Acknowledgements

Our heartfelt thanks to all individuals, organisations and corporations who have contributed their valuable time and effort to Esplanade in one way or another.
OUR VISION
Esplanade – Theatres on the Bay is a performing arts centre for everyone.

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

OUR MISSION
To entertain, engage, educate and inspire

OUR VALUES

We recognise that our core business is in the arts.

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

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

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

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

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

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

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

Kindness, warmth, integrity and humility will be our fundamental values.
CORPORATE INFORMATION
April 2006 to March 2007

Board of Directors
Mrs Theresa Foo-Yo Mie Yoen
(Chairman)
Mr Benson Puah Tuan Soon
(Chief Executive Officer)
Mr Peter Chay Fook Yuen
Mr David Philbrick Conner
Mr Colin Goh
Ms Koh Lin-Net (from 8 February 2007)
Professor Tommy Koh
Mr Lee Suan Hiang
Mr Lee Tzu Yang
Mr Andy Lim
Mr Lim Neo Chian
Mr Lim Soo Ping (until 8 February 2007)
Ms Irene Ng Phek Hoong
Ms Phua Mei Pin
Mr Shaun Seow Woon Kwong

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

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

Nominating Committee
Mrs Theresa Foo-Yo Mie Yoen
(Chairman)
Professor Tommy Koh
Mr Andy Lim
Mr Lim Neo Chian
Ms Koh Lin-Net (from 8 February 2007)
Mr Lim Soo Ping (until 8 February 2007)

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

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

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

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

External Auditors
PricewaterhouseCoopers

Honorary Legal Advisor
Rajah & Tann

Company Secretary
Clara Ong Bing Leng

Principal Bankers
Citibank Singapore Limited
Standard Chartered Bank
United Overseas Bank
BOARD OF DIRECTORS

Mrs Theresa Foo-Yo Mie Yoen
Qualifications: Bachelor of Arts, Australian National University.

Mr Peter Chay Fook Yuen
Age 47. Appointed to the Board on 1 Feb 2006 (1st appointment). Partner – KPMG.
Qualifications: Bachelor of Commerce (Accounting, Finance & Systems), University of New South Wales, Australia; Fellow – Institute of Certified Public Accountants of Singapore; Member – Insolvency Practitioners Association of Singapore. Member – Institute of Chartered Accountants, Australia.

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

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

Ms Koh Lin-Net
Age 37. Appointed to the Board on 8 Feb 2007 (1st appointment).
Deputy Secretary (ICM and the Arts) – Ministry of Information, Communications and the Arts (MICA). Director – Singapore Tyler Print Institute and The Singapore Arts School. Board Member – Singapore Land Authority and the Yong Siew Toh Conservatory of Music.
Qualifications: Master of Arts in Philosophy, Politics and Economics, Oxford University; Masters in Business Administration, Harvard Business School.

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

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

Mr Lee Tzu Yang
Qualifications: Bachelor of Science (Economics), London School of Economics and Political Science, UK.
Mr Andy Lim


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

Mr Lim Neo Chian


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

Mr Lim Soo Ping (until 8 February 2007)


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

Ms Irene Ng Phek Hoong


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

Ms Phua Mei Pin


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

Mr Benson Puah Tuan Soon


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

Mr Shaun Seow Woon Kwong

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

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

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

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

BOARD MATTERS

MICA nominates all Directors and all the present Directors were either appointed or re-appointed for a two-year term, which will expire on 23 November 2007.

The Board comprises fourteen Directors, one of whom is an executive Director and the remaining thirteen non-executive and independent. Non-executive Directors do not receive any remuneration. The roles of Chairman and Chief Executive Officer are separate. As a group, the Directors bring with them a broad range of industry knowledge, expertise and experience in areas such as accounting, finance, business and management, strategic planning and the arts. A brief description of the background of each Director is presented on pages 4 and 5 of this Report.

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

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

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

The Board has adopted a set of guidelines on matters that require its approval. Matters which are specifically reserved to the Board for decision hereunder include those involving business plans and budgets, capital expenditure, material acquisitions and disposals of assets. Three Board members – Mr Lee Tzu Yang, Mr Lee Suan Hiang and Ms Koh Lin-Net, and Chairman, Mrs Theresa Foo, have been nominated by the Board, to approve operating expenditures above $1 million.

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

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

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

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

Esplanade has established the following Board Committees:

Nominating Committee

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

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

Audit Committee

The Audit Committee (AC) was established in March 1998 and currently comprises three non-executive and independent Directors, Mr Peter Chay (Chairman), Mr Lee Suan Hiang and Mr Shaun Seow.
The AC held four meetings during the financial year. Besides the AC, these meetings were also attended by Chairman, CEO, CFO and the internal and external auditors where relevant. The Board is of the view that all the members of the AC are appropriately qualified to discharge their responsibilities. AC Chairman possesses the requisite accounting and related financial management expertise and experience.

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

In its review of the audited financial statements for the financial year ended 31 March 2007, the AC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the AC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

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

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

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

**Remuneration Committee**

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

**Outreach Committee**

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

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

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

<table>
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<th></th>
<th>Board of Directors</th>
<th>Nominating Committee</th>
<th>Audit Committee</th>
<th>Remuneration Committee</th>
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<td>Ms Koh Lin-Net (1)</td>
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<td>Ms Irene Ng Phek Hoong</td>
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<td>Mr Shaun Seow Woon Kong</td>
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</tbody>
</table>

(1) Appointed on 8 February 2007
(2) Stepped down on 8 February 2007
The landscape of the Marina Bay area is changing rapidly. The upcoming integrated resort, the building of residential and financial structures, the imposing Singapore Flyer, all these are quickly altering the face of the bay area, positively I may add. Nestled amidst the bustle, Esplanade’s trademark spiky cladding continues to stand out prominently against the city skyline as it adds cultural buzz to the burgeoning lifestyle hub that surrounds it.

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

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

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

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

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

Helping the centre push forth in realising its goals, we were pleased to welcome new Esplanade Partner, Nokia. Together with existing Esplanade Partner, Visa International and other valued sponsors, these supporters of the arts have helped to bring quality arts performances closer to the lives of the community.
But even as the centre continues to do well in garnering sponsorship, funding remains a challenge. Thus, Esplanade makes a conscious effort to maximise all its potential income avenues – through venue rentals and sponsorship – and practices cost efficient policies in every area of its work. Through effective conservation measures, for example, the centre saw double digit percentage declines for both water and energy consumption. All these efforts have helped Esplanade generate a positive income growth of 17% over the previous year and enabled it to record a net positive balance of $4.9m this past financial year.

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

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

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

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

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

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

As with previous years, our three cultural festivals – Kalaa Utsavam – Indian Festival of Arts, Pesta Raya – Malay Festival of Arts and Huayi – Chinese Festival of Arts – anchored Esplanade’s programming calendar. To cater to an even wider range of tastes, we presented a greater variety of works – some of which were more accessible and had mass-market appeal while others bordered on the experimental, challenging the minds of audiences. We were encouraged to see increases in overall attendance for all three festivals.

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

Our popular free programmes for the community drew in the crowds as well, attracting close to 1.1 million people from different age groups and diverse social and cultural backgrounds. To make these performances even more accessible, we increased the number of shows in our At the Concourse and On the Waterfront series so that visitors could now catch free performances at Esplanade every evening of the week.
Two new festivals were also introduced this past year, expanding our programming repertoire for audiences even further.

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

Reaching out to yet another market segment, we collaborated with Teamwork Productions to introduce Out of the Box – our first international puppet festival. The event brought the intricate art of puppetry to life with accomplished performers from countries like Ireland, Japan, Italy, India and Singapore. As we continue to grow the depth and breadth of our programming, more new series will be introduced in our programme calendar to keep pace with ongoing developments in the arts and to nurture new audience and artist segments.

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

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

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

Mosaic Music Festival continued to be a platform for Asian artists to interact with their international counterparts while local musicians were given the opportunity to perform opening acts for international artists, exposing them to a wider range of audiences. Through the years, the festival has created a buzz in the region, gaining a following among music lovers who have made it a staple in their arts calendar. This Mosaic saw many audiences from Malaysia organising trips to Singapore to attend performances and also received support from regional media with Thai and Hong Kong newspapers as well as many online publications in Malaysia and Indonesia giving it the thumbs up.
Outside of the festival, our Mosaic series continued to enchant audiences with world-class performers such as eight-time Grammy Award winner George Benson and talented Japanese jazz pianist Hiromi, who made her debut at the previous Mosaic Music Festival. Our Classics series also presented two internationally renowned orchestras – the BBC Symphony Orchestra and the St Petersburg Philharmonic Orchestra – with Maestro Yuri Termikanov from the latter remarking that our Concert Hall ranked with the best he had ever experienced.

