</th>
<th>Executive Committee Held Attended</th>
<th>Audit Committee Held Attended</th>
<th>Remuneration Committee Held Attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Edmund Cheng Wai Wing</td>
<td>4 4 3 3</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mrs Theresa Foo-Yo Mie Yoen</td>
<td>4 4 3 2</td>
<td>- - 3 3</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Professor Tommy Koh</td>
<td>4 3 - -</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Kevin Kwok Kien</td>
<td>4 3 - -</td>
<td>4 4 - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Lee Suan Hiang</td>
<td>4 3 - -</td>
<td>- - - -</td>
<td>3 3</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Lee Tzu Yang</td>
<td>4 3 - -</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Andy Lim</td>
<td>4 3 - -</td>
<td>- - - -</td>
<td>- - - -</td>
<td>3 2</td>
</tr>
<tr>
<td>Mr Charles Lim Aeng Cheng</td>
<td>4 3 3 3</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Lim Neo Chian</td>
<td>4 1 - -</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Lim Soo Ping</td>
<td>4 4 3 2</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Loh Ngai Seng</td>
<td>4 4 - -</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Ms Loh Wai Kiew</td>
<td>4 4 - -</td>
<td>4 4 - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Ms Phua Mei Pin</td>
<td>4 3 - -</td>
<td>4 4 - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
<tr>
<td>Mr Benson Puah Tuan Soon</td>
<td>4 4 - -</td>
<td>- - - -</td>
<td>- - - -</td>
<td>- - - -</td>
</tr>
</tbody>
</table>

Denotes:
(1) Mrs Theresa Foo-Yo Mie Yoen was appointed as an Executive Committee member on 21 Oct 2004

**Risk Management**
10. A risk assessment was performed during the year to identify key risk areas and to assess effectiveness of risk management. Internal Audit conducted individual interviews with Management and through a workshop, established with Management a corporate view of the risk profile of the Company. Internal Audit work for the new financial year has been scoped for emphasis on high risk areas. These include general loss prevention, as well as security management.
This year, we saw more than 7 million visitors, held more than 1,800 performances, and welcomed over 17,000 artists. With an increase of only 12 full-time permanent staff, we welcomed a million more people to the centre than the year before, hosted 26% more performances for 366,000 more people.

We presented a staggering range of performances – everything from Indian visual theatre, Cantonese and Peking opera, experimental dance to Turkish folk music, ska, Western classical, Asian pop and every possible derivative of jazz, and more. 104 hirers put up a total of 496 events this year, adding to our already extensive lineup. Our visual arts programme continued to complement the performing arts — from contemporary local and Asian works that explored culture and
environment, to international exhibitions that challenged ordinary notions of art and space, while energising the centre’s public spaces. We did all this with the goal of offering even greater choice within the Singapore arts calendar, in an ever-escalating effort to bring the arts to new and different audiences everywhere.

From rendering first aid to providing shawls for audiences who felt cold, our front of house staff ensured that patrons to the centre enjoyed service beyond the norm, so much so the feedback forms from the public saw an average customer satisfaction rating of 95%.

As always, Esplanade’s cultural festivals anchored the programming calendar, offering unprecedented celebration of local cultures through the arts, fostering appreciation for the diversity of the world in which we live. While Huayi – Chinese Festival of Arts, Kalaa Utsavam – Indian Festival of Arts and Pesta Raya – Malay Festival of Arts celebrated Singapore’s different ethnic communities, and were rooted in the respective cultures, the format and content of the festivals transcended language to offer opportunities for everyone to be touched, and moved, by the best artistic talents from around the world.
message from Chairman and CEO

Looking ahead, we will adopt a balanced approach in assessing our performance and in planning for growth, focusing on four key areas – improvements to the customer experience, organisational efficiency, contributions to national good, and to the industry.

The key highlight for the year was of course, Mosaic Music Festival, our inaugural 10-day jazz and world music festival that featured eclectic performances by jazz legends and innovative upstarts from around the world. Esplanade brought together Singaporean and foreign musicians alike in jamming sessions celebrating artistic exploration and innovation.

*Mosaic Music Festival* featured Asia’s first ever collaborations with the biggest names in the industry – musical phenomenon *Montreux Jazz Festival* and leading world music label Putumayo – testament to Esplanade’s good standing among the international arts community. The festival featured some of music’s greatest artists, saw glowing coverage in regional media, and profiled Singapore yet again, as an important hub for the arts.

Throughout the year, Esplanade intensified activities with youths and grassroots. These included talks to students and educators, presentations and tours as part of the Ministry of Education’s *Learning Journeys* and *Columns* programmes, the launch of *Esplanade Youths* – an initiative for tertiary students to engage them in the arts through our programmes – as well as visits by grassroots and welfare organisations. This year the Board also hosted events during the *Pesta Raya* and *Huayi* festivals for grassroots and community leaders, to build relations and to create awareness about the extent of access programmes available to their constituencies.
These efforts to bring the arts to the wider community will continue to be a focus the coming year as Esplanade seeks to work more closely with grassroots organisations.

As part of Esplanade’s overall goals to grow the industry, it increased its collaborations with local arts organisations, assisting not just artists but also presenters with ideas and funding, exchanging knowledge, sharing experience and gaining new perspectives, while providing the infrastructure to help showcase Singaporean talent.

In doing so, Esplanade hopes to become a platform where artistic careers can be launched. Some of the highlights of our various partnerships included the M1 Singapore Fringe Festival by The Necessary Stage, which did an excellent job in attracting a young audience through a mix of cutting-edge works, as well as the Festival of Indian Classical Music and Dance, by the Singapore Indian Fine Arts Society, which featured leading classical Indian artists and drew a more mature audience from within the Indian community.

Other contributions to raising industry standards included providing training for the arts community. Last year we held seminars on technical theatre which were open to practitioners in the industry. We also designed an extension to a current training programme for all staff, focused on reinforcing our already deeply-ingrained service culture. We continue to be delighted by the team’s dedication and professionalism in the face of increasing work demands and we are proud of their achievements.

What took place on-stage was complemented with the best possible service delivery off-stage. As always, international artists who performed at Esplanade expressed delight not just with the quality of the venues but the service standards of staff. Our production services team sufficiently impressed visiting producers that some of them were
invited to tour with various companies in Europe. From rendering first aid to providing shawls for audiences who felt cold, our front of house staff ensured that patrons to the centre enjoyed service beyond the norm, so much so the feedback forms from the public saw an average customer satisfaction rating of 95%.

Internationally, the centre has also been recognised as an excellent facility. We were delighted to receive three design awards this year – in the Specialised category of the coveted FIABCI Prix d’Excellence – which recognises the most outstanding real estate developments around the world, the Building and Construction Authority’s Energy Efficient Building Awards, and the ASEAN Energy Awards, Southeast Asia’s annual awards programme that recognises outstanding work for a cause in energy efficiency and conservation.

Even as we draw encouragement from successes, we continue to face the stark realities of the business. Government grants to Esplanade will shrink year on year. Given the unpredictable nature of the business, we had to deal also with cancelled productions, and to maintain industry best practices across all shows with hirers of varying experience the past year.

In our goals for Esplanade we have often had to reconcile wide-ranging and sometimes differing needs, as what is important to Esplanade goes beyond purely financial and sometimes quantifiable considerations. Looking ahead, we will adopt a balanced approach in assessing our performance and in planning for growth, focusing on four key areas – improvements to the customer experience, organisational efficiency, contributions to national good, and to the industry.

We received a tremendous boost when, in recognition of shared ideals, Visa joined us as our second Esplanade Partner. Volkswagen, our founding partner, was our first, and an unstinting supporter from the day we opened. Visa’s partnership with Esplanade marked its first major entry into the arts scene in Asia Pacific. Together with our other
contributors to the arts, they ensure the sustainability, quality and accessibility of programmes on which Esplanade has established its reputation.

We thank these supporters of the arts, our partner government agencies, and all who work in this extraordinary field, for helping us keep Esplanade thriving. We thank our board of directors, management and staff for their dedication and personal efforts. And we thank also our wonderfully diverse audience and your many words of encouragement that continue to fuel us in the pursuit of our vision of arts for all. You have told us how proud you are of Esplanade, of the difference Esplanade has made to your lives. We will continue to expand our inclusive programming to engage the community even more, continue to help audiences from all walks of life learn about the arts, and learn in turn ourselves. You teach us every day that great art belongs to every individual. The applause, ultimately, belongs to you.

Edmund Cheng
Chairman

Benson Puah
Chief Executive Officer

THE ESPLANADE CO LTD annual report 04/05
While every effort has been taken to carry out instructions to customers’ satisfaction, no responsibility or liability will be accepted for errors. Customers are therefore urged to check thoroughly before authorising print runs.
Programming

Esplanade’s connection with the community takes on twin aspects – to connect with artists and presenters to improve the diversity of programmes, and to connect with a wider number of people through these programmes.

<table>
<thead>
<tr>
<th>Esplanade Presents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overall</strong></td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>1,331</td>
</tr>
<tr>
<td>Attendance</td>
<td>866,919</td>
</tr>
<tr>
<td>Artists</td>
<td>5,970</td>
</tr>
<tr>
<td><strong>Ticketed Performances</strong></td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>192</td>
</tr>
<tr>
<td>Attendance</td>
<td>67,174</td>
</tr>
<tr>
<td><strong>Non-ticketed Performances</strong></td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>1,139</td>
</tr>
<tr>
<td>Attendance</td>
<td>799,745</td>
</tr>
<tr>
<td><strong>Explorations</strong></td>
<td></td>
</tr>
<tr>
<td>Talks/Workshops/Others</td>
<td>89</td>
</tr>
<tr>
<td>Attendance</td>
<td>10,647</td>
</tr>
</tbody>
</table>

The programming objective in our initial year was to roll out a comprehensive range of programmes to reach out to everyone in Singapore. In this second year we needed to build quickly on the success of the first by expanding and intensifying the programming calendar. In introducing new programmes, events and festivals throughout the year, we sought to increase the overall arts audience for both the ticketed as well as the non-ticketed events. In doing so, Esplanade would move closer to delivering on its goal of bringing the arts and the Esplanade experience to the widest audiences possible.

In expanding the line up we planned not just to add more events to the calendar, but also to work in collaboration with key partners, both in actually producing new events, as well as developing further existing programmes. Thus Esplanade’s connection with the community takes on twin aspects – to connect with artists and presenters to improve the diversity of programmes, and to connect with a wider number of people through these programmes.

A surge in numbers

This financial year, we successfully presented more events and performances, to more people than ever before. The number of ticketed performances jumped by 34%, up from 143 to 192 events. Audiences grew 17% (to 67,174) for these events. We also had more non-ticketed events – 1,139 of them in total – as compared to 951 in the previous year. Our non-ticketed events attracted a staggering total of close to 800,000 people.
Collaborations

One of the critical strategies identified to develop arts events and audiences was to collaborate with local arts groups in developing and presenting new programmes and festivals. This approach had several advantages. It would use the existing network of expertise and support that the local groups had while assisting these companies with their marketing and presentation at Esplanade. Based on past partnership models with artists on specific programmes, we created a variety of other collaborative programmes. We introduced Chamber Music, a new monthly programme featuring local musicians performing western classical chamber music in the Recital Studio. We continued our partnership with Jeremy Monteiro, which gave audiences a second Jazzy Christmas, where Jeremy and his trio performed with Carmen Bradford and Grammy winner Ernie Watts. We also assisted in the presentation of the second Chamber Music Festival and participated in the presentation of Made in Singapore, an ambitious three-day concert programme showcasing the best of local talent, which received strong support from the media.

Tapping on the support and connections that had been established by small producers, we worked with them to present different art forms to increase the diversity of programme offerings at Esplanade. While many of the programmes presented had been successful, there was the need to bring more niche audiences to the Esplanade by exciting and interesting them in more specific productions. The focus was on Asian art forms and we assisted in the presentation of an Indian classical dance featuring the famous Hema Malini, and the work of well-known Cantonese opera troupe Koi Ming Fai. Two other collaborations...
– a Malay rock concert, *Rock Opera – Kisah Seniman*, featuring performances by rock legends of the Malay music industry, and a Chinese concert, *Encore! Chinese Talentime Reunion Concert*, featuring past local Chinese Talentime winners, were both warmly received by the community, and drew audiences new to Esplanade.

In addition, we are proud to have played a role in collaborating in the presentation of two important local festivals at Esplanade for the first time. Our participation in these festivals had the primary aim of assisting with the development, presentation and profile of the festivals. This strategy is also to work towards making Esplanade the key venue for most of the important arts festivals in Singapore.

**Pesta Raya – Malay Festival of Arts** received a boost with a significant development – our close partnership with the Malay Heritage Foundation in organising the main concert for the festival. Featuring artists from Singapore, Malaysia and Indonesia, the concert was very well attended by the Malay community and contributed to the most successful *Pesta Raya* since our opening.

**Strengthening our regular programmes**

Our programmes for the community continued to receive strong support – attendances grew for our free *Lunchbox* and *Beautiful Sunday* programmes. Our celebration of senior citizens during *Senior Citizens’ Week*, which began as a programme in the Outdoor Theatre, was also bigger this year with the addition of two ticketed indoor concerts in the Concert Hall featuring top artists of the past. Our other regular programme for older persons, *Coffee Morning*, continued to meet with excellent response, and to meet demand, a second concert *Afternoon Tea* was added so more people could enjoy the month’s offering.

“My mum was thoroughly blown away by the impressive line up, performance and quality – Well done!”  

*Emilia Johari, patron at Konsert Nusantara*  
11 December 2004
Huayi – Chinese Festival of Arts and Kalaa Utsavam – Indian Festival of Arts had developed strong audiences in the previous years and in the third presentation of these festivals we used this base to push artistic boundaries by offering a more sophisticated ticketed programme. Although this resulted in a slight drop in paid attendance, it addressed the careful balance needed between satisfying audiences with what they are familiar with and helping to develop their taste and interest. Overall attendances for the non-ticketed events were higher across all three ethnic festivals.

Our visual arts exhibitions continued to engage, intrigue and surprise our visitors. From the whimsical to the marvellous, close to 600 artists presented their works in 59 exhibitions at Esplanade. In keeping with our direction to promote local and regional talent, 31 of these exhibitions were by local artists and a further 17 featured Asian and Australian artists. The exhibitions were more closely integrated with the other festivals that were presented at Esplanade and several of them involved local and regional artists working together, among which were Exploring Memory and Self which involved female Indian artists from India as well as Singapore, The Angel Garden, a collaboration between Heri Dono of Indonesia and Jeremy Hiah and Lina Adam from Singapore and The Gravities of Sound, a sound installation in the Tunnel. We will continue to find new ways to build bridges and exchanges between local, regional and international artists. As part of Octoburst, our annual festival for younger people, we worked with Oslo’s International Museum of Children’s Art to present Wide Open Eyes, an exhibition of children’s artworks. In presenting this, Esplanade’s entire Jendela gallery was transformed – painted in bright colours and furnished to resemble a child’s room with rugs and assorted soft toys,
**Visual Artists represented**

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
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<td>128</td>
</tr>
<tr>
<td>International artists</td>
<td>237</td>
</tr>
</tbody>
</table>

**Programming**

it created a cozy space for the intended audience.

**Bringing the World to the Community**

The very best from all over the world performed on our stages, much to the delight of our audiences. Internationally-acclaimed pianists Boris Berezovsky and Arcadi Volodos dazzled classical music aficionados with their consummate skill. The Canadian Brass entertained an audience of all ages. And performing to an appreciative audience was the Italian contemporary dance company Aterballetto, which presented an evening of two very contrasting works – Omaggio a Bach, a moving meditation to the music of Bach, and Cantata, an exuberant piece set to the music of southern Italy, performed with singers on stage together with the dancers.