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

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

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

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

Complementing the repertoire of Esplanade Presents programmes and giving the community a greater choice of performances, were shows brought to audiences by local and international hirers of our venues. Some highlights of these include popular musicals like West Side Story and My Fair Lady as well as Immortality – a Chinese musical by renowned composer San Bao. Local productions Cabaret by Toy Factory Theatre and Forbidden City: Portrait of an Empress by Singapore Repertory Theatre made an impact as well.

Besides arts events, Esplanade was also the venue for many corporate functions. With Singapore hosting the International Monetary Fund and World Bank Group Board of Governors Annual Meeting, more than 16,000 delegates from 184 countries were introduced to Esplanade, as they enjoyed a taste of Singapore’s multi-cultural cuisine along our waterfront. Attended by heads of governments, finance ministers, top business leaders and the international media, the event helped to further profile Esplanade to an influential global audience.
We intensified efforts at engaging the local community as well, forging new friendships with diverse groups while strengthening existing ones. As they learned more about Esplanade, we hope these groups will come forth and participate in our activities and programmes and in the process grow an affinity for the centre, claiming it as their own.

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

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

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

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

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

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

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

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

Benson Puah
Chief Executive Officer

The Esplanade Co. Ltd
Annual Report 06/07
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<th>ESPLANADE PRESENTS</th>
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ENGAGING THE COMMUNITY

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

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

PROGRAMMING

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

Growing interest in community programmes

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

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

Moonfest: A Mid Autumn Celebration also attracted a sizeable crowd with about 27,000 people attending the three-day festival and enjoying the non-ticketed offerings of traditional Chinese music and dance as well as storytelling and lantern riddles. The four ticketed performances showcasing works by the popular Tang Mei Yun Taiwanese Opera Company saw good turnouts as well, with more than 2,800 people attending the shows.
To bring the world of traditional Chinese arts closer to the community and give our young a taste of this art form, we introduced more educational programmes targeted at schools this past Moonfest. Activities organised for students, ranged from lantern-making workshops to poetry recital and Chinese Opera talks. Students from Fajar, West Spring and Yishun Secondary Schools learned more about the techniques of Chinese Opera from talks conducted by Dr Chua Soo Pong, Director of the Chinese Opera Institute, while the 11 primary schools that attended our lantern-making workshops conducted by local visual artist Justin Lee requested for even more of such programmes throughout the year. Eleven other schools went through our poetry appreciation and recital workshops as well and selected participants were given the opportunity to perform at our Concourse with the Young People Performance Arts Ensemble as part of the Moonfest programmes.

“...including percussions, singing of old songs and singing of Chinese New Year songs. There were wonderful performances taking place every weekend. The atmosphere was very lively and provided very good entertainment for old folks like us.”

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

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

Our fifth edition of Pesta Raya – Malay Festival of Arts was undoubtedly the most successful one to date, with eight out of 10 ticketed performances selling out and overall attendance increasing by 25% from the previous year. The highlight of the festival was the touching Malay musical, Puteri Gunung Ledang, featuring lead actors Tiara Jacquelina and Stephen Rahman-Hughes, who
A key draw for audiences this Huayi was *Secret Love in Peach Blossom Land*, a Chinese contemporary theatre classic. Written by playwright Stan Lai, the play’s text is taught at some local polytechnics as well as the Nanyang Technological University Theatre Department. Attracting an overall turnout of about 3,900 people (91% of the house), audience members ranged from students to senior citizens and included a number of Caucasians as well. The festival also enjoyed two sell-out performances – *Wa Wa Jin Zhi Jun in Concert* and *A Touch of Zen*.

Huayi’s outdoor performances drew even larger crowds, attracting many visitors from the River Hong Bao event at Esplanade Park who attended our waterfront and forecourt performances. The quality and diversity of Huayi’s programming received compliments from several members of the audience who wrote to Lianhe Zaobao – one of the festival’s official media, together with official broadcast media *Suria* and *Warna*. We were also pleased to welcome Giant Hypermarket, a first-time supporter of Esplanade, which not only sponsored *Puteri Gunung Ledang* but also helped to display posters for both the musical and the festival at its stores.

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

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Visual arts

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sheila Majid, Legenda Concert, 12 August 2006
To fuel the burgeoning community interest in Malay programming, we included more Malay performances this past year, adding on to our annual Pesta Raya – Malay Festival of Arts. Drawing diverse crowds was Sheila Majid, one of Asia’s top contemporary pop and jazz performers, who paid tribute to music legend P. Ramlee and celebrated her twentieth year in the music industry with a near sold-out concert. Enthralling audiences with her showmanship, she delighted the crowds with five encores and signed autographs till past 2am.

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

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

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

Take 6, Mosaic Music Festival 2007, 11 March 2007

International highlights

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

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

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

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

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

Bang Wenfu, Late Nite, 24 November 2006

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

This past year, we also collaborated with several new partners to grow our arts offerings. Our partnership with Singapore Dance Theatre in the Dance Appreciation Series demystified classical and contemporary ballet for audiences while working with the Singapore Drama Educators Association, we brought together youths from schools and underprivileged backgrounds to participate in workshops that culminated in nine short performances in Celebrate Drama. Through collaborations, we have also been able to help grow interest in art forms that have traditionally had smaller audiences. For example, our partnership with Chinese Theatre Circle on Chinese Opera Delights opened to full houses in its first year in 2006, prompting us to double the number of performances in its second series this year.
On the theatre front, our collaborations with the Musical Theatre Society for *The New Wave* and with Short & Sweet Singapore for the *Short & Sweet Playwriting and Directing Workshops* focused on developing behind-the-scenes talent. *The New Wave* showcased six new local musicals while the *Short & Sweet Workshops* groomed local playwrights and directors to deliver 10-minute plays. *The Studios* also saw more collaborations with local arts groups which resulted in multi-genre contemporary works that were innovative and challenged artistic boundaries. Some of the local companies we worked with include the Finger Players, Checkpoint Theatre and Cake Theatrical Productions.

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

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

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

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

The New Sunday Times, 2 July 2006

Moving forward

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

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

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

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

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

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

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

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

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

Lydia Marie Ng, Rolex Singapore Private Limited,
26 October 2006
by hirers have helped to further profile Esplanade to a
global audience, strengthening our position as an arts icon
internationally.

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

**Hosting popular presentations and important events**

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

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

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

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

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

**Reviewing roles and enhancing service capabilities**

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

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

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

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

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

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

Strengthening our ties with the community

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

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

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

Sherena Loh, Senior Manager, Muscular Dystrophy Association (Singapore), 15 August 2006
increasing their engagement with the arts further. During Senior Citizen’s Week, we conducted a series of folk dance workshops as part of our A Date With Friends programme where over 100 senior citizens had a great time jiving with their peers as they picked up new dance moves. After the workshops, they were treated to performances of evergreen songs under a starlit sky, ending their day with fond memories evoked by the nostalgic tunes.

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

Reaching out to our youth

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

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

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

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

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

Besides performances, we also engaged the community through arts-related workshops this past year, so that they did not just consume the arts but became active participants,
In addition to workshops and backstage tours, Esplanade Youths members were involved in other significant activities this past year. For the first time, students from five tertiary institutions produced their own video dedications with New Year wishes for Singapore for the Marina Bay Singapore New Year’s Eve Countdown 06/07. Their two-minute dedications, which creatively reflected the hopes and dreams of our youths, were aired throughout the event, together with other dedications from fellow Singaporeans.

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

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

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

Increasing awareness and building networks

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

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

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

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

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

Cheah Ui-hoon, The Business Times, 20 October 2006
Although the media has generally been supportive of Esplanade, we continued to deepen our interaction with them through activities like interviews, hostings and tours seeking not just to communicate our messages but also to help them understand the heart of our operations. One key event we held for the local media was a backstage tour, which included a candid question and answer session with our senior management. The frank dialogue allowed us to address many pertinent issues and gave them a better understanding of how we functioned, both as an organisation and as a performing space. Many who attended the tour were appreciative of the session with key local media like Channel NewsAsia, Today, and radio station 93.8 LIVE reporting on the event.

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

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

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

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

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

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

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

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

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

Sumathi Bala, Financial Times, 12 February 2007
Here at Esplanade, it is not just the performances on stage that matter. An entire team of passionate staff – both behind the scenes and at the frontline – strives to make sure that every visit to Esplanade is an enjoyable one for every patron.

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

**OPERATIONS**

**Customer Service**

*Delivering the Esplanade Experience*

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

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

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

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

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

Debita Mookerjea Ray, patron, 19 January 2007
There was also the time when our Customer Service Officer, observing the difficulty an elderly lady had in walking towards our Theatre, approached her and offered her the use of a wheelchair. Not stopping there, our staff accompanied the lady to her seat in the Theatre and also attended to the patron during the show’s intermission and assisted in getting a taxi for her after the performance ended. So touched was the lady by the actions of our staff that she gave her a hug before boarding the taxi and said that her fears of getting around the centre, due to her difficulties in walking, were unfounded. It is through small actions like these, which no training manual can impart, that our staff create memorable impressions of Esplanade for all our visitors.