**“I have always enjoyed coming to the Esplanade and I love seeing the visual arts installations around the centre.”**

Sasibha Low
20 January 2005

“Overall, accessibility seems to be the key to the programming: not just in terms of art that’s physically easy to get to, and shares many of the public spaces that are part of a visit to the Esplanade, but also art that engages quite directly with the viewer.”

Parvathi Nayar, The Business Times
12 November 2004

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Parvathi Nayar, The Business Times
12 November 2004
Normally staid Singapore is trying to jazz things up. With 10 days of eclectic performances by internationally known jazz musicians and world music award winners, the Mosaic Music Festival will gather masters and upstarts alike. In the recent years, Singapore has worked hard to carve a name for itself on the Asian arts scene. The most significant of its efforts was the 2002 opening of the Esplanade – Theatres on the Bay, which has quickly become one of the most important venues in Asia...

Sonia Kolesnikov, International Herald Tribune
02 March 2005

Programming

Through the acclaimed Mosaic music series, we introduced audiences to a wide spectrum of top international musicians throughout the year. Audiences were treated to ska music by Skatalites (who created the genre), the fiery saxophone riffs of British musician Courtney Pine, the sultry vocals of jazz singer Diane Reeves and the hugely popular kd lang.

New festivals

One of the key strategies in developing audiences for arts events was to present these events in the form of festivals as these allow for greater intensity and consequently greater excitement to be generated. Several festivals premiered this year. Flipside, an energetic, irreverent, fringe-style festival was introduced to complement the Singapore Arts Festival in June. This festival focused on small events in the studios, and created an infectious buzz throughout the centre by programming a wide range of events catering to families, especially in the outdoor spaces.

We continued this family focus with Octoburst, a two-weekend celebration of children and family, programmed around Children’s Day on 1 October. The annual children’s drawing competition drew more than 1,200 entries (400 more than the previous year) and saw children sprawled over all corners of Esplanade as the young artists huddled over their artwork to produce portraits of their experiences with Esplanade.

Another important addition was the celebration of mid-autumn at Esplanade. We had traditional Chinese music, storytelling, riddles, as well as a lantern-making workshop that was led by a local artist. The evening culminated in a lantern walkabout along the waterfront, complete with various Chinese characters from folklore in attendance.

The single biggest event in Esplanade’s calendar this year was the groundbreaking Mosaic Music Festival at year-end in March. This festival tied together the various threads that had been taking place in our programme evolution throughout the year, in particular that of collaboration and the community.

An important feature was the establishing of relationships with key international partners – the highly successful Montreux Jazz Festival and the international world music label Putumayo. The festival was a celebration of life and friendship through music and encompassed activities that went beyond the Concert Hall and Studios. It included a host of other activities such as film screenings, jam sessions, exhibitions, and jazz activities at various jazz bars across Singapore.

As with all our other festivals, we ensured that the programme line-up had broad appeal, presenting gospel to jazz to worldmusic, and everything in between. And while we featured a strong selection of international artists, such as Youssou N’Dour, Barbara Hendricks, James Moody and Shirley...
A Year of Growth

Thus we closed a stupendous year of growth.

Our continued emphasis on collaboration has yielded encouraging results. Through collaboration, we have helped partners improve the quality of local programmes through working with the Esplanade team in areas such as production, customer service and marketing. Through collaborations we have developed more local producers and presenters and provided more performing opportunities for local artists, while increasing the diversity of our programmes – all the while building Esplanade’s relations within the community.

We have delivered a record number of events and performances and contributed to an arts scene that is ever more vibrant. Nevertheless there is a need to carefully balance two critical programming objectives – to increase arts audiences while also cultivating an appreciation of the more sophisticated presentations. These are long-term challenges that need to be carefully negotiated.

The immediate objectives for the next few years are clear – to consolidate these achievements while at the same time continuing to broaden and intensify our programming in order to fulfil our mission – to entertain our audiences, to engage and inspire their hearts and minds, and make the arts a part of life for everyone in Singapore.

“We attended several of the free concerts during the Mosaic Music Festival and the Youssou N’Dour concert before we flew home. Thanks for a great week in Singapore. The Youssou N’Dour concert was an amazing experience. Again thank you Esplanade, thank you Mosaic, thank you Singapore for a great experience and if it is on again next year, we will be there.”

Richard Savage, Australian tourist
28 March 2005

Horn, more than half of the artists presented were local, which resulted in a festival warmly embraced by both local artists and audiences.
While every effort has been taken to carry out instructions to customers' satisfaction, no responsibility or liability will be accepted for errors. Customers are therefore urged to check thoroughly before authorising print runs.
People make performances possible. And people complete the Esplanade experience beyond that performance – every interaction a customer has with the centre from the time they enter its doors, to the time they leave. Every performance, event and exhibition, involves painstaking work by our intrepid team of dedicated professionals. These are the people who work behind the scenes, attending to all the details off-stage that make an arts centre tick. As a cohesive team, they are driven to fulfil our vision of being an arts centre for everyone, a centre that provides the ideal environment for both audience and artist, and a centre that consistently delivers world-class productions and services. 

Delivering the Esplanade Experience to All
As a cohesive team, Esplanade staff are driven to fulfil our vision of being an arts centre for everyone, a centre that provides the ideal environment for both audience and artist, and a centre that consistently delivers world-class productions and services. 

There is the operations team that includes our Front of House staff (they oversee areas of the centre which the public use), our Building Management Services team which maintains the property, Esplanade Mall, comprising tenants and the Esplanade shop, as well as Production Services staff, who handle all aspects of staging of performances. There is also the Venues & Events team, which handles external hirers and their shows, and the Marketing Communications department, which communicates and promotes the company and its programmes. What happens off-stage at Esplanade then, is a complex machinery of planning and attention to detail that ensure all who visit the centre enjoy a positive experience at Esplanade.

Operations
The Operations department is the largest department in Esplanade, incorporating front of house services (which include customer service, box office and security), engineering and property services that oversee the maintenance of the centre, the management of the retail and F&B tenants (including our Esplanade Shop), as well as technical support for each performance held here. The Operations team looks into every detail that goes into a show – from site surveys,
Box office

<table>
<thead>
<tr>
<th>% of seats sold</th>
<th>Esplanade*</th>
<th>Hirer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert Hall</td>
<td>70</td>
<td>64</td>
</tr>
<tr>
<td>Theatre</td>
<td>53</td>
<td>65</td>
</tr>
<tr>
<td>Recital Studio</td>
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<tr>
<td>Theatre Studio</td>
<td>77</td>
<td>64</td>
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</table>

<table>
<thead>
<tr>
<th>Number of ticketed performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esplanade*</td>
</tr>
<tr>
<td>Hirers</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Attendance (Ticketed shows)

<table>
<thead>
<tr>
<th>Esplanade*</th>
<th>Hirers</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>80,012</td>
<td>405,165</td>
<td>485,177</td>
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</table>

* includes Collaborations

pre-production meetings, set-up and operation of stage lighting and sound systems, supporting technical and full dress rehearsals, to ticketing, ushering, catering and a host of other requirements in the run-up to opening day, until final curtain.

Front-of-House

Going the extra mile to serve our customers

Our Customer Service staff, full-time and part-time, pride themselves on their work ethic and attention to detail. But perhaps what truly distinguishes them is ‘heart’. Time and again, our Customer Service staff win the praises of patrons and visitors who are delighted by their level of service, friendliness and initiative. When faced with the unexpected, our staff have risen to the occasion and demonstrated our service culture.

“The customer service at Esplanade is truly excellent and commendable”, said an appreciative patron who attended a Singapore Symphony Orchestra concert.

His comment is typical of the sort of feedback we regularly receive. This patron wrote in to thank our Customer Service staff for the help they rendered when he accidentally cut his finger just before the concert. They tended to his wound promptly so he did not miss any part of the performance. They even changed the dressing during intermission and called him the following day to see how he was doing.

Yet another patron, who attended the musical Mamma Mia! wrote:

“I found the manner in which your staff conducted herself really commendable... the confidence and reassurance with which she took care of my issue and got it resolved. I really appreciated this experience.”

The patron was deeply appreciative of the help extended to her by a senior Customer Service staff who helped the patron hand over house keys to the patron’s husband. He had left his set at home and would otherwise have had to wait until the end of the show before he could go home. Our Customer Service staff saved him a long wait, while his wife, naturally, made it to the performance of Mamma Mia! on time and enjoyed it with peace of mind.

Simple things that make a world of difference to an anxious patron are drilled into our staff so that kindness and courtesy go hand-in-hand in all their dealings with the public. Regular training and review of policies and procedures are also carried out to ensure we deliver consistently, particularly as challenges in educating audiences in theatre etiquette remain.
Increasing Box Office efficiency

As the web-based ticketing system STIX (piloted in late-2003) was fully implemented this financial year, Box Office operations saw further improvement in efficiency. A more user-friendly back-end system enabled simultaneous ticketing transactions to be carried out and offered enhanced features for bookings, tracking of patron information and ticket collection. This saved customers’ time when buying or collecting tickets, as automated processes allowed ticketing staff to complete transactions faster, more accurately and more easily. Reports could also be generated on demand, providing useful data for programme marketing and customer service operations.

We have continued to upgrade the customer service skills of our box office staff, and worked closely with SISTIC to ensure that all SISTIC ticket counter staff are familiar with the seating configuration of our performing venues and our house policies, in order to assist ticket buyers effectively.

In addition, we have introduced a number of marketing schemes, offering a complete entertainment package which can be tailored to specific audience needs such as the inclusion of merchandise and meals, to offer organisations more diverse corporate hosting possibilities. We also introduced “early bird” discounts in the later part of the year to encourage patrons to buy tickets earlier, to alter common late ticket-buying patterns. As the scheme was only introduced at the end of the year for selected shows, we would need to implement it for more shows to determine its success. Preliminary results have been encouraging.

Providing a safe environment

The safety of all at the centre remains a top priority for us. We conduct regular exercises to ensure our security standards are of the highest level and we also upgraded and supplemented our surveillance equipment, including CCTV cameras, card access systems and infra-red motion sensors. As always, we work closely with the Police and partner government agencies on our operational requirements, and security officers regularly undergo training.

Fire drill and evacuation exercises involving our Mall tenants were also carried out successfully.

We continue to be uncompromising where security is concerned, while bearing in mind the need to project a friendly presence appropriate for a customer-oriented arts centre.

Building Management Services

Keeping things ship shape

Esplanade’s mechanical and electrical systems are managed by the Engineering department, whose diligent preventive maintenance has kept our mechanical and electrical...
systems in good working order. As we move into our third year of operations, we will press on with our efforts to ensure that all equipment continues to run efficiently, although some wear and tear is expected. To best manage this, we will continue to carry out regular inspections, where building maintenance, servicing, cleaning and improvement works, and areas requiring immediate repair are identified and attended to. Cyclical maintenance and replacement are also carried out in accordance with the estimated lifespan of fixtures to ensure that premises are in prime condition.

Conserving energy
Our energy-saving initiatives have enabled us to reduce our utilities consumption while keeping the centre humming. This resulted in a slight reduction of utility costs by 2% this year.

As a responsible organisation, we will continue to emphasise the importance of energy conservation to all user groups.

Improving our spaces
We completed improvement works to our Roof Terrace – which saw frequent public usage – as part of a key infrastructure renewal project. In keeping with the overall experience at Esplanade, and its appeal as a tourist destination, landscaping of the roof terrace was carried out, resulting in a space that offered a green refuge for visitors to relax and enjoy spectacular views of Marina Bay and the city skyline. This space also offered opportunities for events and entertainment, and after landscaping, saw a rise in the number of hirers.

By year-end, we were also close to finalising our open-air food centre project – Makansutra Gluttons Bay. The time and effort invested saw results – at time of print the food centre is drawing crowds throughout the evening, in search of the best hawker food in Singapore at one of Singapore’s prime heritage locations.

Looking our Best
To ensure that every trip to Esplanade is a pleasant and memorable one for our patrons and visitors, we spare no effort in keeping the centre spotless. We believe the cleanliness of venues both indoors and outdoors reflect the centre’s professionalism in running a world-class space. Esplanade’s commitment to regular maintenance, coupled with the development of detailed checklists and procedures to help us ensure that our spaces are thoroughly serviced, is a commitment to the highest standards of building management.

These standards are particularly tested during major public events along the waterfront, such as the May Day carnival and New Year’s Eve, which attract thousands of visitors and result in damage to landscaping, despite precautionary measures of plant-protection barriers. The team nevertheless, strives to deliver consistently the best possible face of Esplanade in all its venues.

Boosting sales at Esplanade Shop
We gave our Esplanade Shop a mini-renovation in July 2004 to create an eye-catching CD corner offering a wider selection of CDs and DVDs featuring artists and groups that had performed or would be performing at Esplanade. We also leveraged tie-ups with recording labels to boost our sales turnover. We have since seen a jump in CD sales and project that this figure will improve further.

We have also widened our range of gifts and unique merchandise, which are targeted at both local customers and tourists. During the centre’s key event, Mosaic Music Festival, we produced themed merchandise for sale throughout the festival. This, coupled with aggressive selling at stalls at the Waterfront, boosted sales.

Esplanade Mall
Introducing new tenants to Esplanade Mall
In our second year we took the opportunity to reenergise parts of our tenant mix in response to a better understanding of customer needs. A few of our tenants were replaced, strengthening further the varied offerings at Esplanade Mall. With the addition of Makansutra Gluttons Bay offering lower-priced options, we have an effective mix of dining experiences catering to the widest range of patrons.
“We have found here, intelligence, expertise, dedication, and most importantly, a vision for the arts in the new world.”
Francois Carrard, Chairman of the Montreux Jazz Festival
12 March 2005

Services
Delivering the Esplanade Experience to All

During the year, a renewed emphasis on marketing and prominent on-site advertising of the shop contributed to increased sales. We will continue to explore ways to promote our merchandise and will seek to expand the current range of product offerings.

Production Services

Honoring our technical skills

Driven by our commitment to continually raise competency levels and service standards of staff in order to support presentations of shows at the centre, we made sure that our technical staff had the benefit of a wide array of professional development initiatives, including:

- Attachments with international performing groups
- Specialist training courses
- Participation at international conferences and seminars
- Factory-based training with key suppliers
- Teaching opportunities (targeted at their peers within the local industry)

THE ESPANADE CO LTD annual report 04/05
Most notably, some of our staff were attached to the touring productions of *Saturday Night Fever* and Robert Wilson’s *I la Galigo*, at the request of the presenters, who were impressed by the skills and service standards the crew demonstrated during their shows in Singapore.

We also hosted renowned Broadway/West End lighting designer and educator Chris Parry, who conducted a series of workshops for us.

To develop staff further, we sent them to key cities with established arts industries such as Las Vegas, London, Frankfurt, and Sydney to attend important industry conferences.

**Improving our systems and equipment**

We invested in improvements to our infrastructure, which made it more efficient to stage performances, and also ensured we were up-to-date with the latest developments in technology. These included a more versatile orchestra riser system to increase staging possibilities in the Concert Hall, and new stage draperies in all the indoor venues to enhance the look and feel of the presentations. We also implemented new and improved safety devices such as electrical and fall protection systems for staff protection. Adding to audience enjoyment were investments in live audio, communications and video systems throughout the centre, and the high quality audio and stage infrastructure at outdoor venues, for enhanced viewing and listening pleasure.

These investments in maintenance and contingency systems, along with ongoing training, are necessary costs in ensuring the high calibre of presentations at Esplanade.