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

**Box Office**

*Streamlining our processes*

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

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

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

Elizabeth Eynon, patron, 6 December 2006

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*Includes Collaborations
Security
Keeping Esplanade safe

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

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

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

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

Property Management
Optimising our spaces

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

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

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

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

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

Running the centre efficiently

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

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

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

Production Services

Achieving technical brilliance

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

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

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

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

Nicolle Jayne Sing, Lasalle Student, commenting on a Learning Journey on 28 August 2006
A senior staging technician was also attached to the Australian Ballet for their presentation of *Swan Lake* in the Shanghai Grand Theatre. Attachments such as these provided invaluable working experience for our production crew, giving them deeper insights into the operations of other performing arts companies which in turn contributed to their work here at our centre.

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

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

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

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

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

Exploring new marketing channels

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

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

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

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

Enhancing visitor experience at the centre

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

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

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

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

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

Reaching out to new market segments

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

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

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

In a market still so young, there is much more we can do to reach out to yet untapped audiences. We will continue to harness the use of technology and explore newer, and more innovative ways to connect with the community and make the arts even more accessible to them.
Our people are the heart and soul of Esplanade. As ambassadors of the centre, the warm greetings of our Front of House colleagues are the first thing a visitor experiences when they step into the centre. From those at the forefront to those who work tirelessly behind the scenes, everyone here pitches in to ensure the staging of world-class performances that every member of our community would be proud to be associated with.

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

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

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

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

Gearing up for growth

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

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

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

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

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

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

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

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

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

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

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

Sarah-anne Teo, visitor, 13 March 2007

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

Johnny Tillotson, A Date With Friends
25 November 2006
PARTNERSHIP DEVELOPMENT

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

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

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

Signing on a new Esplanade Partner

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

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

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

Valencia Teo, Promotions Manager for Braun Büffel, Lian-Bee Jeco Pte Ltd, 9 November 2006
"I am pleased that Nokia’s deeper relationship with Esplanade as its Partner now provides us with more exciting platforms to connect even more people to their passions and enrich their lives for the love of music and different genres of arts."

Chris Carr, General Manager, Nokia Singapore
Growing our existing relationships

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

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

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

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

Developing new partnerships

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

We were pleased also to welcome new supporters for the Marina Bay Singapore New Year’s Eve Countdown 06/07. One Raffles Quay and OMB Pte Ltd sponsored this contemplative celebration for the first time, with each making substantial contributions to the event. In addition to gaining exposure for their brands through the mix of marketing avenues used to promote the countdown, the two sponsors also enjoyed media coverage with representatives from their organisations being interviewed on television. During the event, the sponsors received even more exposure when the attention of the 160,000-strong crowd present was focused on their buildings, from which the fireworks for the countdown were launched.
In anticipation of our clients’ needs, we also introduced a new Term Corporate Patron programme catering to companies interested in short-term hosting at our private boxes. Already, the programme has attracted sponsors like Deutsche Bank, which sponsored four private boxes in the Theatre for the duration of the Phantom of The Opera season.

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

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

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

Besides supporters of our performances, our exclusive Corporate Patron programme also welcomed two new sponsors – Citibank and Standard Chartered Bank. The banks join our growing list of eminent Corporate Patrons, namely APRIL Fine Paper Trading Pte Ltd, DBS Bank, L.C.H.(S) Pte Ltd, United Overseas Bank and Merrill Lynch. A Corporate Patron since 2003, Merrill Lynch renewed their sponsorship for another three-year term as this exclusive programme met their hosting needs, allowing them to interact with their guests in an intimate setting in the VIP Box Suite, whilst enjoying other priority privileges when they visit Esplanade to catch performances.
The Directors present their report to the members together with the audited financial statements of the Company for the financial year ended 31 March 2007.

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

Theresa Foo-Yo Mie Yoen (Chairman)
Benson Puah Tuan Soon (Chief Executive Officer)
Peter Chay Fook Yuen
David Philbrick Conner
Colin Goh
Koh Lin-Net (appointed on 8 February 2007)
Professor Tommy Koh
Lee Suan Hiang
Lee Tzu Yang
Andy Lim
Lim Neo Chian
Irene Ng Phek Hoong
Phua Mei Pin
Shaun Seow Woon Kwong

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

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

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

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

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

On behalf of the Directors

THERESA FOO-YO MIE YOEN
Director

BENSON PUAH TUAN SOON
Director

16 July 2007
In the opinion of the Directors,

(a) the financial statements as set out on pages 53 to 76 are drawn up so as to give a true and fair view of the state of affairs of the Company at 31 March 2007 and of the results of the business, changes in accumulated funds and cash flows of the Company for the financial year then ended; and

(b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

On behalf of the Directors

THERESA FOO-YO MIE YOEN
Director

BENSON PUAH TUAN SOON
Director

16 July 2007
INDEPENDENT AUDITORS’ REPORT TO THE MEMBERS OF THE ESPLANADE CO LTD

We have audited the accompanying financial statements of The Esplanade Co Ltd set out on pages 53 to 76, which comprise the balance sheet as at 31 March 2007, the income and expenditure statement, the statement of changes in accumulated funds and the cash flow statement for the year then ended, and a summary of the significant accounting policies and other explanatory notes.

Directors’ Responsibility for the Financial Statements

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

Auditors’ Responsibility

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

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

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

Opinion

In our opinion,

(a) the financial statements are properly drawn up in accordance with the provisions of the Singapore Companies Act, Cap 50 (the “Act”) and Singapore Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Company as at 31 March 2007 and of its results, changes in accumulated funds and cash flows for the financial year ended on that date; and

(b) the accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.

PricewaterhouseCoopers
Certified Public Accountants

Singapore, 16 July 2007
### INCOME AND EXPENDITURE STATEMENT

**for the financial year ended 31 March 2007**

<table>
<thead>
<tr>
<th>Note</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Income</td>
<td>3</td>
<td>22,895,093</td>
</tr>
<tr>
<td>Expenditure</td>
<td>5</td>
<td>55,927,724</td>
</tr>
<tr>
<td>Deficit before grants</td>
<td></td>
<td>(33,032,631)</td>
</tr>
<tr>
<td>Share of profit of associated company</td>
<td>17</td>
<td>240,450</td>
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<tr>
<td>Results after share of profit/(loss) of associated company</td>
<td></td>
<td>(32,792,181)</td>
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<tr>
<td>Release of grants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Operating grant</td>
<td>14</td>
<td>24,523,614</td>
</tr>
<tr>
<td>- Deferred capital grants</td>
<td>23</td>
<td>2,623,100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>27,146,714</td>
</tr>
<tr>
<td>Government subvention – rental of property</td>
<td>8</td>
<td>10,584,000</td>
</tr>
<tr>
<td>Results for the year transferred to Accumulated Funds</td>
<td></td>
<td>4,938,533</td>
</tr>
</tbody>
</table>

**Retained in:**

- The Company 4,698,083 4,313,171
- The Associated Company 240,450 346,698

**4,938,533 4,659,869**

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

<table>
<thead>
<tr>
<th>Current assets</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>13,914,660</td>
<td>17,988,155</td>
</tr>
<tr>
<td>Receivables</td>
<td>1,347,272</td>
<td>1,378,905</td>
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<tr>
<td>Grants receivable</td>
<td>17,895,093</td>
<td>9,668,053</td>
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<tr>
<td>Merchandise</td>
<td>76,798</td>
<td>157,009</td>
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<tr>
<td>Other current assets</td>
<td>1,240,843</td>
<td>1,451,490</td>
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<tr>
<td><strong>Total assets</strong></td>
<td><strong>34,474,666</strong></td>
<td><strong>30,643,612</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-current assets</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in associated company</td>
<td>3,295,840</td>
<td>3,055,390</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>11,721,169</td>
<td>10,366,336</td>
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<tr>
<td>Computer software</td>
<td>162,586</td>
<td>107,464</td>
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<tr>
<td><strong>Total assets</strong></td>
<td><strong>15,179,595</strong></td>
<td><strong>13,529,190</strong></td>
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</tbody>
</table>

## LIABILITIES

<table>
<thead>
<tr>
<th>Current liabilities</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>10,671,524</td>
<td>10,834,765</td>
</tr>
<tr>
<td>Specific funds – programmes</td>
<td>357,902</td>
<td>400,114</td>
</tr>
<tr>
<td>Grants in advance</td>
<td>-</td>
<td>661,575</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>11,029,426</strong></td>
<td><strong>11,896,454</strong></td>
</tr>
</tbody>
</table>