**Contributions to the local industry**

Our investment in resources has benefited local productions in particular, through higher production values than was previously achievable in Singapore. Besides other informal contributions to the industry such as staff involvement with the Technical Theatre Association of Singapore, Esplanade has also embarked on the development of a comprehensive set of health and safety standards specifically related to the live performing arts industry – the first of its kind in Singapore.

The risks of incidents in the industry are high, given the potentially dangerous aspects of the work involved in the presentation of live events. With the rapid growth of the arts in what is still a young market, the inexperience of our practitioners compared to those in other developed markets, would necessitate the fast track of the implementation of these standards that are currently benefitting the more established arts industries abroad.

**Venues & Events**

The Venues & Events team manages external hirers at Esplanade, providing operational support and advice on a wide range of events.

**Merging for greater synergy**

The department was formed this year when the Venue Sales and Event Services departments were merged to improve efficiency and service quality. The timely merger resulted in the consolidation of work processes and the emergence of a single point of contact for our hirers – particularly important to new hirers unfamiliar with the requirements of a professional centre. The aim was to ensure optimal use of our venues, better support services for our hirers, and a more targeted approach to revenue-generating opportunities. We would also be able to better manage, communicate and coordinate hirers’ requirements for onsite operations as one department.

New work procedures such as an event order protocol that better facilitates site operations, and the installation of an upgraded venue booking system for more efficient retrieval, dissemination and presentation of information, have since been implemented.

**Pricing ourselves right**

We conducted a review of our rates for the studios – chiefly in the category
“Take Singapore, a city keen to change its image from electronics maker to cultural capital. Its Esplanade aims to be a meeting point of western and eastern music.... As well as being the hub of Singapore’s performing arts, the Esplanade is probably the best place to get a first sight of the city.”

where Esplanade and Singapore were the only Asian reference of the 20 names listed

Services
Delivering the Esplanade Experience to All

of Arts Groups for the Recital Studio and Theatre Studio, and in the category of Arts Education for the Rehearsal Studio, with the view of making them even more affordable to hirers. Since the review, we have witnessed a 7% increase in the utilisation rate of these facilities by our local arts groups.

Unconventional spaces and unexpected uses

Programmes by external hirers complement the Esplanade Presents shows and contribute to an exciting arts calendar overall for Singapore.

Aside from top draws with performances such as the Abba musical Mamma Mia!, the New York all-male comic ballet company Les Ballets Trockadero de Monte Carlo and local hit musical The Revenge of the Dim Sum Dollies, Esplanade’s spaces are hired for a diversity of events that add to life at the centre. One such example was the Action Asia Challenge, an extreme sports race which attracted 300 international athletes, put through their paces by having to jump off bridges and “zipping” down on cables from Esplanade’s domes to the waters of Marina Bay in a spectacular flying fox segment.

In addition, the newly-renovated Roof Terrace meant we could also offer an alternative, distinct space for events such as pre-show cocktails, product launches and sit-down dinners.

Working with our presenters

In working with local presenters, we hoped to help instill international standards and codes of practices in preparatory work leading to the performance, in the areas of technical readiness or the holistic approach to negotiations and marketing of the event.

We believe this would be beneficial to the local industry, and look forward to supporting increasingly sophisticated productions from local hirers in the year ahead.

The pool of international presenters each year presenting large-scale musicals – popular with Singaporeans – is generally a small one, because of the high financial commitments required. Esplanade hopes to grow this and this would mean that assistance from relevant authorities may be sought to help these hirers defray costs.

Marketing Communications

All that happens at Esplanade reaches the public through a marketing communications arm that seeks to create better understanding and awareness about the organisation and its programmes, that will translate into a positive experience for the public and increased interest and attendance at shows. This year the key roles of the team can be summarised thus: Communicate, Connect, Change.

FY 04/05 Venue Utilisation – Concert Hall & Theatre

<table>
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<th>Venue &amp; Event</th>
<th>Total No. of activities</th>
<th>Total No. of Guests</th>
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<td>Esplanade &amp; Collaborations</td>
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<td>Hirers’ Events</td>
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<tr>
<td>Arts General</td>
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<tr>
<td>Private</td>
<td>9%</td>
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<tr>
<td>Schools &amp; Community Groups</td>
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<tr>
<td>No. of Hirers</td>
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<tr>
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<td>No. of Guests</td>
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Venues & Events

FY 04/05 Venue Utilisation – Concert Hall & Theatre

<table>
<thead>
<tr>
<th>Venue</th>
<th>Utilisation</th>
<th>Ticketed &amp; Non-ticketed Performances</th>
<th>Attendance</th>
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<tr>
<td>Concert Hall</td>
<td>86%</td>
<td>179</td>
<td>201,737</td>
</tr>
<tr>
<td>Theatre</td>
<td>84%</td>
<td>226</td>
<td>275,636</td>
</tr>
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</table>
Communicating to create awareness and understanding

We built better awareness and communicated Esplanade’s diverse programmes and events – 205 ticketed and 1,168 non-ticketed Esplanade Presents shows, as well as 496 shows by hirers to a broad audience through various means. This year we saw the introduction of several new programmes, for example, Chamber Music, Mid-Autumn Festival and the year’s highlight, Mosaic Music Festival. The full gamut of integrated marketing communications channels were thus employed to drum up interest – including advertising, promotions, web, print collateral, direct mailers (both electronic and traditional) onsite banners and posters and media relations, resulting in some 815 different designs in collateral, and achieving an overall average occupancy of 68% for our ticketed shows.

Of these channels, Esplanade’s website remained the most popular source of information for our programmes. On average, our website received 240,000 hits a month.

Another channel that is of significance is Esplanade Diary. Conceptualised as a comprehensive guide to activities centre-wide, Esplanade Diary started out as a quarterly publication with a print run of 50,000 in November 2002. We have since grown its content and distribution has increased to 160,000 per issue quarterly.

With over seven million visitors a year, our on-site banners and posters, also referred to as Centremedia, added a sense of vibrancy to the centre, while serving to inform the public of all the events and activities here.

Beyond communicating information about performances, we believe strongly in working with the media to create deeper understanding about Esplanade, about the way we worked, and why – the beliefs and values that shaped all that we do at the centre. We were heartened when in announcing the results of a nation-

“Communicating to create awareness and understanding”

*Delivering the Esplanade Experience to All*
wide survey, local media reported on our success in penetrating the heartlands, and during our annual results, when journalists took pains to understand the intricacies of our operations – recognising that our objectives in offering a public service were different from those of commercial organisations. The media continues also to be a key ally in fostering a deeper appreciation of the arts in general, demystifying and making the arts more accessible to the wider public.

**Connecting with the public**

Another key focus for the team this year was to connect, in particular with youth and community. To encourage greater youth involvement in the arts and Esplanade, we launched *Esplanade Youths*, a membership programme for tertiary students. Following two recruitment roadshows, we signed up some 1,200 members. The programme offers priority notification of performances, special promotions, invites to special events, and backstage tours, among other activities to be rolled out. Members also have priority when it comes to internship programmes. At year-end, members of *Esplanade Youths* partied at *Montreux Jazz Club’s* late night jamming session during the inaugural jazz and world music festival, *Mosaic Music Festival*.

To engage Junior College and Secondary School students, we worked with the Ministry of Education (MOE) to host schools on its programme *Learning Journeys*, designed to extend the learning experience for students through visits to various organisations. The *Learning Journeys* programme was also targeted at teachers, and in all our sessions we offered as learning points the personal experience of staff as well as perspectives on organisational culture, philosophy, challenges and achievements.

Students were invited to tour the centre and dialogue sessions were held with staff from Esplanade’s various departments, to develop a deeper understanding and appreciation for Esplanade and the arts.

We also participated in MOE’s *COLUMNS* programme – the acronym for Collective Learning Forums for Middle Management. *COLUMNS* is MOE’s in-house platform designed to enable MOE’s middle management to analyse issues and policies within and beyond the education arena. Esplanade hosted principals, heads of department, teachers and MOE staff on tours. Presentations by key Esplanade personnel, and dialogue sessions with the CEO were included. In addition, we gave talks at schools that were attended altogether by 3,728 students.

We also continued with community efforts that saw us reaching 1,600 guests from various grassroots and welfare organisations, after kicking off the year with a special invitation to patients from the Institute of Mental Health (IMH) to our Mother’s Day

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**Marketing Communications**

<table>
<thead>
<tr>
<th>Activities</th>
<th>Media Clips</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Affairs: 130 (12,085 people)</td>
<td>Print local: 4,402</td>
</tr>
<tr>
<td>• VIP Visits: 41 (543 people)</td>
<td>Print International: 144</td>
</tr>
<tr>
<td>Media</td>
<td>Radio: 49</td>
</tr>
<tr>
<td>• International: 116 (540 people)</td>
<td>TV: 269</td>
</tr>
<tr>
<td>• Local: 292 (715 people)</td>
<td>Total: 4,864</td>
</tr>
</tbody>
</table>

Media advertising value S$17.7 million
concert. For many of them, it was their first Mother’s Day celebration in years.” Said the Assistant Director of Nursing, “A big thank you for being so generous and thoughtful in remembering our patients... (they) had an enjoyable time clapping and singing along with the singers. Thanks to Esplanade for making a difference in their lives.”

Other highlights included our Mid-Autumn Festival programme, where we hosted 360 underprivileged children at the lantern walkabout around Esplanade, complete with traditional Chinese lanterns. The kids were also treated to storytelling sessions and given mooncakes. Similar events followed suit during the year.

During the year also, Esplanade saw increased awareness among some of the community clubs whose grassroots members were becoming regulars at our monthly Beautiful Sunday concerts.

The department also hosted key community leaders during Pesta Raya – Malay Festival of Arts and Huayi – Chinese Festival of Arts to increase awareness about available programmes for their constituencies.

With the increased level of activity centrewide, there was a corresponding increase in media clips, from 3,605 to 4,864 (representing $17.7 million in advertising value). The increase peaked in the last quarter of the financial year in tandem with our programming calendar. Last year, we conducted 408 media activities reaching 292 local and 116 international media.

We also conducted 41 VIP tours for 543 guests. Our visiting dignitaries included the Crown Princess of Thailand, the Prime Minister of Belize, the Deputy Prime Minister of Vietnam, the Deputy Prime Minister of Laos, the Foreign Minister of Lithuania, the Swiss Minister for Home Affairs, the Australian Minister for the Arts, Woman’s Affairs & Planning (State of Victoria), among others. We remain extremely grateful to our friends in the various Ministries and government agencies for helping to profile doors, the MRT underpass and the bus shelter outside Esplanade Mall, to create curiosity and reinforce Flipside’s fun and unexpected branding. Creatives with interesting visuals and copy were used to complement the different spaces and encourage audiences to embrace the arts as an integral part of life. Roving artists were engaged to create more awareness and used as teasers about upcoming performances for audiences in the heartlands and around town.

With Mosaic Music Festival – the definitive music festival for the year – we pulled together all elements of marketing communications held together by a dominant brand presence. Extending beyond Esplanade’s Concert Hall and studios, the festival celebrated music with a host of activities that included film screenings, jam sessions, visual arts exhibitions centre-wide, food and beverage pavilions along the waterfront, an arts and craft village, Mosaic Mania – a website providing daily festival updates, Mosaic Snapshots – behind-the-scenes photographs of festival artists, Mosaic Buzz – special activities and promotional offers throughout Esplanade Mall, and Mosaic After Hours – jazz activities at various jazz bars and clubs throughout Singapore to spread word about the festival.

Mosaic Music Festival not only positioned Esplanade as an important centre for the arts in the region, it supported at the same time Singapore’s goal to be a global city for the arts. We held media briefings regionally and saw strong pre and post-
festival coverage. International Herald Tribune and the Asian Wall Street Journal devoted space pre-festival to highlight the lineup and Esplanade’s objectives for the festival. South China Morning Post headlined “Jazz Encore” in a positive wrap-up of the festival, and the Bangkok Post declared, “In just a few short years Singapore’s Esplanade has established itself as a symbol of artistic culture and diversity” in its review. Malaysian media including The Star, The New Straits Times and entertainment magazine Galaxie were particularly supportive, and saw spin-off discussions in unexpected places. In a Malaysian blog quoting The New Straits Times article, the writer signed off, “Mosaic Music Festival shall always be a successful event since it is built on a solid foundation which is to bring people together through music” – after applauding our programme objectives.

Strategic partnerships with Channel 5, Class 95 and IS Magazine were forged to deliver this lifestyle festival right to the doorsteps and into the living rooms of Singaporeans. We worked also with the Singapore Tourism Board to market this festival around the region to bring in the tourists. The result – 14%* of the audiences in the ticketed as well as non-ticketed performances at the festival were tourists, compared to the usual figure of 4% and 5% respectively. Of these, more than 13% had coincided their visit to Singapore with the festival.

Our efforts at change have been noted elsewhere too. Leading international classical music magazine Classic FM, the magazine equivalent of UK’s top commercial radio station, Classic FM, made reference to Esplanade in its guide to the world’s best musical cities. Said the report, “Take Singapore, a city keen to change its image from electronics maker to cultural capital. Its Esplanade aims to be a meeting point of western and eastern music...” Out of the 20 cities listed, Singapore was the only one in Asia mentioned.

The Year Ahead

Challenges remain for Esplanade, given that we aim to change not just behaviour patterns, but mindsets. Creating a value perception for the arts – so people would want to spend time and money on the arts – will take time. As will helping them discover that lesser-known artists can be just as good as more famous ones, and that new art forms are just as exciting as traditional ones. We are also trying to encourage patrons to pay fair value for tickets, and to move away from expectations of discounts or free tickets.

The team will remain committed to our three basic objectives to communicate, connect and change. We plan to work regularly with the media so there is greater insight about what we do. We plan also to fully maximise electronic media for more targeted direct marketing, leveraging on our key festivals to attract even more tourists, and building even more strategic alliances for the arts to truly make the arts and Esplanade a lifestyle experience for all visitors.

* Independent marketing intelligence company Research Plus conducted 1,934 surveys during all 10 days of the festival.
While every effort has been taken to carry out instruction to customers satisfaction, NO RESPONSIBILITY or LIABILITY will be accepted for errors. CUSTOMERS ARE THEREFORE URGED TO CHECK THOROUGHLY BEFORE AUTHORIZING PRINT RUNS.

164 dedicated full-time staff enabled Esplanade to host 1,369 events the past year.
People

Human Resources

Esplanade strives to be a workplace where individuals are cherished, teams are championed and talent is groomed.

Taking care of Human Resources at Esplanade means taking good care of our people and creating a great place to work. Esplanade strives to be a workplace where individuals are cherished, teams are championed and talent is groomed. We actively foster an environment where we respect our co-workers, learn from one another and perform our duties to the best of our abilities, for the benefit of the centre, and the community we serve.

The Human Resources department is also the guardian of our service culture and works towards maintaining high service standards through prudent hiring of the right people and effective training. Our total investment in training last year amounted to 4% of basic salaries.

Expanding our team to meet growing demands

**Full Time Staff**

The Esplanade team was given a much-needed boost when we strengthened our very lean staff numbers last year. We recognised that existing staff were stretched to their limits as the range and volume of activities continued to grow. To ensure a more manageable workload for all, we increased permanent full-time Manning from 152 to 164. With these resources, we presented 1,869 events the past year. However, staffing levels are still far from ideal as permanent staff continue to manage workloads meant for a bigger team.
Due to funding challenges, we have not quite realised our intention of having a larger pool of trained resources and are thus still limited in our ability to plan for growth and succession. This is especially critical in areas where skills are very specific, like programming and production management, and with no ready sources of trained staff to recruit from. These challenges will be addressed in the forthcoming year with a comprehensive review in manning levels.

Through an exhaustive interview process and subsequent training programme, we ensured that a good fit in terms of aptitude, values, attitude and skills was achieved. This approach helped us reinforce our service culture, in line with our vision to achieve service standards that will make us a world leader.

To ensure better job focus, we also reviewed and updated all job descriptions so that duties and responsibilities, as well as the organisation’s expectations, continued to be clear to our staff.

With improved manning levels, we saw an average monthly staff turnover of 1.6%, which was lower than our previous year’s average of 1.7% and significantly lower than the national annual average of 2.2% for 2004. Though turnover was low, it still posed a challenge as recruiting staff with the specific expertise needed for our operations proved difficult.

**Casual and contract staff**

With the uncertainty in funding, we were very cautious in increasing our full-time manning strength. In order to cope with the increased activity levels, especially during peak periods, we resorted to contracting staff on a short-term basis. This was a cost effective solution to plug the operational gaps in some areas. However, where specialised skills are needed, we will have to hire more full-time staff to allow for training and development.

To ensure adequate resources, we also had to maintain a pool of trained and committed casuals whom we could call on to work with us according to the varying demands of the performances.

We began the year with 146 active casual ushers, who underwent the annual refresher training programme.

*“The Esplanade is first class all the way. All of the people involved are wonderful. Thank you for having us.”*

James Moody, legendary jazz saxophonist

March 2005
While every effort has been taken to carry out instruction to customers' satisfaction, no responsibility or liability will be accepted for errors. Customers are therefore urged to check thoroughly before authorising print runs.

Human Resources

Full time permanent staff: 164
Contract staff: 13
Trainees
- (32 locals & 6 foreigners): 38
Average no of training hours per full time staff: 20 hours

Ideally, we needed a base of about 250 ushers to comfortably accommodate our operational requirements. We proceeded to recruit and train new ushers, and by 31 Mar 05, we had a total of 224 ushers.

Recruiting and training new ushers is an annual exercise. Given their profile – many are students and working professionals – some mobility is to be expected each year, as graduates drop out of the programme to assume full-time jobs, and professionals change jobs and give up ushering due to time constraints. Our ushers also need to work at least 48 hours a year to keep up-to-date with duties, standard procedures, and Esplanade’s facilities, so as to maintain the high service standards required of them.

Our technical crew forms our other big pool of casuals. As at 31 Mar 05, we had a pool of 142 in staging, lighting, and sound. To meet the growing demand for their services, we will continue to recruit with a target of 150 to serve our needs.

"I am enormously impressed by what you and your colleagues are doing at the Esplanade – it really is a model for the future."

Peter Hewitt, Chief Executive, Arts Council England, 8 February 2005

"I would like to sincerely give my thanks to the staff who attended to me on Good Friday when I met with an accident on the escalator to the Roof Terrace. Thanks for the quick response and professional first aid skills."

Louis Teo, patron
22 April 2004

THE ESPLANADE CO LTD annual report 04/05
While every effort has been taken to carry out instructions to customers’ satisfaction, no responsibility or liability will be accepted for errors. Customers are therefore urged to check thoroughly before authorising print runs.

Maintaining our service culture through training

The Esplanade Experience (TEE)

To further reinforce our service culture, we started developing in the later part of the year, TEE II (The Esplanade Experience II), a continuation of TEE I (The Esplanade Experience I), which focuses on inculcating in all staff a service mindset that embodies our core values. Aimed at further reinforcing our service culture, TEE II will focus on self-awareness of service individuals and equip staff with conflict management skills. We intend to implement TEE II in the second half of the new financial year. All staff will go through both TEE I and II, that will help ensure that every single person we welcome as a guest (whether visitor, patron or artist) experiences first-hand, our warmth, care and hospitality.

Technical theatre training

In addition to customer service training, we also emphasised technical theatre training. We anticipate that this will remain a key area of focus in the next financial year and in subsequent years.

- We invited 2 rigging experts from Australia to conduct basic and advanced theatre rigging courses for our technical (staging) crew in April and May 2004. As experts in rigging and experienced trainers in this field, the pair imparted to our technicians both the theoretical and practical aspects of design, installation, operation and safe handling of our rigging system in the theatre. Our senior technicians, who completed their basic and intermediate programme two years ago, went through the advanced course, which was aimed at developing an even higher level of competency in rigging.

- We also invited a renowned lighting designer from USA to conduct four seminars on lighting design for our lighting technicians in December 2004. In line with our goals to help develop the local arts industry, we also opened up the seminars to lighting practitioners and designers outside Esplanade, to enable the sharing of ideas and to encourage discussion on issues specific to the trade. The seminars covered topics such as “American vs European Lighting Techniques”, “Getting the Most Out of Your Lighting Designer” and “Lighting ‘Paint Brushes’” which was a demonstration of a variety of...
less conventional lighting sources such as light curtains, LEDs and others.

– In March 2005, the Fall Protection Group from Canada conducted two programmes for our technicians. They ran the “Introduction to Fall Protection” programme, aimed at providing our technicians an understanding of the fall protection system and the appropriate use of safety equipment. They also ran the “Introduction to Rescue” programme, which provided our staff with the skills and knowledge to perform high angle rescue using safe and up-to-date techniques, in the event of fall hazard situations from a height in a technical theatre environment.

"Our aim, which was to allow the patients of Adventist Rehabilitation Centre (ARC) to enjoy the arts through Esplanade’s All That Shanghai Jazz concert, would surely not have been a success if not for your hospitality and much-appreciated assistance to make the patients feel comfortable."

Rainbow Team, Singapore Management University
4 March 2005
$1.9 million from corporate sponsors enabled programme diversity and artistic excellence
Sponsors
Partnership Development
Through the Partnership Development team, Esplanade reaches out to corporations that share our goals of making the arts a way of life in Singapore.

As a non-profit arts organisation, Esplanade works hard to ensure its resources are managed as efficiently as possible. While we derive some income from non-arts activities such as carparking, mall rental and venue hire, our core business and objectives – delivering a diversity of arts performances that are accessible to the community cannot be sustained without substantial government and sponsor support.

Through the Partnership Development team, Esplanade reaches out to corporations that share our goals of making the arts a way of life in Singapore. The generosity of our sponsors helps make it possible to present world-class acts, and a host of free programmes across all genres, for the enjoyment of everyone. Their support helps us sustain our growth in programming, while maintaining quality and service standards. And in the process, we win over new audiences, inspire budding artists and contribute to the growth of Esplanade’s reputation on the world stage.

“We don’t want to ‘buy’ the consumers’ mind-space on a month-to-month basis. We want to express our dedication and long-term commitment to the arts in Singapore. The arts branding opportunity at Esplanade gives us a chance to do just that.”

John Steere, Visa’s Director of Marketing, South-east Asia
14 January 2005
“In the same way that Volkswagen designs cars to suit every lifestyle, Esplanade is breaking barriers to bring the arts to everyone. Given the similarities in our vision, we see many synergies with Esplanade.”

Olaf Duebel, Director, Volkswagen Division for Southeast Asia and Pacific
April 2004

Signing on a new Esplanade Partner

We were proud to welcome Visa International in October 2004 as our second Esplanade Partner. This new alliance reflects an alignment of purpose and shared values of excellence and innovation, and is consistent with Visa’s global strategy of partnering great brands, such as the Olympics and Disney.

By offering powerful branding opportunities through our customised sponsorship programmes, Esplanade’s partners stand out for their unique involvement with the centre, reinforcing the value of their brands in a competitive landscape.

The Visa-Esplanade partnership offers customers even greater choice and access to the arts, and marks Visa’s first major entry into the arts scene in Asia Pacific.

Growing our existing relationships

We grew our partnership with Founding Esplanade Partner, Volkswagen. Throughout the year, Volkswagen was associated with a wide and exciting variety of programmes, ranging from key festivals such as Esplanade’s significant jazz and world music festival Mosaic Music Festival, to free programmes every weekend with our On the Waterfront series outdoors.

For the first time, we jointly presented a photo exhibition – Asia’s first – of works by German model-turned-photographer Ellen von Unwerth.

We noted with delight also, Volkswagen’s leverage of the arts in its creative campaigns. Two of their best ads illustrated synergy with Esplanade and the arts and won them the Large Billboard’s Bronze Award and the Singapore Outdoor Advertising Awards Silver Award.

Varied opportunities for generosity

Esplanade Presents shows bear the mark of quality, and include everything from the Classics and Mosaic series which welcome world-renowned artists and orchestras to our stages, to the popular LunchBox and Beautiful Sunday series presented free for the wider community, among others. Our programme sponsors made these possible and through their association with the shows, enjoyed opportunities to market to a diverse range of patrons across all demographic segments.

Recognising the exclusivity of a unique platform to host valued business associates, our corporate patrons continued sponsorship of the VIP boxes in the Theatre and Concert Hall, enjoying access rights to the boxes and other associated spaces.
Sponsors
Partnership Development

In addition, we launched The Esplanade VIP Club the latter part of the year, an exclusive membership comprising our top partners and sponsors. Together with the club launch, we introduced The Esplanade Suites – plush private suites situated within the Theatre and Concert Hall, where club members can go to relax or network, whenever they attend a performance. As an arts centre for all, Esplanade exercises the greatest caution in the use of its spaces. In setting aside these select spaces, we acknowledge in gratitude our biggest contributors’ invaluable support, without whom none of what we do would be possible.

Moving forward

The challenges of obtaining arts sponsorship – in a market with little history in this area – makes every contribution that much more significant. We continue to work on a strategy, in place since we opened, to seek corporate sponsors new to arts sponsorship. This would ensure we do not rely on the same pool that currently supports other arts companies, taking away existing funds. This strategy would also mean we would expand the arts sponsorship market in general, for the long-term good of the arts industry. Besides Patek Philippe and L.C.H. (S) Pte Ltd whom we welcomed when we opened, this year we were delighted to have on board for the first time – Visa International, Harry’s International, L’Oreal Singapore, Silkplus, and RGM International – corporations which had not previously been involved in the arts, or which had been in the past and stopped.

Significant also, is the level of funding from our two main partners, Volkswagen and Visa, whose total contributions are among the largest in the arts industry for corporate sponsors internationally.

We will continue to cultivate relationships and to enhance benefits to corporate sponsors. We will also expand our sponsorship products to garner greater individual support in the year ahead.

We are deeply grateful to all sponsors, whose commitment to Esplanade and the arts helped sustain our performances the past year. You are true champions of the arts and we salute each of you for your dedication to a cause that will enrich lives and make this city a great place to live.

THE ESPLANADE CO LTD annual report 04/05

“Patek Philippe believes that the arts inspire creativity and innovation... With this sponsorship, Patek Philippe will be associated with international artists of distinction, which is a natural association of quality, and excellence.”

Daisy Cheong,
Geneva Master Time’s Managing Director,
October 2004

Partnership Development

No. of Sponsors: 30
No. of New Sponsors: 8
No. of Repeat Sponsors: 22
Cash Sponsorship: $1,938,452
• Non-programme related: $441,672
• Programme related: $1,496,780
In-Kind Sponsorship: $20,920
## Financial Highlights

<table>
<thead>
<tr>
<th></th>
<th>FY 04/05</th>
<th>FY 03/04</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Income</strong></td>
<td>$17,463</td>
<td>$17,262</td>
</tr>
<tr>
<td><strong>Total Operating Expenditure</strong></td>
<td>(51,096)</td>
<td>(48,851)</td>
</tr>
<tr>
<td><strong>Deficit Before Grants</strong></td>
<td>(33,633)</td>
<td>(31,589)</td>
</tr>
<tr>
<td><strong>Grants for the Year</strong></td>
<td>25,653</td>
<td>29,144</td>
</tr>
<tr>
<td><strong>Government Subvention – Rental of Property</strong></td>
<td>10,584</td>
<td>10,508</td>
</tr>
<tr>
<td><strong>Surplus/(Deficit) for the Year</strong></td>
<td>2,604</td>
<td>8,063</td>
</tr>
<tr>
<td><strong>Cost Recovery Rate</strong></td>
<td>45%</td>
<td>47%</td>
</tr>
<tr>
<td><strong>Capital Expenditure</strong></td>
<td>5,852</td>
<td>2,191</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>38,888</td>
<td>36,806</td>
</tr>
</tbody>
</table>

### Income for the Financial Year Ended 31 March 2005

<table>
<thead>
<tr>
<th>Service/Source</th>
<th>FY 04/05</th>
<th>FY 03/04</th>
</tr>
</thead>
<tbody>
<tr>
<td>Venue hire and event services</td>
<td>$6,129</td>
<td>$5,010</td>
</tr>
<tr>
<td>Mall and other rentals</td>
<td>$4,713</td>
<td>$4,750</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>$2,489</td>
<td>$2,306</td>
</tr>
<tr>
<td>Sponsorship and donations</td>
<td>$2,094</td>
<td>$1,952</td>
</tr>
<tr>
<td>Car parking</td>
<td>$992</td>
<td>$950</td>
</tr>
<tr>
<td>Other Income</td>
<td>$1,046</td>
<td>$2,294</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$17,463</td>
<td>$17,262</td>
</tr>
</tbody>
</table>

### Expenditure for the Financial Year Ended 31 March 2005

<table>
<thead>
<tr>
<th>Category</th>
<th>FY 04/05</th>
<th>FY 03/04</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff and related costs</td>
<td>$10,287</td>
<td>$8,660</td>
</tr>
<tr>
<td>Programming</td>
<td>$7,496</td>
<td>$7,335</td>
</tr>
<tr>
<td>Property maintenance and utilities</td>
<td>$10,842</td>
<td>$11,568</td>
</tr>
<tr>
<td>Rental of property</td>
<td>$10,584</td>
<td>$10,508</td>
</tr>
<tr>
<td>Communications, promotions and publications</td>
<td>$5,049</td>
<td>$4,952</td>
</tr>
<tr>
<td>Presentation services and relations</td>
<td>$2,025</td>
<td>$1,545</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>$2,071</td>
<td>$1,659</td>
</tr>
<tr>
<td>Others</td>
<td>$2,743</td>
<td>$2,624</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$51,096</td>
<td>$48,851</td>
</tr>
</tbody>
</table>
FY04/05 was a busy year indeed for the Esplanade, with more than 1,800 shows presented at the centre, providing entertainment to over 1.3 million people. The number of shows grew 26%, and attendance 39%, over the previous year.

Income
The increase in activities yielded higher venue and ticketing incomes for the centre. Venue hire income, which comprised 35% of total income, rose by 22% to $6.1m, whilst ticketing income increased 8% to $2.5m.

But sponsorships continued to be a challenge, with much groundbreaking work still required from Esplanade. Corporate arts sponsorship is a practice relatively new to the industry here and in other global arts cities, which see more contributions from individual philanthropists. We were therefore extremely delighted to find another Esplanade Partner who shares in our vision. With our new partnership with Visa, sponsorship income was boosted 25%, to $1.9m.

However, Other Income decreased 54% from the previous year, which had yielded exceptional proceeds due to record box-office receipts from a major commercial collaboration.

Overall, a total income of $17.5m was earned in the past year, $0.2m more than the previous year.

Funding
Government funding, finalised in the third quarter of the financial year, was reduced by $3.5m, a 12% decrease over the previous year. Fixed government grants of $18m were received during the year, $1m less than the previous year. An income-based grant of $7.5m was also received, based on Esplanade’s FY04/05 earnings. However, the special $2.5m grant for community programmes has ceased.

Expenditure
Despite funding cuts, the focus for spending continued to be on achieving programming and operational targets, resulting in a 30% increase in centre-wide activities. Spending on certain preventive maintenance works were however curtailed. Staffing, which was kept skeletal in the face of Severe Acute Respiratory Syndrome (SARS) and the weak economic outlook in the previous year, was increased this year, to relieve a heavily-stretched team. As a result, staff costs increased by $1.6m. Overall expenditure increased by $2.2m to $51.1m.