## Net assets

<table>
<thead>
<tr>
<th>Accumulated funds</th>
<th>24,236,075</th>
<th>19,297,542</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred grants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment grant</td>
<td>2,505,007</td>
<td>2,505,007</td>
</tr>
<tr>
<td>Deferred capital grants</td>
<td>11,883,753</td>
<td>10,473,799</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>14,388,760</strong></td>
<td><strong>12,978,806</strong></td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td><strong>38,624,835</strong></td>
<td><strong>32,276,348</strong></td>
</tr>
</tbody>
</table>
STATEMENT OF CHANGES IN ACCUMULATED FUNDS
for the financial year ended 31 March 2007

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 April 2006</td>
<td>$19,297,542</td>
</tr>
<tr>
<td>Results for the year</td>
<td>$4,938,533</td>
</tr>
<tr>
<td>Balance at 31 March 2007</td>
<td>$24,236,075</td>
</tr>
<tr>
<td>Balance at 1 April 2005</td>
<td>$14,637,673</td>
</tr>
<tr>
<td>Results for the year</td>
<td>$4,659,869</td>
</tr>
<tr>
<td>Balance at 31 March 2006</td>
<td>$19,297,542</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 2007

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

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

1. General

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

1 Esplanade Drive  
Singapore 038981

The principal activities of the Company are:

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

2. Significant accounting policies

(a) Basis of preparation

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

The preparation of financial statements in conformity with FRS requires management to exercise its judgement in the process of applying the Company’s accounting policies. It also requires the use of certain accounting estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of incomes and expenses during the financial year. Management has not identified any areas involving a higher degree of judgement or complexity, or areas where estimates and assumptions are significant and critical.

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

(a) Basis of preparation (continued)

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

<table>
<thead>
<tr>
<th>FRS</th>
<th>(Amendment)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRS 19</td>
<td>(Amendment) Employee Benefits</td>
<td></td>
</tr>
<tr>
<td>FRS 21</td>
<td>(Amendment) The Effects of Changes in Foreign Exchange Rates</td>
<td></td>
</tr>
<tr>
<td>FRS 32</td>
<td>(Amendment) Financial Instruments: Disclosure and Presentation</td>
<td></td>
</tr>
<tr>
<td>FRS 39</td>
<td>(Amendment) Financial Instruments: Recognition and Measurement</td>
<td></td>
</tr>
<tr>
<td>INT FRS 104</td>
<td></td>
<td>Determining whether an Arrangement contains a Lease</td>
</tr>
</tbody>
</table>

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

(b) Income recognition

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

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

2. Malls and other rentals
   Rental income is recognised on a straight-line basis over the lease term.

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

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

5. Carparking
   Carparking income is recognised on a receipt basis.

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

7. Interest income
   Interest income is recognised on a time-proportion basis using the effective interest method.
2. Significant accounting policies (continued)

(c) Grants

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

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

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

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

(d) Property, plant and equipment

(1) Measurement

(i) Property, plant and equipment

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

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

(ii) Components of costs

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

(d) Property, plant and equipment (continued)

(2) Depreciation

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

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Useful Lives</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>

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

(3) Subsequent expenditure

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

(4) Disposal

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

(e) Computer software

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

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

(f) Investment in Associated Company

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

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

(g) Impairment of assets

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

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

(h) Trade receivables

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

(i) Leases

(1) When the company is the lessee:

Operating leases

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

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

(2) When the company is the lessor:

Operating leases

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

(j) Merchandise

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

(k) Provisions for other liabilities and charges

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

(l) Trade payables

Trade payables are initially measured at fair value, and subsequently measured at amortised costs, using the effective interest method.
2. Significant accounting policies (continued)

(m) Employee benefits

(1) Defined contribution plans

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

(2) Employee leave entitlement

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

(n) Foreign currency translation

(1) Functional currency

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

(2) Transactions and balances

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

(o) Cash and cash equivalents

Cash and cash equivalents include cash on hand and deposits with financial institutions.
NOTES TO THE FINANCIAL STATEMENTS
for the financial year ended 31 March 2007

3. Income

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

4. Sponsorships and donations

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

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

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

6. **Employee benefits**

<table>
<thead>
<tr>
<th>Year ended 31 March 2007</th>
<th>Year ended 31 March 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Wages and salaries</td>
<td>10,564,346</td>
</tr>
<tr>
<td>Employer's contribution to Central Provident Fund</td>
<td>1,127,685</td>
</tr>
<tr>
<td>Other benefits</td>
<td>808,689</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12,500,720</td>
</tr>
</tbody>
</table>

Average number of persons employed during the financial year:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time employees</td>
<td>200</td>
<td>184</td>
</tr>
</tbody>
</table>
7. Property maintenance and utilities

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

8. Rental of property

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

9. Marketing and communications

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

10. Presentation services and relations

<table>
<thead>
<tr>
<th></th>
<th>Year ended 31 March 2007</th>
<th>Year ended 31 March 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production services</td>
<td>$1,859,666</td>
<td>$1,326,539</td>
</tr>
<tr>
<td>Ticketing and event services</td>
<td>$978,814</td>
<td>$768,787</td>
</tr>
<tr>
<td></td>
<td>$2,838,480</td>
<td>$2,095,326</td>
</tr>
</tbody>
</table>
### 11. Other expenditure

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

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>$718,660</td>
<td>$652,243</td>
</tr>
<tr>
<td>Fixed deposits</td>
<td>$13,196,000</td>
<td>$17,335,912</td>
</tr>
<tr>
<td></td>
<td>$13,914,660</td>
<td>$17,988,155</td>
</tr>
<tr>
<td>Deposits pledged</td>
<td>$(646,000)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>$13,268,660</td>
<td>$17,988,155</td>
</tr>
</tbody>
</table>

The fixed deposits with financial institutions mature on varying dates within 2 months (2006: varying dates within 6 months) from the financial year end. Interest rates on these deposits are variable, and the weighted average effective interest rate as at 31 March 2007 was 2.80% (2006: 2.44%) per annum.

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

Cash and cash equivalents are denominated in the following currencies:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singapore Dollars</td>
<td>$13,810,111</td>
<td>$17,903,893</td>
</tr>
<tr>
<td>United States Dollars</td>
<td>$104,549</td>
<td>$84,262</td>
</tr>
<tr>
<td></td>
<td>$13,914,660</td>
<td>$17,988,155</td>
</tr>
</tbody>
</table>

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars and amounting to US$62,691 (2006: US$ 49,614) is held in trust by the Company for that association.

13. Receivables

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Associated company</td>
<td>$6,744</td>
<td>$15,217</td>
</tr>
<tr>
<td>Third parties</td>
<td>$1,340,528</td>
<td>$1,363,688</td>
</tr>
<tr>
<td></td>
<td>$1,347,272</td>
<td>$1,378,905</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$25,734</td>
<td>$25,734</td>
</tr>
</tbody>
</table>

The amounts due from the associated company are unsecured, interest free and repayable within the next twelve months. Receivables are denominated in Singapore Dollars.
14. Grants in advance/(receivable)

<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 2006</td>
<td>661,575</td>
<td>(9,668,053)</td>
<td>(9,006,478)</td>
</tr>
<tr>
<td>Grants received</td>
<td>-</td>
<td>19,668,053</td>
<td>19,668,053</td>
</tr>
<tr>
<td>Transfer to deferred capital grants</td>
<td>(661,575)</td>
<td>(3,371,479)</td>
<td>(4,033,054)</td>
</tr>
<tr>
<td>Transfer to investment grant</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Amount released to income and expenditure statement</td>
<td>-</td>
<td>(24,523,614)</td>
<td>(24,523,614)</td>
</tr>
<tr>
<td>Balance as at 31 March 2007</td>
<td>-</td>
<td>(17,895,093)</td>
<td>(17,895,093)</td>
</tr>
</tbody>
</table>

**Balance as at 1 April 2005** 974,427 (4,773,068) (3,798,641)
Grants received - 21,773,068 21,773,068
Transfer to deferred capital grants (147,612) (1,507,340) (1,654,952)
Transfer to investment grant (165,240) - (165,240)
Amount released to income and expenditure statement - (25,160,713) (25,160,713)
Balance as at 31 March 2006 661,575 (9,668,053) (9,006,478)

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

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

15. Merchandise

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>At cost</td>
<td>143,250</td>
<td>184,315</td>
</tr>
<tr>
<td>Less: Allowance for impairment</td>
<td>(66,452)</td>
<td>(27,306)</td>
</tr>
<tr>
<td>At net realisable value</td>
<td>76,798</td>
<td>157,009</td>
</tr>
</tbody>
</table>