Post-completion capital expenditure to refine venue technical capabilities totalled $5.9m for the year. Rising in tandem with capital expenditure, depreciation expenses exceeded last year’s figure by $0.4m. This and the increase in staffing costs were key reasons for the $2.2m increase in expenditure.

Financially, it has been a satisfactory year. Esplanade has been able to increase its income in core areas and has maintained expenditure reasonably well against markedly higher activity levels. The $2.6m net balance after grants, which was achieved despite funding cuts, further strengthens Esplanade’s financial position.
directors’ report
for the financial year ended 31 March 2005

The directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2005.

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

Edmund Cheng Wai Wing (Chairman)
Benson Puah Tuan Soon (Chief Executive Officer)
Theresa Foo-Yo Mie Yoen
Professor Tommy Koh
Kevin Kwok Khien
Lee Suan Hiang
Lee Tzu Yang
Andy Lim
Charles Lim Aeng Cheng
Lim Neo Chian
Lim Soo Ping
Loh Ngai Seng
Loh Wai Kiew
Phua Mei Pin

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’ shareholding, 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 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

EDMUND CHENG WAI WING
Director

1 August 2005

BENSON PUAH TUAN SOON
Director
statement by directors

In the opinion of the directors,

(a) the financial statements as set out on pages 49 to 66 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2005 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

EDMUND CHENG WAI WING
Director

1 August 2005

BENSON PUAH TUAN SOON
Director
We have audited the accompanying financial statements of The Esplanade Co Ltd set out on pages 49 to 66 for the financial year ended 31 March 2005. These financial statements are the responsibility of the Company’s directors. Our responsibility is to express an opinion on these financial statements based on our audit.

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

In our opinion,

(a) the accompanying financial statements are properly drawn up in accordance with the provisions of the Companies Act, Cap 50 ("the Act") and Singapore Financial Reporting Standards ("FRS"), so as to give a true and fair view of the state of affairs of the Company as at 31 March 2005 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, 1 August 2005
### Income and Expenditure Statement

**For the Financial Year Ended 31 March 2005**

<table>
<thead>
<tr>
<th>Note</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Venue hire and event services</td>
<td>6,128,982</td>
<td>5,009,894</td>
</tr>
<tr>
<td>Mall and other rentals</td>
<td>4,712,821</td>
<td>4,750,120</td>
</tr>
<tr>
<td>Ticketing</td>
<td>2,488,922</td>
<td>2,305,606</td>
</tr>
<tr>
<td>Sponsorships and donations</td>
<td>1,938,452</td>
<td>1,550,187</td>
</tr>
<tr>
<td>Car parking</td>
<td>992,106</td>
<td>950,780</td>
</tr>
<tr>
<td>Specific funds – programmes</td>
<td>155,965</td>
<td>401,907</td>
</tr>
<tr>
<td>Other income</td>
<td>1,045,985</td>
<td>2,294,053</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>17,463,233</td>
<td>17,262,547</td>
</tr>
</tbody>
</table>

| **Expenditure** |        |        |
| Staff and related costs | 10,286,912 | 8,659,632 |
| Programming | 7,495,634 | 7,334,656 |
| Property maintenance and utilities | 10,841,762 | 11,567,865 |
| Rental of property | 10,584,000 | 10,508,400 |
| Communications, promotions and publications | 5,048,933 | 4,951,761 |
| Presentation services and relations | 2,024,810 | 1,545,490 |
| Other expenditure | 4,814,242 | 4,283,326 |
| **Total Expenditure** | 51,096,293 | 48,851,130 |

| **Deficit before grants** | (33,633,060) | (31,588,583) |

| **Release of grants** |        |        |
| Operating grant | 23,580,174 | 27,500,869 |
| Deferred capital grants | 2,073,150 | 1,643,538 |
| **Total Release of grants** | 25,653,324 | 29,144,407 |

| **Government subvention – rental of property** | 10,584,000 | 10,508,400 |

| **Results for the Year transferred to Accumulated Funds** | 2,604,264 | 8,064,224 |

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

balance sheet

as at 31 march 2005

<table>
<thead>
<tr>
<th>Note</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>11</td>
<td>17,433,569</td>
</tr>
<tr>
<td>Receivables</td>
<td>12</td>
<td>1,571,891</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>13</td>
<td>4,773,068</td>
</tr>
<tr>
<td>Merchandise</td>
<td>14</td>
<td>156,311</td>
</tr>
<tr>
<td>Other current assets</td>
<td>15</td>
<td>1,403,230</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>25,338,069</td>
</tr>
<tr>
<td>Non-current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment in associated company</td>
<td>16</td>
<td>2,339,767</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>17</td>
<td>10,978,435</td>
</tr>
<tr>
<td>Computer software</td>
<td>18</td>
<td>232,049</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>13,550,251</td>
</tr>
<tr>
<td><strong>LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>19</td>
<td>9,392,920</td>
</tr>
<tr>
<td>Specific funds – programmes</td>
<td>20</td>
<td>536,734</td>
</tr>
<tr>
<td>Grants in advance</td>
<td>13</td>
<td>974,427</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>10,904,081</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred Grants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment grant</td>
<td>21</td>
<td>2,339,767</td>
</tr>
<tr>
<td>Deferred capital grants</td>
<td>22</td>
<td>11,210,484</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>13,550,251</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>27,984,239</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Deferred Grants</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment grant</td>
<td>21</td>
<td>2,339,767</td>
</tr>
<tr>
<td>Deferred capital grants</td>
<td>22</td>
<td>11,210,484</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>13,550,251</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>27,984,239</td>
</tr>
</tbody>
</table>

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

statement of changes in accumulated funds
for the financial year ended 31 march 2005

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 April 2004</td>
<td>$11,829,724</td>
</tr>
<tr>
<td>Results for the year</td>
<td>2,604,264</td>
</tr>
<tr>
<td>Balance at 31 March 2005</td>
<td>14,433,988</td>
</tr>
<tr>
<td>Balance at 1 April 2003</td>
<td>3,765,500</td>
</tr>
<tr>
<td>Results for the year</td>
<td>8,064,224</td>
</tr>
<tr>
<td>Balance at 31 March 2004</td>
<td>11,829,724</td>
</tr>
</tbody>
</table>

The accompanying notes form an integral part of these financial statements.
### Cash Flow Statement

*for the financial year ended 31 March 2005*

<table>
<thead>
<tr>
<th>Note</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
<td></td>
</tr>
</tbody>
</table>

#### Cash Flows from Operating Activities

- **Cash receipts from customers**: 16,843,467
- **Cash paid to suppliers and employees**: (39,569,123)

**Net cash used for operating activities**: (22,725,656)

#### Cash Flows from Investing Activities

- **Purchase of property, plant and equipment**: (4,964,709)
- **Payment for shares application monies**: (163,750)
- **Proceeds from sale of property, plant and equipment**: 18,528
- **Interest received**: 95,189

**Net cash used for investing activities**: (5,014,742)

#### Cash Flows from Financing Activities

- **Grants received from Government**: 26,094,846
- **Specific funds received for programmes and projects**: 237,240
- **Unutilised funds returned**: –

**Net cash from financing activities**: 26,332,086

**Net (decrease)/increase in cash and cash equivalents held**: (1,408,312)

**Cash and cash equivalents at the beginning of the financial year**: 18,841,881

**Cash and cash equivalents at the end of the financial year**: 17,433,569

---

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

*Auditors’ Report – Page 48.*
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.

The preparation of financial statements in conformity with FRS requires the use of estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the financial year. Although these estimates are based on management’s best knowledge of current events and actions, actual results may ultimately differ from those estimates.

(b) Income recognition

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

Other income are recognised as earned on the following basis:

- Venue hire and event services – on an accrual basis,
- Mall and other rentals – on a straight-line basis over the lease term,
- Merchandise sales – on sale of merchandise,
- Car parking – on a receipt basis,
- Interest income – on a time proportion basis using the effective interest method.
2. Significant accounting policies (cont’d)

(c) Grants

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

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

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

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

(d) Property, plant and equipment

(1) 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)).

(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:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvements</td>
<td>5 to 10 years</td>
</tr>
<tr>
<td>Plant and machinery</td>
<td>10 to 20 years</td>
</tr>
<tr>
<td>Production equipment</td>
<td>5 to 10 years</td>
</tr>
<tr>
<td>Artwork</td>
<td>5 years</td>
</tr>
<tr>
<td>Furniture, fittings and equipment</td>
<td>3 to 10 years</td>
</tr>
</tbody>
</table>

Minor assets and equipment which cost less than $2,000 individually are charged to the income and expenditure statement.

(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.
2. Significant accounting policies (cont’d)

(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.

(f) Investment

Investment in associated company is stated at cost less impairment losses. Where an indication of impairment exists, the carrying amount of the investment is assessed and written down immediately to its recoverable amount. Where there has been a decline other than temporary in the value of investment, such a decline is taken to the investment grant account. On disposal of an investment, the difference between net disposal proceeds and its carrying amount is taken to the income and expenditure statement.

(g) Impairment of assets

Assets including property, plant and equipment, and computer software are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset’s carrying amount exceeds its recoverable amount, which is the higher of an asset’s net selling price and its value in use.

(h) Trade receivables

Trade receivables are stated at cost less allowance for doubtful receivables based on a review of outstanding amounts at the balance sheet date. An allowance for doubtful receivables is made when there is objective evidence that the Company will not be able to collect amounts due according to original terms of receivables. Bad debts are written off when identified.

(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.
2. Significant accounting policies (cont’d)

(j) Merchandise

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

(k) Provisions

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

(l) 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 contribution to defined contribution plans are recognised in the financial year to which they relate.

(2) Employee leave entitlement

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

(m) Foreign currency translation

(1) Measurement 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 measurement currency”). The financial statements are presented in Singapore Dollars, which is the measurement currency of the Company.

(2) Transactions and balances

Foreign currency transactions are translated into the Singapore Dollars using the exchange rates prevailing at the dates of the transactions. Foreign currency monetary assets and liabilities are translated into the 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.

(n) Cash and cash equivalents

Cash and cash equivalents include cash on hand and deposits with financial institutions.

3. Sponsorships and donations

The total tax-deductible sponsorships and donations, including any donations classified under grants received, amounted to $4,683,000 (2004: $10,185,277).

The value of ex-gratia services and donations in kind received amounted to $67,420 (2004: $331,886).
4. Other income

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other income comprise:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publication income</td>
<td>–</td>
<td>114,472</td>
</tr>
<tr>
<td>Merchandise sales</td>
<td>498,619</td>
<td>428,723</td>
</tr>
<tr>
<td>Interest income on fixed deposits</td>
<td>154,590</td>
<td>54,221</td>
</tr>
<tr>
<td>Gain on disposal of property, plant and equipment</td>
<td>17,660</td>
<td>–</td>
</tr>
<tr>
<td>Share of production proceeds (net)</td>
<td>21,538</td>
<td>1,368,043</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>353,578</td>
<td>328,594</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,045,985</td>
<td>2,294,053</td>
</tr>
</tbody>
</table>

5. Staff and related costs

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>8,373,679</td>
<td>6,927,460</td>
</tr>
<tr>
<td>Employer’s contribution to Central Provident Fund</td>
<td>912,499</td>
<td>879,739</td>
</tr>
<tr>
<td>Other benefits</td>
<td>858,517</td>
<td>631,341</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10,144,695</td>
<td>8,438,540</td>
</tr>
<tr>
<td>Other related staff expenditure</td>
<td>142,217</td>
<td>221,092</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10,286,912</td>
<td>8,659,632</td>
</tr>
</tbody>
</table>

Average number of persons employed during the financial year:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full time</td>
<td>177</td>
<td>165</td>
</tr>
</tbody>
</table>

6. Property maintenance and utilities

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Insurance</td>
<td>120,511</td>
<td>114,559</td>
</tr>
<tr>
<td>Utilities</td>
<td>3,265,555</td>
<td>3,336,190</td>
</tr>
<tr>
<td>Repair and maintenance</td>
<td>7,455,696</td>
<td>8,117,116</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10,841,762</td>
<td>11,567,865</td>
</tr>
</tbody>
</table>

7. Rental of property

The Government has charged the Company rental of $10,584,000 (2004: $10,508,400) for use of the Esplanade – Theatres on the Bay. The lease terms, including the duration of the lease are expected to be finalised in 2005. The rental is funded by way of Government’s subvention.
notes to the financial statements  
for the financial year ended 31 march 2005

8. Communications, promotions and publications

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising and promotion</td>
<td>$4,096,098</td>
<td>$3,643,925</td>
</tr>
<tr>
<td>Public relations</td>
<td>$613,757</td>
<td>$942,815</td>
</tr>
<tr>
<td>Publications costs</td>
<td>$103,795</td>
<td>$220,155</td>
</tr>
<tr>
<td>Sponsor services and development</td>
<td>$235,283</td>
<td>$144,866</td>
</tr>
<tr>
<td></td>
<td>$5,048,933</td>
<td>$4,951,761</td>
</tr>
</tbody>
</table>

9. Presentation services and relations

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production services</td>
<td>$1,409,810</td>
<td>$897,854</td>
</tr>
<tr>
<td>Ticketing and event services</td>
<td>$615,000</td>
<td>$647,636</td>
</tr>
<tr>
<td></td>
<td>$2,024,810</td>
<td>$1,545,490</td>
</tr>
</tbody>
</table>

10. Other expenditure

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditors’ remuneration</td>
<td>$30,000</td>
<td>$30,000</td>
</tr>
<tr>
<td>Depreciation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>$214,227</td>
<td>$103,482</td>
</tr>
<tr>
<td>Plant and machinery</td>
<td>$181,316</td>
<td>$126,506</td>
</tr>
<tr>
<td>Production equipment</td>
<td>$352,574</td>
<td>$192,072</td>
</tr>
<tr>
<td>Artwork</td>
<td>$19,069</td>
<td>$34,071</td>
</tr>
<tr>
<td>Furniture, fittings and equipment</td>
<td>$892,736</td>
<td>$788,286</td>
</tr>
<tr>
<td>Amortisation of computer software</td>
<td>$411,385</td>
<td>$414,621</td>
</tr>
<tr>
<td>Minor assets expensed</td>
<td>$417,031</td>
<td>$581,893</td>
</tr>
<tr>
<td>Bad debts (written back)/written off</td>
<td>$(46,130)</td>
<td>$68,340</td>
</tr>
<tr>
<td>Loss on disposal of property, plant and equipment</td>
<td>$976</td>
<td>–</td>
</tr>
<tr>
<td>Allowance for doubtful debts</td>
<td>–</td>
<td>$61,946</td>
</tr>
<tr>
<td>Merchandise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allowance for diminution in value</td>
<td>$12,893</td>
<td>$12,285</td>
</tr>
<tr>
<td>Written off</td>
<td>$1,121</td>
<td>$674</td>
</tr>
<tr>
<td>Foreign exchange (gain)/loss</td>
<td>$(325)</td>
<td>$73</td>
</tr>
<tr>
<td>GST expense</td>
<td>$674,680</td>
<td>$506,274</td>
</tr>
<tr>
<td>Bank charges</td>
<td>$65,896</td>
<td>$58,685</td>
</tr>
<tr>
<td>Professional and IT support charges</td>
<td>$516,586</td>
<td>$398,046</td>
</tr>
<tr>
<td>Office supplies, postage and communication</td>
<td>$433,684</td>
<td>$410,213</td>
</tr>
<tr>
<td>Travelling and transport</td>
<td>$227,950</td>
<td>$143,947</td>
</tr>
<tr>
<td>Cost of merchandise sold</td>
<td>$277,835</td>
<td>$226,410</td>
</tr>
<tr>
<td>Miscellaneous expenses</td>
<td>$130,738</td>
<td>$125,500</td>
</tr>
<tr>
<td></td>
<td>$4,814,242</td>
<td>$4,283,326</td>
</tr>
</tbody>
</table>
11. Cash and cash equivalents

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>$333,569</td>
<td>$5,841,881</td>
</tr>
<tr>
<td>Fixed deposits</td>
<td>$17,100,000</td>
<td>$13,000,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$17,433,569</strong></td>
<td><strong>$18,841,881</strong></td>
</tr>
</tbody>
</table>

The fixed deposits with financial institutions mature on varying dates within 6 months (2004: varying dates within 6 months) from the financial year end. The weighted average effective interest rate of these deposits as at 31 March 2005 was 1.43% (2004: 0.65%) per annum.