16. Other current assets

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Recoverable expenditure and receivables</td>
<td>404,862</td>
<td>907,976</td>
</tr>
<tr>
<td>Recoverable from the associated company</td>
<td>262,003</td>
<td>60,927</td>
</tr>
<tr>
<td>Prepayments</td>
<td>455,488</td>
<td>374,202</td>
</tr>
<tr>
<td>Deposits</td>
<td>118,490</td>
<td>108,385</td>
</tr>
<tr>
<td></td>
<td>1,240,843</td>
<td>1,451,490</td>
</tr>
</tbody>
</table>

Prepayments, deposits, recoverable expenditure and receivables are denominated in Singapore dollars.
17. Investment in associated company

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>$3,055,390</td>
<td>$2,543,452</td>
</tr>
<tr>
<td>- at cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional investment in associated company</td>
<td>-</td>
<td>$165,240</td>
</tr>
<tr>
<td>Share of results for the year</td>
<td>$240,450</td>
<td>$346,698</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>$3,295,840</td>
<td>$3,055,390</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td>$19,711,000</td>
<td>$13,306,000</td>
</tr>
<tr>
<td>Liabilities</td>
<td>$14,049,000</td>
<td>$5,957,000</td>
</tr>
<tr>
<td>Revenues</td>
<td>$7,694,000</td>
<td>$7,347,000</td>
</tr>
<tr>
<td>Net Profits</td>
<td>$687,000</td>
<td>$1,030,000</td>
</tr>
</tbody>
</table>

Investment in the associated company includes goodwill of $1,358,735 (2006: $1,358,735). No amortisation is provided on goodwill.

Details of the investment in associated company are as follows:

<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>35% 35%</td>
<td>$2,505,007 $2,505,007</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements</th>
<th>Plant and machinery</th>
<th>Production equipment</th>
<th>Artwork</th>
<th>Furniture, fittings and equipment</th>
<th>Capital projects 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 2006</td>
<td>2,672,818</td>
<td>2,744,237</td>
<td>5,481,778</td>
<td>357,616</td>
<td>5,074,218</td>
<td>186,923</td>
<td>16,517,590</td>
</tr>
<tr>
<td>Additions</td>
<td>21,500</td>
<td>309,025</td>
<td>1,275,123</td>
<td>-</td>
<td>851,562</td>
<td>1,467,545</td>
<td>3,924,755</td>
</tr>
<tr>
<td>Disposals</td>
<td>(21,400)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(247,362)</td>
<td>-</td>
<td>(268,762)</td>
</tr>
<tr>
<td>Transfers from</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital Projects in</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>in Progress</td>
<td>208,415</td>
<td>-</td>
<td>1,034,848</td>
<td>-</td>
<td>135,913</td>
<td>(1,379,176)</td>
<td>-</td>
</tr>
<tr>
<td><strong>At 31 March 2007</strong></td>
<td>2,881,333</td>
<td>3,053,262</td>
<td>7,791,749</td>
<td>357,616</td>
<td>5,814,331</td>
<td>275,292</td>
<td>20,173,583</td>
</tr>
</tbody>
</table>

| **Accumulated depreciation** | | | | | | | |
|------------------------------| | | | | | | |
| At 1 April 2006              | 654,292               | 587,011             | 1,490,086            | 336,072 | 3,083,793                       | -                           | 6,151,254 |
| Depreciation                 | 314,161               | 258,243             | 1,046,523            | 14,347  | 876,637                         | -                           | 2,509,911 |
| Disposals                    | (13,553)              | -                   | -                    | -       | (195,198)                       | -                           | (208,751) |
| **At 31 March 2007**         | 954,900               | 845,254             | 2,536,609            | 350,419 | 3,765,232                       | -                           | 8,452,414 |

| **Net book value**           |                        |                     |                      |         |                                  |                             |        |
| At 31 March 2007             | 1,926,433              | 2,208,008           | 5,255,140            | 7,197   | 2,049,099                       | 275,292                     | 11,721,169 |

| **Cost**                     |                        |                     |                      |         |                                  |                             |        |
| At 1 April 2005              | 2,135,904              | 2,496,405           | 4,637,480            | 357,616 | 4,694,404                       | 640,475                     | 14,962,284 |
| Additions                    | 33,650                 | 247,832             | 701,504              | -       | 382,001                         | 192,506                     | 1,557,493 |
| Disposals                    | -                      | -                   | -                    | -       | (2,187)                         | -                           | (2,187) |
| Transfers from               |                        |                     |                      |         |                                  |                             |        |
| Capital Projects in Progress |                        |                     |                      |         |                                  |                             |        |
|                              | 503,264                | -                   | 142,794              | -       | -                               | (646,058)                 | -      |
| **At 31 March 2006**         | 2,672,818              | 2,744,237           | 5,481,778            | 357,616 | 5,074,218                       | 186,923                     | 16,517,590 |

| **Accumulated depreciation** | | | | | | | |
| At 1 April 2005              | 361,780               | 365,080             | 656,026              | 318,800 | 2,282,163                       | -                           | 3,983,849 |
| Depreciation                 | 292,512               | 221,931             | 834,060              | 17,272  | 803,817                         | -                           | 2,169,592 |
| Disposals                    | -                      | -                   | -                    | -       | (2,187)                         | -                           | (2,187) |
| **At 31 March 2006**         | 654,292               | 587,011             | 1,490,086            | 336,072 | 3,083,793                       | -                           | 6,151,254 |

| **Net book value**           |                        |                     |                      |         |                                  |                             |        |
| At 31 March 2006             | 2,018,526              | 2,157,226           | 3,991,692            | 21,544  | 1,990,425                       | 186,923                     | 10,366,336 |
NOTES TO THE FINANCIAL STATEMENTS
for the financial year ended 31 March 2007

19. Computer software

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At beginning of year</td>
<td>1,405,196</td>
<td>1,307,736</td>
</tr>
<tr>
<td>Additions</td>
<td>108,300</td>
<td>97,460</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>At end of year</td>
<td>1,513,496</td>
<td>1,405,196</td>
</tr>
</tbody>
</table>

Accumulated depreciation

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>At beginning of year</td>
<td>1,297,732</td>
<td>1,075,687</td>
</tr>
<tr>
<td>Amortisation</td>
<td>53,178</td>
<td>222,045</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>At end of year</td>
<td>1,350,910</td>
<td>1,297,732</td>
</tr>
</tbody>
</table>

Net book value

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>At end of year</td>
<td>162,586</td>
<td>107,464</td>
</tr>
</tbody>
</table>

20. Payables

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

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

Payables are denominated in the following currencies:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singapore Dollars</td>
<td>10,494,910</td>
<td>10,615,657</td>
</tr>
<tr>
<td>Others</td>
<td>176,614</td>
<td>219,108</td>
</tr>
<tr>
<td></td>
<td>10,671,524</td>
<td>10,834,765</td>
</tr>
</tbody>
</table>
21. Specific funds – programmes

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

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>400,114</td>
<td>536,734</td>
</tr>
<tr>
<td>Funds received</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Amount released to income and expenditure statement</td>
<td>(42,212)</td>
<td>(136,620)</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>357,902</td>
<td>400,114</td>
</tr>
</tbody>
</table>

22. Investment grant

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>2,505,007</td>
<td>2,339,767</td>
</tr>
<tr>
<td>Amount transferred from development grant</td>
<td>-</td>
<td>165,240</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>2,505,007</td>
<td>2,505,007</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.

23. Deferred capital grants

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>10,473,799</td>
<td>11,210,484</td>
</tr>
<tr>
<td>Amount transferred from/to</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Development grant</td>
<td>661,575</td>
<td>147,612</td>
</tr>
<tr>
<td>- Operating grant</td>
<td>3,371,479</td>
<td>1,507,340</td>
</tr>
<tr>
<td>Amount released to income and expenditure statement</td>
<td>(2,623,100)</td>
<td>(2,391,637)</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>11,883,753</td>
<td>10,473,799</td>
</tr>
</tbody>
</table>
NOTES TO THE FINANCIAL STATEMENTS
for the financial year ended 31 March 2007

24. Significant related party transactions

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

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

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commission income</td>
<td>30,710</td>
<td>23,355</td>
</tr>
<tr>
<td>Handling fees received</td>
<td>13,628</td>
<td>12,753</td>
</tr>
<tr>
<td>Sales commission expense</td>
<td>72,534</td>
<td>53,625</td>
</tr>
<tr>
<td>Ticketing agency fees paid</td>
<td>134,849</td>
<td>110,284</td>
</tr>
<tr>
<td>Software maintenance fees paid</td>
<td>150,000</td>
<td>146,590</td>
</tr>
<tr>
<td>Other services paid</td>
<td>49,167</td>
<td>29,994</td>
</tr>
</tbody>
</table>

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

(b) Key management personnel compensation

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

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and other short term benefits</td>
<td>1,720,564</td>
<td>1,143,928</td>
</tr>
<tr>
<td>Post employment benefits – contribution to CPF</td>
<td>79,311</td>
<td>56,635</td>
</tr>
<tr>
<td></td>
<td>1,799,875</td>
<td>1,200,563</td>
</tr>
</tbody>
</table>

Number of key management in remuneration bands is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>$400,000 to below $500,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>$300,000 to below $400,000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>$200,000 to below $300,000</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>$100,000 to below $200,000</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Below $100,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>

25. Tax

The Company has been registered as a charity under the Charities Act (Cap 37). Under the relevant section of the Income Tax Act, Chapter 134, the Company is exempted from Singapore Income Tax on condition that it spends not less than 80% of its income for the financial year on charitable objects. Where the 80% spending is not met, the income would be subject to Singapore Income Tax. As the Company has met the 80% spending requirement, no provision for Singapore income tax has been made for the financial year ended 31 March 2007.
26. Commitments

As at the balance sheet date:

(a) Contracted but not provided for:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvement, and equipment</td>
<td>30,091</td>
<td>7,143</td>
</tr>
<tr>
<td>Production equipment</td>
<td>826,632</td>
<td>826,632</td>
</tr>
<tr>
<td>Works and services</td>
<td>61,229</td>
<td>127,879</td>
</tr>
<tr>
<td></td>
<td>91,320</td>
<td>961,654</td>
</tr>
</tbody>
</table>

(b) Operating lease commitments – where the company is the lessee

The Company leases various photocopiers under non-cancellable operating lease agreements. The leases have varying terms, escalation clauses and renewal rights.

The future minimum lease payments under non-cancellable operating leases contracted for at the reporting date but not recognised as liabilities, are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than 1 year</td>
<td>16,296</td>
<td>33,679</td>
</tr>
<tr>
<td>Later than 1 year but not later than 5 years</td>
<td>32,206</td>
<td>48,502</td>
</tr>
<tr>
<td></td>
<td>48,502</td>
<td>82,181</td>
</tr>
</tbody>
</table>

(c) Operating lease commitments – where the company is the lessor

The future minimum lease payments receivable under non-cancellable operating leases contracted for at the reporting date but not recognised as receivables, are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than 1 year</td>
<td>4,739,312</td>
<td>4,167,420</td>
</tr>
<tr>
<td>Later than 1 year but not later than 5 years</td>
<td>3,463,999</td>
<td>4,760,508</td>
</tr>
<tr>
<td></td>
<td>8,203,311</td>
<td>8,927,928</td>
</tr>
</tbody>
</table>
27. Financial risk management

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

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

28. Fair values

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

29. New accounting standards and FRS interpretations

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

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

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

30. Authorisation of financial statements

These financial statements were authorised for issue in accordance with a resolution of the Directors of The Esplanade Co Ltd on 16 July 2007.
The balanced scorecard approach was adopted to assess the performance of Esplanade as the arts centre is managed as a company and it is important to measure whether we are achieving our artistic objectives beyond the pure financial numbers. There are four aspects that taken together, would provide a holistic view of Esplanade’s performance.

The National Perspective

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

<table>
<thead>
<tr>
<th>FY 06/07</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>a) No. of Activities</strong></td>
</tr>
<tr>
<td>- Ticketed</td>
</tr>
<tr>
<td>- Non-ticketed</td>
</tr>
<tr>
<td><strong>Total No. of Activities – Ticketed &amp; Non-ticketed</strong></td>
</tr>
<tr>
<td><strong>b) Attendance</strong></td>
</tr>
<tr>
<td>- Ticketed</td>
</tr>
<tr>
<td>- Non-ticketed</td>
</tr>
<tr>
<td><strong>Total Attendance – Ticketed &amp; Non-ticketed</strong></td>
</tr>
<tr>
<td><strong>c) Visitorship</strong></td>
</tr>
<tr>
<td><strong>d) Outreach</strong></td>
</tr>
<tr>
<td>- No. of Activities</td>
</tr>
<tr>
<td>- No. of Participants</td>
</tr>
</tbody>
</table>

The Industry Perspective

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

<table>
<thead>
<tr>
<th>FY 06/07</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>a) No. of New Hirers</strong></td>
</tr>
<tr>
<td><strong>b) No. of New Sponsors</strong></td>
</tr>
<tr>
<td><strong>c) Job Opportunities for Artists &amp; Crew</strong></td>
</tr>
<tr>
<td>- No. of Artists/Crew</td>
</tr>
<tr>
<td>- No. of Casual Staff</td>
</tr>
<tr>
<td><strong>d) No. of Courses Conducted</strong></td>
</tr>
<tr>
<td>- No. of Participants</td>
</tr>
<tr>
<td><strong>e) No. of Collaboration Events</strong></td>
</tr>
<tr>
<td><strong>f) No. of New Works Presented</strong></td>
</tr>
</tbody>
</table>

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

The Customer Perspective

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

FY 06/07

a) Interruptions to Performance
   0

b) Customer Satisfaction Ratings
   i) Patrons
      - Ushers & Box Office Officers (Overall Average)  6.00
   ii) Artists (Overall Average)  6.69
   iii) Hirers (Overall Average)  5.93

The Organisational Perspective

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

FY 06/07

a) Key Financial Indicators
   - Income  $22,895,093
   - Expenditure  $55,927,724
   - Cost Recovery Rate  53.50%

b) Corporate Support
   - Sponsorships and Donations  $3,346,972
   - Number of Sponsors  40

c) Productivity
   - Event to Staff Ratio  12
   - Income to Staff Ratio  $129,351

d) Staff Development
   - Training (% of annual basic salaries)  2.20%
   - Staff Turnover/Movement (monthly average)  1.90%
      (national average: 2.10%)

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

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

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

**The Esplanade Co. Ltd Annual Report 06/07**

### INCOME for the financial year ended 31 March 2007

<table>
<thead>
<tr>
<th></th>
<th>FY 06/07</th>
<th>FY 05/06</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>%</td>
<td>$’000</td>
</tr>
<tr>
<td><strong>Venue hire and event services</strong></td>
<td>6,532</td>
<td>5,950</td>
</tr>
<tr>
<td><strong>Mall and other rentals</strong></td>
<td>5,697</td>
<td>5,377</td>
</tr>
<tr>
<td><strong>Ticketing</strong></td>
<td>4,525</td>
<td>3,404</td>
</tr>
<tr>
<td><strong>Sponsorships, donations and specific funds</strong></td>
<td>3,389</td>
<td>2,351</td>
</tr>
<tr>
<td><strong>Car parking</strong></td>
<td>1,299</td>
<td>1,240</td>
</tr>
<tr>
<td><strong>Other income</strong></td>
<td>1,453</td>
<td>1,346</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>22,895</td>
<td>19,668</td>
</tr>
</tbody>
</table>

### EXPENDITURE for the financial year ended 31 March 2007

<table>
<thead>
<tr>
<th></th>
<th>FY 06/07</th>
<th>FY 05/06</th>
</tr>
</thead>
<tbody>
<tr>
<td>$’000</td>
<td>%</td>
<td>$’000</td>
</tr>
<tr>
<td><strong>Employee benefits</strong></td>
<td>12,501</td>
<td>11,255</td>
</tr>
<tr>
<td><strong>Property maintenance and utilities</strong></td>
<td>11,124</td>
<td>11,174</td>
</tr>
<tr>
<td><strong>Rental of property</strong></td>
<td>10,584</td>
<td>10,584</td>
</tr>
<tr>
<td><strong>Programming</strong></td>
<td>9,760</td>
<td>8,569</td>
</tr>
<tr>
<td><strong>Marketing and communications</strong></td>
<td>3,900</td>
<td>4,468</td>
</tr>
<tr>
<td><strong>Depreciation and amortisation</strong></td>
<td>2,563</td>
<td>2,391</td>
</tr>
<tr>
<td><strong>Presentation services and relations</strong></td>
<td>2,839</td>
<td>2,095</td>
</tr>
<tr>
<td><strong>Others</strong></td>
<td>2,657</td>
<td>2,955</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>55,928</td>
<td>53,491</td>
</tr>
</tbody>
</table>
Operating Review

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Esplanade Partners
Nokia Pte Ltd
Visa International

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

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

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

Sponsors In-Kind
adidas Singapore Pte Ltd
Airebus Pte Ltd
Eva Air
Frasers Hospitality Pte Ltd
Qantas Airways Singapore
Sharp-Roxy Sales (S) Pte Ltd
The Oriental Singapore
The Orientalist
The Swatch Group S.E.A (S) Pte Ltd
Toni & Guy Singapore Pte Ltd
Esplanade
Presents*
PERFORMANCES
April 06 - March 07