Cash and cash equivalents are denominated in the following currencies:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singapore Dollars</td>
<td>$17,365,226</td>
<td>$18,841,881</td>
</tr>
<tr>
<td>United States Dollars</td>
<td>$68,343</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$17,433,569</strong></td>
<td><strong>$18,841,881</strong></td>
</tr>
</tbody>
</table>

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash in United States Dollars are held in trust by the Company for that association.

12. Receivables

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Associated company</td>
<td>$562,123</td>
<td>$166,374</td>
</tr>
<tr>
<td>Third parties</td>
<td>$1,009,788</td>
<td>$978,367</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,571,891</strong></td>
<td><strong>$1,144,741</strong></td>
</tr>
</tbody>
</table>

(b) Third party receivables are stated after deducting allowance for doubtful debts

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$15,000</td>
<td>$61,946</td>
</tr>
</tbody>
</table>

The amounts due from 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 2005

13. Grants in advance/(receivable)

<table>
<thead>
<tr>
<th></th>
<th>Development grant</th>
<th>Operating grant</th>
<th>Total grant</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Balance as at 1 April 2004</td>
<td>5,068,644</td>
<td>(5,360,564)</td>
<td>(291,920)</td>
</tr>
<tr>
<td>Grants received</td>
<td>–</td>
<td>26,094,848</td>
<td>26,094,848</td>
</tr>
<tr>
<td>Transfer to deferred capital grants</td>
<td>(3,930,467)</td>
<td>(1,927,178)</td>
<td>(5,857,645)</td>
</tr>
<tr>
<td>Transfer to investment grant</td>
<td>(163,750)</td>
<td>–</td>
<td>(163,750)</td>
</tr>
<tr>
<td>Amount released to income and expenditure statement</td>
<td>–</td>
<td>(23,580,174)</td>
<td>(23,580,174)</td>
</tr>
<tr>
<td>Balance as at 31 March 2005</td>
<td>974,427</td>
<td>(4,773,068)</td>
<td>(3,798,641)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Development grant</th>
<th>Operating grant</th>
<th>Total grant</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Balance as at 1 April 2003</td>
<td>6,962,048</td>
<td>1,934,391</td>
<td>8,896,439</td>
</tr>
<tr>
<td>Grants received</td>
<td>–</td>
<td>24,357,866</td>
<td>24,357,866</td>
</tr>
<tr>
<td>Transfer (to)/from deferred capital grants</td>
<td>282,613</td>
<td>(2,217,561)</td>
<td>(1,934,948)</td>
</tr>
<tr>
<td>Transfer to investment grant</td>
<td>(2,176,017)</td>
<td>–</td>
<td>(2,176,017)</td>
</tr>
<tr>
<td>Refund of grant</td>
<td>–</td>
<td>(1,934,391)</td>
<td>(1,934,391)</td>
</tr>
<tr>
<td>Amount released to income and expenditure statement</td>
<td>–</td>
<td>(27,500,869)</td>
<td>(27,500,869)</td>
</tr>
<tr>
<td>Balance as at 31 March 2004</td>
<td>5,068,644</td>
<td>(5,360,564)</td>
<td>(291,920)</td>
</tr>
</tbody>
</table>

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.

14. Merchandise

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>At cost</td>
<td>131,133</td>
<td>204,141</td>
</tr>
<tr>
<td>At net realisable value</td>
<td>25,178</td>
<td>12,285</td>
</tr>
<tr>
<td></td>
<td>156,311</td>
<td>216,426</td>
</tr>
</tbody>
</table>

15. Other current assets

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Prepayments</td>
<td>467,699</td>
<td>537,629</td>
</tr>
<tr>
<td>Deposits</td>
<td>97,115</td>
<td>100,625</td>
</tr>
<tr>
<td>Recoverable expenditure and receivables</td>
<td>838,416</td>
<td>1,002,275</td>
</tr>
<tr>
<td></td>
<td>1,403,230</td>
<td>1,640,529</td>
</tr>
</tbody>
</table>

Prepayments, deposits, recoverable expenditure and receivables are denominated in Singapore Dollars.
## 16. Investment in associated company

Details of the investment in associated company are as follows:

<table>
<thead>
<tr>
<th>Associated company</th>
<th>Principal activities</th>
<th>Country of business</th>
<th>Equity holding</th>
<th>Cost of investment</th>
</tr>
</thead>
<tbody>
<tr>
<td>SISTIC.com Pte Ltd</td>
<td>Ticketing and ticketing related services</td>
<td>Singapore</td>
<td>33%</td>
<td>$2,339,767</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>32%</td>
<td>$2,176,017</td>
</tr>
</tbody>
</table>

The investment in associated company is carried at cost less impairment losses in the balance sheet. Had the Company equity accounted for this investment, the financial effect, based on unaudited management accounts of the associated company made up to 31 March 2005, is as disclosed below:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>1,921,291</td>
<td>1,824,978</td>
</tr>
<tr>
<td>Additional investment in associate</td>
<td>163,750</td>
<td>168,900</td>
</tr>
<tr>
<td>Share of results for the year</td>
<td>193,084</td>
<td>(72,587)</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>2,278,125</td>
<td>1,921,291</td>
</tr>
</tbody>
</table>

The share of results for the year includes $125,299 (2004: $115,113) representing the amortisation charge of goodwill in respect of the acquisition of associated company, goodwill being amortised over 10 years. Investment in associated company as at 31 March 2005 includes goodwill of $1,043,302 (2004: $1,094,414), which is net of accumulated amortisation of $265,326 (2004: $140,028). The associated company has no tax expense for the current year.

The above investment is a result of a shareholders’ agreement between the Company, SISTIC.com Pte Ltd ("SISTIC") and Singapore Sports Council ("SSC") to subscribe for 846,330 ordinary shares in SISTIC for a committed sum of US$1,400,000, payable over 4 years to 1 January 2006. Under the terms of the shareholders’ agreement, SSC 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.

As at 31 March 2005, the Company has paid $2,339,767 for 785,860 ordinary shares in SISTIC. The Company has a further commitment of $165,700 (2004: $340,000) to subscribe for additional shares in SISTIC.
### 17. Property, plant and equipment

<table>
<thead>
<tr>
<th>Description</th>
<th>Leasehold improvements $</th>
<th>Plant and machinery $</th>
<th>Production equipment $</th>
<th>Artwork equipment $</th>
<th>Furniture, fittings and project in improvements $</th>
<th>Capital project in progress $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1 April 2004</td>
<td>1,111,094</td>
<td>2,009,230</td>
<td>1,731,512</td>
<td>357,616</td>
<td>4,030,077</td>
<td>–</td>
<td>9,239,529</td>
</tr>
<tr>
<td>Additions</td>
<td>1,024,810</td>
<td>487,175</td>
<td>2,905,968</td>
<td>–</td>
<td>793,117</td>
<td>640,475</td>
<td>5,851,545</td>
</tr>
<tr>
<td>Disposals</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(128,790)</td>
<td>–</td>
<td>(128,790)</td>
</tr>
<tr>
<td><strong>At 31 March 2005</strong></td>
<td>2,135,904</td>
<td>2,496,405</td>
<td>4,637,480</td>
<td>357,616</td>
<td>4,694,404</td>
<td>640,475</td>
<td>14,962,284</td>
</tr>
<tr>
<td><strong>Accumulated depreciation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1 April 2004</td>
<td>147,553</td>
<td>183,764</td>
<td>303,452</td>
<td>299,731</td>
<td>1,517,350</td>
<td>–</td>
<td>2,451,850</td>
</tr>
<tr>
<td>Depreciation</td>
<td>214,227</td>
<td>181,316</td>
<td>352,574</td>
<td>19,069</td>
<td>892,736</td>
<td>–</td>
<td>1,659,922</td>
</tr>
<tr>
<td>Disposals</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(127,923)</td>
<td>–</td>
<td>(127,923)</td>
</tr>
<tr>
<td><strong>At 31 March 2005</strong></td>
<td>361,780</td>
<td>365,080</td>
<td>656,026</td>
<td>318,800</td>
<td>2,282,163</td>
<td>3,983,849</td>
<td></td>
</tr>
<tr>
<td><strong>Net book value</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 31 March 2005</td>
<td>1,774,124</td>
<td>2,131,325</td>
<td>3,981,454</td>
<td>38,816</td>
<td>2,412,241</td>
<td>640,475</td>
<td>10,978,435</td>
</tr>
<tr>
<td>At 31 March 2004</td>
<td>963,541</td>
<td>1,825,466</td>
<td>1,428,060</td>
<td>57,885</td>
<td>2,512,727</td>
<td>–</td>
<td>6,787,679</td>
</tr>
</tbody>
</table>

### 18. Computer software

<table>
<thead>
<tr>
<th>Description</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost</strong></td>
<td></td>
</tr>
<tr>
<td>At 1 April 2004</td>
<td>1,304,146</td>
</tr>
<tr>
<td>Additions</td>
<td>6,100</td>
</tr>
<tr>
<td>Disposals</td>
<td>(2,510)</td>
</tr>
<tr>
<td>At 31 March 2005</td>
<td>1,307,736</td>
</tr>
<tr>
<td><strong>Accumulated depreciation</strong></td>
<td></td>
</tr>
<tr>
<td>At 1 April 2004</td>
<td>665,836</td>
</tr>
<tr>
<td>Amortisation</td>
<td>411,385</td>
</tr>
<tr>
<td>Disposals</td>
<td>(1,534)</td>
</tr>
<tr>
<td>At 31 March 2005</td>
<td>1,075,687</td>
</tr>
<tr>
<td><strong>Net book value</strong></td>
<td></td>
</tr>
<tr>
<td>At 31 March 2005</td>
<td>232,049</td>
</tr>
<tr>
<td>At 31 March 2004</td>
<td>638,310</td>
</tr>
</tbody>
</table>
19. Payables

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>$4,150,550</td>
<td>$5,330,167</td>
</tr>
<tr>
<td>Deposits received</td>
<td>$1,633,442</td>
<td>$1,721,935</td>
</tr>
<tr>
<td>Deferred income</td>
<td>$108,274</td>
<td>$38,430</td>
</tr>
<tr>
<td>Accrued operating expenses</td>
<td>$3,313,218</td>
<td>$2,653,106</td>
</tr>
<tr>
<td>Goods and services tax</td>
<td>$61,803</td>
<td>$57,465</td>
</tr>
<tr>
<td>Sundry payables</td>
<td>$125,633</td>
<td>$49,211</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$9,392,920</strong></td>
<td><strong>$9,850,314</strong></td>
</tr>
</tbody>
</table>

Payables are denominated in the following currencies:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singapore Dollars</td>
<td>$9,128,213</td>
<td>$9,830,368</td>
</tr>
<tr>
<td>Others</td>
<td>$264,707</td>
<td>$19,946</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$9,392,920</strong></td>
<td><strong>$9,850,314</strong></td>
</tr>
</tbody>
</table>

20. Specific funds – programmes

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

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance as at 1 April</td>
<td>$455,459</td>
<td>$626,340</td>
</tr>
<tr>
<td>Funds received</td>
<td>$237,240</td>
<td>$299,920</td>
</tr>
<tr>
<td>Amount released to income and expenditure statement</td>
<td>$(155,965)</td>
<td>$(401,907)</td>
</tr>
<tr>
<td>Transfer to deferred capital grant</td>
<td>–</td>
<td>$(26,666)</td>
</tr>
<tr>
<td>Refund of unutilised balance</td>
<td>–</td>
<td>$(42,228)</td>
</tr>
<tr>
<td><strong>Balance as at 31 March</strong></td>
<td><strong>$536,734</strong></td>
<td><strong>$455,459</strong></td>
</tr>
</tbody>
</table>

21. Investment grant

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance as at 1 April</td>
<td>$2,176,017</td>
<td>–</td>
</tr>
<tr>
<td>Amount transferred from development grant</td>
<td>$163,750</td>
<td>$2,176,017</td>
</tr>
<tr>
<td><strong>Balance as at 31 March</strong></td>
<td><strong>$2,339,767</strong></td>
<td><strong>$2,176,017</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance as at 1 April</td>
<td>$7,425,989</td>
<td>$7,107,913</td>
</tr>
<tr>
<td>Amount transferred from/to</td>
<td></td>
<td></td>
</tr>
<tr>
<td>– Development grant</td>
<td>$3,930,467</td>
<td>($282,613)</td>
</tr>
<tr>
<td>– Operating grant</td>
<td>$1,927,178</td>
<td>$2,217,561</td>
</tr>
<tr>
<td>– Specific funds – programmes</td>
<td>–</td>
<td>$26,666</td>
</tr>
<tr>
<td>Amount released to income and expenditure statement</td>
<td>($2,073,150)</td>
<td>($1,643,538)</td>
</tr>
<tr>
<td>Balance as at 31 March</td>
<td>$11,210,484</td>
<td>$7,425,989</td>
</tr>
</tbody>
</table>

23. Significant related party transactions

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

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

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commission income</td>
<td>$29,288</td>
<td>$16,840</td>
</tr>
<tr>
<td>Handling fees received</td>
<td>$15,307</td>
<td>$3,760</td>
</tr>
<tr>
<td>Sales commission expense</td>
<td>$38,681</td>
<td>$37,509</td>
</tr>
<tr>
<td>Ticketing agency fees paid</td>
<td>$85,726</td>
<td>$77,460</td>
</tr>
<tr>
<td>Software maintenance fees paid</td>
<td>$127,270</td>
<td>–</td>
</tr>
<tr>
<td>Other services paid</td>
<td>$16,310</td>
<td>$9,028</td>
</tr>
</tbody>
</table>

(b) Key management’s remuneration

The key management’s remuneration include salary, bonus and other emoluments (including benefits-in-kind), computed based on the cost incurred by the Company and where the Company did not incur any costs, the value of the benefit. In 2005, the key management’s remuneration (including a director’s remuneration) amounted to $1,293,506 (2004: $1,157,162).

Number of key management in remuneration bands is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>$500,000 and above</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>$250,000 to below $500,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Below $250,000</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>6</td>
</tr>
</tbody>
</table>
24. Tax

The Company has been registered as a charity under the Charities Act (Cap 37). For the year ended 31 March 2005, the Company had no taxable income (2004: Nil).

25. Commitments

As at the balance sheet date:

(a) the Company had commitments amounting to $167,500 (2004: $340,000) to subscribe for shares in the associated company, SISTIC.com Pte Ltd.