2006

APRIL 2006

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

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

Collaborations
The Origin of Dreams
by Chinese Theatre Circle

On The Waterfront
Singin’ A Different Tune:
Aidil “Alin”, Mosbit & Friends,
Peter Sau, Richard Philip
Trent
The Cloghoppers (UK)

Crozroads
XPending
Japtet
8 Till Dawn

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

Salsa Nights:
Chicas (Peru)
Tania

At The Concourse
Musical Moments:
Angie & Friends
Upbeat
Tan Wei Siang
Lasting Impression

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

MAY 2006

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

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

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

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

At The Concourse
Cultural Music Month:
Gamelan Asmaradana
NJC Guzheng Ensemble
Dunman High School Guzheng
Ensemble
Ahmad Ibrahim Primary School
Gamelan & Angklung Ensemble
NJC Angklung Ensemble
Anderson Primary School Guzheng
Ensemble
White Sands Primary School Guzheng Ensemble
Siglap Secondary School Gamelan & Angklung Ensemble
Unity Secondary School Indian Orchestra
RGS Indian Orchestra

Footwork:
TKGS Dance Club
MGS Dance Club

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

JUNE 2006

In Conjunction with Singapore Arts Festival 2006
160 Characters
by Vanilla Productions (Australia)
Shut-Up Comedy by Gamarjobat (Japan)
Short & Sweater
by Newton Theatre (Australia)
The New Wave by Musical Theatre Society
The Cat Empire (Australia)
Outdoor Silent Movie Tent:
Blue Grassly Knoll (Australia)

BornFire 2006:
Carnival of the Divine Imagination,
Fireflies, Rubber Heart Duo, Bang Bang
(Singapore/Australia/Finland)
A Game of Chance by Crash
3D Pavement Art by Chalk Circle
Saharadja (Indonesia)
3 Nights in the Belly of a Whale
by George Chua & Yuen Chee Wai
Kolab
The Two Beatboxers by Peter Huang & Zul
The Yellowcube Playbackers
by Playback Theatre
Harmonic Whirleys by Sarah Hopkins with Chris Neville on Didjeridoo (Australia)
The Insomniac (Mime)
Paper Making Workshop
by Chapeau Magique

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

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

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

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

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

On The Waterfront
Smooth Jammin':
Joe Alvarez

At The Concourse
Collision:
Les Six du Singapour
Interfusions
Aya Sekine (Japan)

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

July 2006

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

Visual Arts
Rattlers by Evan Lau
Irreplaceable by Evan Lau
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West Grand Boulevard
Nothing to Declare
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An Evening of Cantonese Opera Comedy by Chinese Theatre Circle

On The Waterfront
Smooth Jammin':
Joe Alvarez
Broken Orange Fence
Trisno Ishak
B.E.A.T.S INC.: X’Ho & Kaye
Cosa Nostra
Jazzedelics
Soul Ethnicity
coll. eff
Acoustics Session:
Trent
Jivekustik
By Chance
Tribal Tide

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

At The Concourse
Footwork:
Tari Youth Theatre

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

MOE Choirs Choral Presentation:
Paya Lebar Methodist Girls' Secondary School Choir
Piedmont Choirs (USA)
St Gabriel's Secondary School Choir
Commonwealth Secondary School Choir
A Cappella Mania: National A Cappella Championships
In Tune
Tone
Tag
Winners of the National A Cappella Championship 2006

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

AUGUST 2006

Mosaic: Mogwai
Legenda Concert by Sheila Majid (Malaysia)

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

Beautiful Sunday:
The Fabulous Golden Hits by Mus’ Art Wind Orchestra
The Studios:
The Night Shift by Mark Murphy (UK)
The Beckett Project: Five short plays by Samuel Beckett by Theatre Training & Research Programme (UK/US/Singapore)
Trash by Drama Box
Late Nite: Replay by PlainSunset
Lunchbox: Passport to World Music by euro Asio Project

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

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

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

Naughty Naughty:
Infinity
Boys with Toys
Natural

Singing a Different Tune II:
George Chan
RJ Rosales

At The Concourse
Celebrate National Day by Ngak & Rai

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

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

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

Overdrive:
Hip Hop Competition Auditions

SEPTEMBER 2006

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

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

Collaboration
Dance Appreciation Series by Singapore Dance Theatre

On the Waterfront
Alternative:
Jai
E.I.C
Timmy

Soul Town:
Soulcadelics!
Soul Circle

Fiesta:
Ireson
Yakar Inka

Just Voices:
Lada
Juz B
Tic Tac Toe
Key Elements

At The Concourse
Matthew & Dorcas
World Stringed Instruments:
NUS Chinese Orchestra
Park Jin Seon
Farapeira
European Dances II:
Lim Yan & Loke Hoe Yeong
NUS Guitar Ensemble

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

Dans Festival
Footwork:
Flamenco Workshop
by Singapore Flamenco Circle
Swing Workshop
by Jitterbugs Swingapore
Salsa Workshop
by Attitude Dance Studio
MTV dancing/Hip Hop Workshop
by LA Dance Connection
Hip hop by Jitterbugs Swingapore

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

Overdrive by Wade Robson (USA)

Shift:
About Last Night by Tammy L Wong
Scream and Whisper (Singapore/USA) by LASALLE-SIA College of the Arts
Aspirations by Nanyang Academy of Fine Arts (Singapore)

ALARM! Zero Hour Edition
by Dance Company BABY-Q (Japan)

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

Rasas at the Concourse:
Featuring various traditional Asian dance artists, produced with Aaron Khek (of Ah Hock and Peng Yu)

What’s your move?:
Latin Street Dance Party
by Attitude Dance Studio
Salsa Dance
by Attitude Dance Studio
Bollywood Dance
by Bollywood SG
Body Jam
by Dance Circle Studio
Swing
by Jitterbugs Swingapore
Dance Marathon
by Dance Circle Studio, Jitterbugs Swingapore, Bollywood SG

Line Dancing
by Soul Dancers
Dance at the Movies: Various films
Coffee Morning & Afternoon Tea:
A Tribute to John Denver by Peter Chua

Dans Festival

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

Moonfest
The Princess and the Hunter
by Tang Mei Yun Taiwanese Opera Company (Taiwan)
The Gift by Tang Mei Yun Taiwanese Opera Company (Taiwan)
Rhythm of Riddles in Autumn
by Riddles Association (Singapore)
Moon Night by the Bay
by PA Youth Chinese Orchestra
Melodies Under the Moon
by TCR Music Station
Reminiscence
by PA Talents Chinese Dance
Magic Lotus Lantern
by Chinese Opera Institute
Souls of the East
by The TENG Ensemble
Tai Chi Rhythms with Harp
by Katryna Tan, Tan Loke Chuah, Ng Boey Kui & Goh Ah Moi
Voices from Autumn by Young People’s Performing Arts Ensemble
Sing Sheng Philharmonic Society
by Sing Sheng Philharmonic Society

On The Waterfront
Ravk Out II:
Ministry of Rock
Bluejade

At The Concourse
ShioKED!
Percuz Shiock!

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

Veena Gaanam by Vaineeka Music School
NUS Electro Music Lab

Explorations
da:ns festival:
Ballet masterclass by Eifman Ballet of St Petersburg (Russia)
Post-show talk by Eifman Ballet of St Petersburg (Russia)
Contemporary dance workshop by Grupo Corpo (Brazil)
Post-show talk by Grupo Corpo (Brazil)
Flamenco masterclass & workshops by Compañia De Danza Española Aída Gómez (Spain)

Overdrive workshops for finalists by Wade Robson’s dancers (USA)
Overdrive masterclass for winners by Wade Robson (USA)

OCTOBER 2006
Chinese Chamber Music: Post-show Talk by Silk and Bamboo

Hiromi workshop

Moonfest Talk:
- The Painted Faces by Chinese Opera Institute
- The Meaningful Movement by Chinese Opera Institute
- The Different Roles in Chinese Opera by Chinese Opera Institute
- The Fascinating Costumes by Chinese Opera Institute
- The Different Roles in Chinese Opera by Chinese Opera Institute
- The Fascinating Costumes by Chinese Opera Institute

Lantern-making Workshops by Justin Lee
Fun with Chinese, Fun with Riddles by Riddles Association
Pre-show talk, Chinese Opera Delight by Chinese Theatre Circle

NOVEMBER 2006

Coffee Morning & Afternoon Tea:
- A Tribute to Danny Chan by Ark Singers
- Late Nite: Once Familiar: An Intimate Evening by Bang Wenfu and Friends
- Classics: St Petersburg Philharmonic Orchestra (Russia)
- Beautiful Sunday: Melodious Potpourri by Orkestra Melayu Singapura
- Lunchbox: A Jazz Pop Crossover by Shirlyn featuring The UnXpected