(b) Contracted but not provided for:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvement, and equipment</td>
<td>34,566</td>
<td>–</td>
</tr>
<tr>
<td>Works and services</td>
<td>808,318</td>
<td>926,506</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>842,884</td>
<td>926,506</td>
</tr>
</tbody>
</table>

(c) 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:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than 1 year</td>
<td>25,932</td>
<td>24,876</td>
</tr>
<tr>
<td>Later than 1 year but not later than 5 years</td>
<td>29,197</td>
<td>49,137</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>55,129</td>
<td>74,013</td>
</tr>
</tbody>
</table>

(d) 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:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than 1 year</td>
<td>3,404,004</td>
<td>4,417,676</td>
</tr>
<tr>
<td>Later than 1 year but not later than 5 years</td>
<td>3,205,218</td>
<td>3,455,453</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>6,609,222</td>
<td>7,873,129</td>
</tr>
</tbody>
</table>
26. 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. As the Company has no significant interest-bearing assets, the Company’s income and operating cash flows are substantially independent of changes in market interest rates.

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.

27. Fair values

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

28. 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 1 August 2005.

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The Oriental Singapore
Esplanade Presents performances
April 2004 to March 2005

April 2004
Coffee Morning: Xinyao Taiwan Folk Tunes, TCR Music Station
Beautiful Sunday: Jazz Delights, Thomson Jazz Big Band
Pedals & Pips: Brendon & Catherine Lukin with Synergy
Lunchbox: Chris Robinson Trio
Late Nite: The Dashboard Divas
Syama
Soul Satisfaction
The Example
WYYED
Transfigured Nights I – Weeping Willows
Seven
Jemmy Montero Jazz Band
Flute and Guitar Duo, Terry Ang and Kenn C
Violin and Piano Duo, Joan Chew and Dawn Marie

Explorations
Autograph signing: Brendon & Catherine Lukin
Talk: Orifches, Dani Marti

Visual Arts
Voice from Home, Royston Tan, Michael Lee Hong Hwee, Tania Sng, Aduya Assarat and Ami Volanski
Shooting Home 2003 Alumni Show, Objectifs
Mobile 1,2 & 3, Tay Chee Toh
Do Not Touch! Heleston Chew
Ellen Von Unwerth
Treehouse, Terence Chan
Orifches, Dani Marti
Collapsible, Cheong Kah Kit
Everything but ... (UK & Singapore)

Late Nite: Gem Session, A Classic Collection of Male Artists

May 2004
Coffee Morning: 60s & 70s Evergreens, Peter Chua and Friends
Beautiful Sunday, Make Your Mother’s Day, Irene Ang, Lin Xiao, Teng Xiao Ying & Max Sun
Lunchbox: Melodies & Marches, Xena Hanusha and Evelyn Lim
Late Nite: Gem Session, A Classic Collection of Female Voices, Ku Po
Fipside
- Stories of Faces, Hotta van Hove
- Tram仕 + Zircoon Gov. Payen Starz
- New Asia by Andrew Lum
- 3D Chalk Drawing by K & M
- Point Jaune by Arival
- Star and Moon
- Bronze Statues
- Big Heads
- A Cherry-Bludgeoned A Spirit Crushed by Nyoba Dance

Female Expressions
Hositz-X
The Randy Cannon Power
Ocean Butterflies
Randy Philip and Friends
The Premier Band

Explorations
Workshop: Paper-Magnification, Horta van Hove
Talk: Shooting Home, Objectifs

Visual Arts
Shooting Home by Objectifs
Singfro, A Brush with Lions
Re-pat, Garrie Maguire

June 2004
Coffee Morning: Local TV Drama songs, TCR Music Station
Beautiful Sunday: A Day for Fathers, Katz Connection
Lunchbox: Blues, Souls & Funk, ubues
Late Nite: Hong Shao Xuan Fan
Fipside
- 62 Pickup, Theater Simple
- Bloom!, Chapertons Comic Theatre
- The Tiger Lilies
- Yol Bolton, Severa Nazar Khan
- The Spirit The Heart The Power, Stiff Gins
- Nataka
- E-Tee & Friends
- Ethnicity Folk & Jazz Ensemble
- Bronze Statues
- Bigheads
- Point Jaune
- Techno Bots
- Treeo, Heir of Insanity
- The Satyrs, Heir of Insanity
- Nikhil
- Wicked Aura Batsuzada
- Cost-Tune Mean, Echad Project Ltd
- Maybellene The Living Fashion Doll
Bedroom Groove
Randy Cannon Power
Transfigured Nights II, Kill Double Bill
Raknum
Dana Gillespie
ACJC Choir

ACJC String Ensemble
Flambeaux
Mario Senjo & Tan Wee Siang
Blackpipes Clarinet Trio, NAPA
Youth Chinese Ensemble
The Persussion Assembly

Explorations
Workshop: You Can Fly Like a Condor II: Happy Families. Condors
Workshop: Women’s intuition is real, Marc Salen
Post Performance Talk: Chapertons Comic Theatre
Talk: Portfolio discussion with John Clang

July 2004
Coffee Morning: Come Fly with Me, Robert Fernando
Beautiful Sunday: Songs from the Heart, IJ Rosales
Lunchbox: All Bedouin Middle Eastern Music Ensemble
The Studio: Conquest of the Galaxy: Jupiter, Condors
The Studios: In The Studio with The Observatory
Dobble & Pips: Dorothy Papadakos & Paul Winter
Concert
Chinese Talenteum Reunion Concert, TCR Music Station
Late Nite: Summer Night, Almey
Chamber Music: All that Jazz, Shane Thoo, Chan Yoong Han, Vincent Goh & Khor Ai Meng
Baybeats
- Shoe Size Nine
- Phorius
- Love Me Butch
- Sargent Weener Arms
- Supermarket Hero
- Aspistida Fly
- Personstate
- Televury
- Furniture
- Objection Overule
- The Observatory
- Surreal
- Bumbershoot
- Force Vomit
- Whence He Came
- Venus Butterfly
- Bluebird Melic
- Vertical Rush
- Seven Collar Tshirt
- Typeventurer
- My Squared Circle
- Moods
- MUZE
- Kenneth Ishak
- Electrico
- Couple
- Return to Fall

- Astreal
- Last Days of April
APHY – Transfigured Nights III, Ah Hock & Peng Yu
Pipa Can Fly, The Finger Players
The Percussion Assembly
Tribe Jazz
Electric
NUS Electronic Music Lab
Our Music Journey by Alex, Ang Junyang, Sique, Shelyn Chia, Wendy Chen, Lau Gei How, & Tan Koven
RGS Angkung Ensemble
Raffles Ringer

Explorations
Autograph: Paul Winter
Meet the Artist
- Baybeats, Supermarket Hero
- Baybeats, Return to Fall
- Baybeats, Budistston
- Baybeats, Venus Butterflies
- Baybeats, Bluezine Mac
- Baybeats, Kenneth Ishak
- Baybeats, Last Days of April
- Chamber Music, All that Jazz
- Prodigy Music: Rain or Shine by Brian Rasic

Visual Arts
Wallpaper, Elina Kata
Vagga Vagga, Hiroko Inoue, Puthahassa
Elina Kata
Three Mornings in a Day, various, LASALLE-SIA College of arts students
Singapore’s Most Wanted, various, LASALLE-SIA College of arts students
Froschkinig and Messer, Gabel, Schere, Simone Landheven Tressler
Flight of the Bumble Bee, various, LASALLE-SIA College of arts students
Dear Hunt, Simone Landheven Traxler
Rain or Shine + 41° Pix by Bran Rasic
Baybeats + a photo documentation, various artists, Awakenings Productions
b + w photos, Jeslyn Tan
March 2 – Explorations of Urban Decay by Delta (Ihora Telleegen)
The 23rd UOB Painting of the Year

August 2004
Coffee Morning: 60’s to 80’s Chinese oldies, Music Dreamer
Lunchbox: NUS Jazz Band
Pedals & Pips: Marc Rochester
The Bronze Refined Colours, Takyuki Fujimoto + Kose Sakamoto
Sobeach, Yat Kha
Beautiful Sunday: GEMS of Cantonese Operatic Songs, Chinese Theatre Circle with Tanjong Pagar Community Club Cantine Opera Group
Legend Alive! Theatre Practice
Chamber Music: Sisters’ Act, Low Shuan & Low Shao Ling
Late Nite: A Sizzling Late Nite Rendezvous with Marina Xaver
Ruan Ensemble
Piano & Cello recital, Dolcissimo
Debate
Millennia Institute Angkung Kulintang
Katryna Tan & Harp Ensemble
City Music Centre
National Day
- Our Songs
- Hear Now! Right Now!
- Guns and Friends
- Cai Lilan
- Leslie Low
- Moods
- Triple Noise
- Dancing Nances
Classical Guitar by Victor Low and Leslie Low
The Observatory
Indie-Pendent Weekend
- Camelion
- Satellite
Esplanade Presents performances
April 2004 to March 2005

- SlowJaxx
- All Creatures - Electroicc

Explorations
Workshop: Cheer Colors, Takayuki Fujimoto & Noriko Fujimoto
Demo: Yat-Kha Throat demonstration
Pre-Performance Talk: Marc Rochester
Post-Show Talk: Late Nite, Low Shao Soan & Low Shao Ling

Visual Arts
Releasing Hatred with Love...Claire Lim
Little Kingdom, Desmond Foo
Mock Ducks and Manicured Fools
Sail-away, Gradimir Aleksic
Perfect Forest, Wang Ruoding

September 2004
Coffee Morning: Love Ballads by Duet,
Music Dreamer
Music Box
Beautiful Sunday: A Musical Journey Around the Globe,
CHU (Page Payoh) Secondary School Choir,
River Valley Chorale, The Temasek Junior College Choir,

Lunchbox:
Moodles: Musical Favourites of Julie Andrews,
Three Mezzos
Chamber Music: A Harm Affair, Kanyta Tan
Late Nite: Tonight with Leena, Norleena Salim

Cartoon Phil. Youth
New Wave, Sitar & Tabla
The PL Cherubs Harp Ensemble
Mak Yong Kekek
Chung Cheng High (Main) Guzheng Ensemble
NAFA Chinese Orchestra
Chung Cheng High School
NAFA Young Talent in Concert

October 2004
Coffee Morning & Afternoon Tea: ABBA Special,
BLU
Beautiful Sunday: Sing Sing Song by TCRC
Music Station
Lunchbox: Bossa Nova Rhythms, Caravan Jazz Band
Made in Singapore: Celebrating Our Best
Chamber Music: A Tribute to Fritz Kreisler,
Chan Yoon-Han, Shane Thio
Late Nite: Suthing Tunes by Alex Su

Mosaic: Devotion, Courtney Pine
The Studios: Pandora 88, fabric Company

Sparks 2:
Once Upon A Woman Called Butterfly,
Mayhem Projectz
- Proof Practice, Studio 19
- R O M, Danelle Kok
- In The Name of Dance, Ecnad Project

The Finger Players
George Chua
The Observatory
Groovy Friday, Phorous, Prana vs HH
Hot & Spicy Saturday, Krasa Dais, Ustad Sharafat,
Khan & Friends, Taal

Indie Rock Sundae, Eugene’s Moment of Truth, Typewriter

Octoburst
Chung Cheng High School
NAFA Young Talent in Concert

The Emperor’s New Clothes, Act 3
JazzKits
It’s a Child’s World After All
The Rolling Good Times Show
Smaller than Life, The Finger Players
The Tanglewood Story, Tanglewood Music School

Shall We Dance?
The Bushmen
Tales from the Story Chest, Asian Storytelling
Children Cellso Ensemble

Explorations
Post-Show Talk: Chamber Music: A Tribute to Fritz Kreisler,
Chan Yoon-Han, Shane Thio
Workshop: fabric Company
Autograph signing: Courtney Pine

Visual Arts
Wide Open Eyes, International Museum of Children’s Art
Urban Myths and Superheros, Wayang Kulit by Henri Done

Of Memory and Reality, Mumtaz Marcia
Moments, Althun Young

The Angel’s Garden, Henri Done, Jeremy Hiah & Lina Adam
Audio Tunnel, Multimedia Art Asia Pacific

By Curator Kim Machan with Guest Curator Lawrence English

November 2004
Coffee Morning & Afternoon Tea: A Tribute to
Leslie, Anita, Intron and Teresa, Arik Singers
Lunchbox: A Date with Jiu Jan
Beautiful Sunday: Pop Fiesta, Chang San Echoes of the Valley Chinese Orchestra

A Date with Friends
Remember the Days, Zhang De Lan, Lisa & Ling Xiao
- Yesterday Once More, The Trailers,
- Madewhird & Mathew & The Mandarinis
- Wendy Chin
- Robert Fernando
- Cat Ong
- Terry & Hari’s

- Gerry & the Neu Faces
- Max Surin & Tokyo Square
- Joe Chandran

The Studios: Double Happiness by Little Asia
The Dance Exchange Network 2004
The Studios: Design For Death, KTYV
Sokhia: More Than Music, Deva Premal & Miten Classics
- Munich Chamber Orchestra with James Galway
- Bons Bereznyski
- Chamber Music: A Journey to the West,
Ruan Trio
Late Nite: First CCCrush
In Your Face, Budak Pasari
Transfigured Nights IV: Strawberry, Ah Hock & Peng Yu
Su Jhanakar – Melody Makers
Hindustani Ensemble
Carnatic Ensemble
Singapore Indian Orchestra Choir
SIFA: Reena Ensemble
JuB

Kalaa Utsavam – Indian Festival of Arts
Autumn Raga, Pandit Hari Prasad Chaurasia & Shyam Prasad Mukherji
Mohamed Rafique & the Vasantham Boys
Qawwai Night, Gulam Qadar & Gyan Singh
Ritwik Pal, Meenakshi Sinnam

The Sacred Flame, Nityagram Dance Foundation
Ferndia, Theatre & Television Associates

Unforgettable Sounds of World Music, Miriga Fusion Sounds

Classical To Contemporary – An Evening of Indian Music, Syama

Global Music, Dye Singh
Bhangra and Folk Dances, Jigi Yar & Sivasakthi Metam

Deepavali – Light of Joy, Temple of Fine Arts
Kolam, Jayshree Raman

Explorations
Workshop
- Little Asia Dance Exchange Network 2004
- James Galway

A Voice Workshop by Deva Premal & Miten

Visual Arts
Where Am I Now, Dahlia Osman
Modern Translations (Malay Annals),
Mohamed Fadhel

Exploring Memory an Self, Vivian Sundaram,
Shilpa Gupta, Nalini Malani, Mumtaz Maricar

December 2004
Mosaic: On Tour with Love, The Skatalites
Coffee Morning: Songs of Christmas & Golden Oldies,
TCR Music Station
Lunchbox: Funk&Blues Treat with Denise Minford

Beautiful Sunday: Pop Lite, Yuhua and River Valley

Chamber Music: Romanics of the Keyboard,
William McVicker, Levon Chilingirian and
Pedals & Pipes: Organ, Violin and Choir,

Mario Lajarca Jr

Late Nite: Super Mario & Friends,
A Jazzy Christmas, The Jeremy Monteiro Trio

Near The Milky Way?, Genetic Habit

In Your Face, Budak Pasari

Transfigured Nights IV: Strawberry, Ah Hock & Peng Yu

In Your Face, Budak Pasari

Chamber Music: Romantics of the Keyboard,
William McVicker, Levon Chilingirian and
Pedals & Pipes: Organ, Violin and Choir,

Mario Lajarca Jr

The Sacred Flame, Nityagram Dance Foundation
Ferndia, Theatre & Television Associates

Unforgettable Sounds of World Music, Miriga Fusion Sounds

Classical To Contemporary – An Evening of Indian Music, Syama

Global Music, Dye Singh
Bhangra and Folk Dances, Jigi Yar & Sivasakthi Metam

Deepavali – Light of Joy, Temple of Fine Arts
Kolam, Jayshree Raman
Esplanade Presents Performances
April 2004 to March 2005

Pesta Raya – Malay Festival of Arts
Desert Whisper – Latif Bolat
Teater Nostalgia Mat Rozik & Minah Kental – Teater Kami
Indol Jazz-Kratutau
Konsert Nusantara featuring Hetty Koes Endang, Norizana Idris, M. Nasir & Ismail Hanou
Gemersik Budaya – Aznapsi, ERA Dance Theatre, Sri Mahirat, Pusaika Karunyan, GrooveY
Traditional Music & Dance – Taratat Ensemble, Umbara
Muda-Mudi @ Esplanade – Too Phat, SoulU, Kalediskoplasticity, Mambang, Aepynti, Dzu Rafuli Jali, TraseOne, Phivoltron, Lady E – Freaky R, Fratres Nyctalops
Sambil Belachan: Red, Hot & Spicy! – Curators

Explorations Workshop
- Wayang Kulit Puppet Making Workshop with Heri Dono
- Sambil Belachan

Demo: Krakatau
Masterclass: William McVicker and William Chillingham
Post-Show Talk: Chamber Music, Romantics of the Keyboard

Explorations Workshop: Akira Jirou
Post-Show Talk: Chamber Music, Wind Ensemble Talk & Demo: Discud
Autograph: Dianne Reeves

Visual Arts
A Woman’s World and Other Visions, Miranda Minius
Shot, Feng Mengbo

Bottomline Chinese
Construction of Diversity within a Cultural Landscape, Khiew Huey Chan
Blackboard Whiteshoes, Mirtillo Films

February 2005
Coffee Morning & Afternoon Tea: Cantonese & Hokkien Classic Golden Hits, TCR Music Station
Lunchbox: The Passion of Flamenco Music, Flamenco Fusion
Beautiful Sunday: Popular Favourites by SAF Central Band
Ming Hua Yuan
Rock Opera – Eisah Seniman
Chamber Music: Piga... Piano Hybrid, Samuel Wong & Shane Trio
Pedals & Pipes: Dame Gillian Weir
Mosaic: k.d. lang in concert
Late Nite: Ladies or Gentlemen, George Chan and Leigh McDonald
M1 Singapore Fringe Festival
- Dugong, Hello Kitty Riots, Space Bucca, The Prayer for Unfaithful Women
Mosca & Friends Club:方位Second School Chinese Orchestra
Ugly in the Morning Chinese Orchestra
DeBaytes
Huayi – Chinese Festival of Arts
Huang Shu Jun
Total Woman, Performance Workshop
M
East Meets West, Yang Xue Fei
Double Bill – Rite of Spring and Folding, Shen Wei Dance Arts
Thunderstorm, Singapore Chinese Orchestra
FACE series
- My Funny Valentine, Elaine Liu
- Love in a Doggy Bag, McMuLu Danssemble
- Guan Yin – Our Lady of Compassion, Brenda Wong Aoki & Mark Iru
All that Shanghai Jazz
My Gu Ying, Li Liyong Drama Studio
Voices of Spring, Soka Association
Guangzi Puppet Art Troupe of China
Kit Ying & Friends
Jason & Round Edge
Mi2Q
TIFF
cubicbottle
A Celebration of Spring
Film Screening
- Spring Song
- It’s Always Spring
- The Story of Lotus
The Performing Attendant in July
Ugly Duckling, Epsom Puppet Theatre

Explorations
Post-Show Talk – M
- Total Woman
- Huang Shu Chuan
- McMuLu Danssemble
Post-Show Talk: Guan Yin
In Conversation: Elaine Liu
Autograph signing: Elaine Liu
Masterclass: Dame Gillian Weir
- Yang Xueta

Visual Arts
Slightly Out of Tune – Black & White Photography, Elaine Liu
Sentiments, Angie Seah

March 2005
Coffee Morning & Afternoon Tea: Nice N Easy, Babes Conde
Lunchbox: Shrewd Brass Quintet
Coffee Morning & Afternoon Tea: Babes Conde & Terrific Tempters, Angie Seah, Elaine Liu

Late Nite: Love Time, Juis Wong
Classics Wieniawa Akademie Orchestra
Sparks 2 Workshop Presentation
- Once Upon A Woman Called Butterfly, Mayhem Project
- Toilet, Joasvin Ng & Chan Min Loon
- Tomorrow Night, Bude Youth Theatre
Dreams Come True, The Ark Concert
Contest: Ataraballetto
Giri Power
- Eugene’s Moment Of Truth, Lunarin, Pulse, Tempered Mental
Another Indie-Pendent Weekend
- The Love Experiment, The Jermis, Ecrus
- Jamine, Rosin, Couple, Camilla, Force, Vonrill, Highrise, If

Lunarin
JF’ by Mark Tan, David Lim & Feni Susanto
NUS Jazz Band
NTU Guitar Ensemble
NAPA Clarinet Choir
Mosaic Music Festival (MMF)
Mosque Squeezed Party by Double Z
Montreux Jazz Club: Naruyoshi Kikuchi Quintet
Live Dub and DJ Ramesh
Montreux Jazz Special Concert: Barbara Hendricks & Magnus Lindgren Quartet
James Moody 80th Birthday with Jeremy Monteiro International Trio
Mosaic’s House of Blues: Lampano Alley & uLab
London Community Gospel Choir
Tortoise
Kudos Heroes: Trio Toykay & Monsieur Camembert
Sheety Horn in Concert
Putumayo World Music Special Concert: Youssou N’Dour & The Super Etolke
DJ Fabian Alsultany
Putumayo World Music Party – Latin Groove, Poncho Sanchez Latin Jazz Band, Sidestepper & GlobeSonic DJ Fabian Alsultany
LKJ in Dub, Linton Kwesi Johnson
Montreux Jazz Archives
Jazz Summit: Chris Robinson & Friends, Andrew Lim Jazz Duo
Jump Live Boogie: Thoysing Swing
Big Band Grandstand: Thomson Big Band
Jazzkids Swingin
Latim Meets Jazz: Mario Sarzo, Alma Latina
Sizzling Salsa Sunday: Mario Lopez Latin Band
Beau Jinkies: Phoebe, Parkin, Lexi Pimp
Jazzy Flamenco Night: Modal, Duo Guiatina
Funky Souls: Fuse, Asha
Central Band
Garage, Ronin, Couple, Camra, Force Vomit, Eugene’s Moment Of Truth, Lunarin, Pulse, Timmy, Tribal Tide

Explorations Workshop
- Woody Wood Music Jazz Workshop
- Montreux Jazz Workshop by Magnus Lindgren
- Montreux Jazz Workshop by Magnus Lindgren
- Lampano Alley teaches the Blues
- Trio Toykay
- Mongolian Tsimberet
- Putumayo World Music, World Electronica by Sidestepper & GlobeSonic DJ Fabian Alsultany
- Kaissa & Susheela Rahman
- Vocal Masterclass: London Community Gospel Choir
- Autograph signing: Koi Ming Fai
- Lecture: Canadian Brass
- Dance Workshop: Ataraballetto

Visual Arts
X-currents, Shane Fitzgerald
Sunny Days and Starry Nights, Kumia Yamashita
Triangle 2, James Darling & Lesley Forwood
Swimming with Sweaty Paalms, Jason Lim
Montreux Jazz Photo Exhibition
Putumayo cover illustrations, Nicola Heinl
hirers’ performances
April 2004 to March 2005

CONCERT HALL

April 2004
Brahms’s Double Concerto
Abigail 2004
Musical Delights XXVII
Life, Death & Transfiguration
Beyond Boundaries
Bossa Nova Affair
Brahms’ Second Piano Concerto
Young Voices 2004
Beyond Boundaries
Bruckner’s 4th Symphony
Glorious Years – Golden Hits of 80s
Raffles Arts Festival – Symphonia
With Joy and Thanksgiving
‘A Voice From Above’ – Sumi Jo In Concert

May 2004
Crossing Borders
Anne Akiko Meyers Plays Barber
Songs of Victory
L’enfant Sauvage
SSO Fascinatin’ Rhythm: An Evening of Contemporary Dance Music
Rhapsody – Anderson Junior College 20th Anniversary Concert
Larger Than Life
Dvorak’s Cello Concert
Jubilation! Voices in Flight
Singapore Arts Festival 2004 – SSO
Mahler 8 (Yellowstone Recording)
SSO-Mahler’s Symphony of a Thousand
An Evening with Friends

June 2004
The St. Patrick’s School Military Band in Concert
St. Andrew’s Village – Esplanade A Piano Recital by Talented Youths
Singapore Arts Festival 2004
Count Basie Orchestra (USA)
Yo-Yo Ma with the Singapore Symphony Orchestra
Budapest Festival Orchestra
Yo-Yo Ma and The Silk Road Ensemble
Emma Shapplin Concert

July 2004
Hello Broadway!
Montfiesta VII
Kevin Kern – The Winding Path Tour 2004
SYF 2004 – Singapore National Youth Orchestra Concert

SSO President’s Young Performers Concert
SSO Casual Concert – Young Artistes’ Showcase
Renaissance 2004
Elgar’s 1st Symphony
New Horizon Music Society – Night and Day
Evening, Dreams, Fantasy
Music from the Hearts 2004 – A Reminiscence of Musicals

August 2004
Elegance a’ l’ Esplanade
Sax & the City
Dr L Subramaniam Violin Recital
Symphonic Band Concert by Kasesart University Wind Symphony
SSO Asian Youth Orchestra
Nanyang Talent Night
Ghil Shaham Plays Tchaikovsky

September 2004
Ghil Shaham Plays Tchaikovsky
Tchaikovsky’s Pathetique Symphony
Russian Rousers
Asia Oceania Junior Original Concert 04
Symphonic Serendipity of Esplanade

October 2004
An Enchanting Evening with Michael Rachmaninov’s Second Piano Concerto
Good Life Good Song
Maxim Vengerov Live
Emi Fujita Acoustic Live Vol. 1 “Lullaby of Camomile”
Made In Singapore! 2004
Opening Ceremony of the 20th French Film Festival – Monsieur. N
Great Romantics – Chopin’s 2nd Piano Concerto
Toyota Classics 2004: BRNO Philharmonic Orchestra
UBS Verbier Festival Orchestra

November 2004
UBS Verbier Festival Orchestra
The Vienna Boys’ Choir
Great Romantics – Schumann’s Cello Concerto
Janacek’s Glagolitic Mass
Hits of 1904 – Mahler’s Seventh Symphony

December 2004
Swingle Singers ... Unwrapped
Hits of 1904 – Sibelius’ Violin Concerto
Christmas At Esplanade III
Tchaikovsky Festival
A Chopard Christmas with the SSO
Winter Solstice
Guest Conductor Series: An Evening with Tim Reynish
Ana Caram “LIVE 2004”
T’ang Quartet Christmas Concert

January 2005
Stars of Asia: SSO 28th Anniversary Concert
Stars of Asia: Cello Fantasy
Yellow River Cantata
Ming Yue Chang Zu Ke Zhi Ying
Yue Hui
Stars of Asia+A Space Odyssey

February 2005
Symphonic Treats: Beethoven’s Pastoral Symphony
Cibelle
Voices of Korea

March 2005
ACJC Annual Band Concert – Muse
Bebel Gilberto in Concert

THEATRE

April 2004
Saturday Night Fever

May 2004
Saturday Night Fever
Chung Cheng High School – Lake Odyssey
Chinese Classics – Mother’s Day Special
The Ten Tenors
Singapore International Cantonese Opera Festival ‘04

June 2004
Singapore Arts Festival 2004
Hua Yue Ying
Swan Lake City
Mix

July 2004
Michael Chiang’s Private Parts
hirers’ performances
April 2004 to March 2005

August 2004
Michael Chiang’s Private Parts
The Revenge of The Dim Sum Dollies
Above Full Moon – The Musical
Awakening – Tabula Rasa/Maninyas/
In the Glow of the Night
S.P. Balasubrahmanyam and S. Janaki – The Legends Musical Nite

Sept 2004
Les Ballets Trockadero de Monte Car
Comedy 4 U
Mamma Mia!

October 2004
Mamma Mia!

November 2004
Mamma Mia!

December 2004
Mamma Mia!
The Sleeping Beauty
Tragedy of the Song Palace
The Sleeping Beauty on Ice

January 2005
The Sleeping Beauty on Ice
Sound of Colours – Jimmy’s Subway
Book: A Musical Journey
Queen – It’s A Kinda Magic

February 2005
An Evening with David Lanz

March 2005
Ballet Preljocaj; Asia Premiere of Near Life Experience
Raga Varshini – Cascade of Melodies
Mumbai Masti
Madras Masala

RECITAL STUDIO

April 2004
The T’ang Quartet Studio
Derrick L. In Recital
Muse-ique
Harry Manx – Live
The Philharmonic Winds – La Chambre Musicaile

May 2004
Kronos!
UOB – Upenn Glee Club

June 2004
Mozart’s Magic Flute
Harmony Hour 2004
Strings of Thanksgiving

July 2004
@ritulation
Piano Solo & Choir
Alan Welsh Acousticology
The Schumann Symphonies 1/2
As The Shadow Fade – A Chamber Music Recital

August 2004
World of Flutes
Concerto, Concerto!

September 2004
The Gardener of Time
The Schumann Symphonies 3/4
Trombone Delights
Messiaen
Natural Plastic
Piano Duels & Barry Tuckwell
Masterclass
SQUINT – Stepping Stones
Le Piano Magenta
Chamber Recital
International Day of the Deaf – Party at the Esplanade
Heart to Heart with Ling Xiao
Christian Leotta in Concert

October 2004
Duo Piano Miscellaney
20th Century and Beyond – Contemporary Art Songs
A Date with Ling Xiao

November 2004
Anthony di Bonaventura Piano Recital
Melanie Horsnell – LIVE!
Dan Tranh Melody

December 2004
Jiu Jian & Guests
Creative Jingles
Gina Tan – A Fresh Start

January 2005
AXA Seminar
Elektra
Perform @ The Esplanade

February 2005
Croisement
Chaconne – A Viola & Piano Recital
Janis Ian LIVE!

March 2005
M1 Singapore Fringe Festival
Double-bill: Anthology (Israel) & Adolf (UK)
Anthology (Israel)
Adolf (UK)
A Date with Nick Shen
Double Stops
Barry Tuckwell & Conservatory Horn Students
Horn Masterclass with Barry T
Quadro Nuevo: World of Music Sensation feat. Mulo Francel
Singapore Chamber Music Festival

THEATRE STUDIO

April 2004
The Fun Stage – Lovers’ Words
The Gospel According To Mark

May 2004
Mama Looking For Her Cat

June 2004
Fringe Festival – Chapertons “Boom”
Singapore Arts Festival 2004
Morphia Series
Ah Hock & Peng Yu
The Game
Double Bill of Chinese Opera

July 2004
Ticket to Cosmorail (in Mandarin)

August 2004
Ticket to Cosmorail (In Mandarin)
Legend Alive
Shit-Hole

September 2004
Freaks
Water Station

October 2004
Fated to Love
The Crucible

November 2004
Caponata Argramacho Trio & Canito

February 2005
M1 Singapore Fringe Festival – What Big Bombs You Have!!!
Errorism – Flowers of Evil
War Memories
acknowledgements

Resource Panel for *Kalaa Utsavam – Indian Festival of Arts 2004*
Mrs Soundarya Sukumar
Mrs Lalitha Vaidyanathan
Mr T Sasitharan
Mr Ravi Shankar

Resource Panel for *Pesta Raya – Malay Festival of Arts 2004*
Mr Osman Hamid
Ms Zakiah Halim
Mr Ahmad Abu Bakar
Mr Zaini Md Tahir

Sparks 2
Shane Thio
Nora Samosir

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