Visual Arts
- Will The Lion Please Stand Up?! by Junaidi Wa’ee in collaboration with students of Bukit Batok ITE
- The Everblooming Flower Parade by Vijaya Mohan

Collaboration
- Dance Appreciation Series: La Sylphide Special by Singapore Dance Theatre
- A Night of Everlasting Songs by Amy Lim, Zhang Lai Lai, and Yang Xiao Ping by Cheng Kum Cheung, Qing Shan, Golden Memories
- A Jazzy Christmas - Noel Asiana by Eka Mairina, Hazrul Nizam Rahimah Rahim Is Back! by Rahimah Rahim, Imran Ajmain & Syed Azmir
- Gamelan Shokbreker by SambaSunda & Patrick Shaw Iverson, Einar Svensby, Peter Baden, Steiner Vernes (Indonesia/ Norway)
- melayu.com.sg by DOWNSTAGELEFT
- Puteri Gunung Ledang - The Musical Featuring Tiara Jacquelina & Stephen Rahman-Hughes, AC Mizal, Adlin Aman Ramlie (Malaysia)
- Semarak Muara (Rhythms of the Bay) by Padmashree Kunnakudi Vaidyanathan & Swati Sinha (India)
- An Evening of Sitar Music by Purbayan Chatterjee (India)
- Shankar Ehsaan Loy - in Concert by Shankar Mahadevan, Ehsaan Noorani and Loy Mendoza (India)
- Isai Amutham by Prenavam Kalasaadhana
- Rajasthan Roots (India)
- Mangala Vadyam by Prenavam Kalasaadhana
- Mangala Vadyam musicians
- Ragas by the Bay by Temple of Fine Arts
- RUDRA
- Folk Extravaganza by Singapore Fine Arts Society
- Kite Making by Asif Mian & Touseef Mian (India)

Pesta Raya - Malay Festival of Arts
- Eka’s Story by Eka Mariana, Hazrul Nizam Rahimah Rahim Is Back! by Rahimah Rahim, Imran Ajmain & Syed Azmir
- Gamelan Shokbreker by SambaSunda & Patrick Shaw Iverson, Einar Svensby, Peter Baden, Steiner Vernes (Indonesia/ Norway)
- melayu.com.sg by DOWNSTAGELEFT
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- Mangala Vadyam by Prenavam Kalasaadhana
- Mangala Vadyam musicians
- Ragas by the Bay by Temple of Fine Arts
- RUDRA
- Folk Extravaganza by Singapore Fine Arts Society
- Kite Making by Asif Mian & Touseef Mian (India)

At The Concourse
- At The Concourse by Singapore Indian Orchestra and Choir
- Nada - An Evening Melody by Temple of Fine Arts
- DP D’ Esplanade by NUDA
- Heritage of the East by Millennia Institute
- Angklung Kulintang Ensemble
- Music of the Night by Matthew and Dorcas Quek

Kalaa Utsavam - Indian Festival of Arts
- D’Arranged Marriage by Those Indian Guys (New Zealand)
- Separation: The Kalinga Trilogy by Miror Theatre
- The Temple Dancer by Apsaras Arts
- Moksha by Veshnu & Dr Chandrabhanu (Singapore/Australia)
- Strings and Bells by Soorya Global Festival
- of Indian Dance and Music featuring Padmashree Kunnakudi Vaidyanathan & Swati Sinha (India)
- An Evening of Sitar Music by Purbayan Chatterjee (India)
- Shankar Ehsaan Loy - in Concert by Shankar Mahadevan, Ehsaan Noorani and Loy Mendoza (India)
- Isai Amutham by Prenavam Kalasaadhana
- Rajasthan Roots (India)
- Mangala Vadyam by Prenavam Kalasaadhana
- Mangala Vadyam musicians
- Ragas by the Bay by Temple of Fine Arts
- RUDRA
- Folk Extravaganza by Singapore Fine Arts Society
- Kite Making by Asif Mian & Touseef Mian (India)

A Date with Friends
- Poetry in Motion by Johnny Tillotson
- Golden Memories by Cheng Kum Cheung, Qing Shan, Zhang Lai Lai, and Yang Xiao Ping
- A Night of Everlasting Songs by Amy Lim, Peter Chen, Xia Hui, Ivy Low & Ella Chen
- A Time to Remember! by Robert Fernando, Lily Nuris & Peter Chua

Explorations
- Kalaa Utsavam:
  - Post-show Talk by The Kalinga Trilogy
  - Post-show Talk by Temple Dancer
  - Post-show Talk by Moksha
  - Post-show Talk and Autograph signing by Swati Sinha
  - Post-show Talk and Autograph signing by Purbayan Chatterjee

Pesta Raya:
- Post-show Talk by melayu.com.sg
- Post-show Talk by Gamelan Shokbreker
- Post-show Talk and Autograph signing by Puteri Gunung Redang
- Post-show Talk and Autograph signing by Eka Mairina
- Post-show Talk and Autograph signing by Rahimah Rahim

DECEMBER 2006

Coffee Morning & Afternoon Tea:
- Let’s Go Country by Cat Ong
- Beautiful Sunday: Chinese Orchestra Fiesta by Nanyang Polytechnic Chinese Orchestra
- Lunchbox: Santa Jazz - A Lunchbox Christmas Special by Dawn Ho
- The Studios: Mama Looking For Her Cat Online by The Theatre Practice
- Mosaic: George Benson (USA) Hiromi (Japan)

Collaborations
- A Jazzy Christmas - Noel Asiana by Asiana (Jeremy Monteiro, Eugene Pao, Tots Tolentino, David Inamine, Tama Goh, Kirubakaran Narayansamy) with guests, Dave Packer, Rani Singam, Julia Abueva, Bobby Singh, Colin Yong, & Singapore Lyric Opera Children's Choir conducted by Khor Ai Ming (Singapore/Hong Kong/Philippines/USA/Malaysia/UK)
- Christmas with Corrinne May Corrinne May (USA/Singapore)

On The Waterfront
- The New Generation:
  - Comic Strip Peepshow
  - Melissa Liaw
  - BS All Stars
  - Swingin’ Femmes: Maya Nova
  - Angelita Li

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

At The Concourse
- Romantic Tunes on Flute and Piano by M² (Mary Fukushima & Michael Kirkendoll)
- Harp-on With Katryna by Katryna Tan
Mess’ Around with my Blues  
by Richard Philip
Hwa Chong Institute (College) String Ensemble
Merlion 38 Competition

Celebrate December
Matthew Siew & Shawn Poon
Winds’ Chamber Ideas Ensemble
Oriental Christmas
Agapella
Curious Attacks on Green Tofu
ACJC Choir
Project Lumeni
T.H.E. String Quartet
RGS Angklung Orchestra
Hwa Chong Institute (College) String Ensemble
Merlion 38 Competition

Messin’ Around with my Blues
by Richard Philip
Hwa Chong Institute (College) String Ensemble
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Celebrate December
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Oriental Christmas
Agapella
Curious Attacks on Green Tofu
ACJC Choir
Project Lumeni
T.H.E. String Quartet
RGS Angklung Orchestra
Hwa Chong Institute (College) String Ensemble
Merlion 38 Competition

An Evening of Upbeat Musical Theatre
by Upbeat
Classics on Bars by Str*ck and Friends
Broadway of Love by Leslie Tay,
Marianne Tan & Pauline Lee
Lyrical Brass Quintet
Blackpipes
Raffaello Lo Castro and Beatrice Lin
(South Africa/Singapore)
Then They Got Into Something
by 13th featuring Debra

Explorations
Chinese Chamber Music: Post-show Talk by Guzheng Beats

FEBRUARY 2007

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

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

Festival of Indian Classical Music & Dance 2007:
Singapore Indian Fine Arts Society
Suraya Samvaad A Musical Conversation
Santoor and Tabla, Pandit Shivkumar Sharma & Ustad Zakir Hussain
Swaraprapava - A Cascade of Notes, Violin Duet by Ganesh and Kumaresh
Sampradaya - Tradition, Carnatic Vocal by Umrikishnan
Madhuradhuni - Enchanting Melody, Hindustani Carnatic Jugalbandhi by Sriram Parasuram & Anuradha Sriram
Nittyam Samarpama - An Offering, Bharathanatyam Dance by Priyadarshini Govind

M1 Singapore Fringe Festival
How Did the Cat Get So Fat? by Teater Ekamatra
Erase-E(x) by Joji Inc. (Belgium)
Unwound | Panic Membranes by Ang Song Ming & Yeoh Pin Pin | Charles Atlas (Singapore/Malaysia/USA)

2007

JANUARY 2007

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

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

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

Collaborations
Chinese Chamber Music: Guzheng Beats by Xu Hui

On The Waterfront
New Year Celebrations:
Gilbert & Friends
Kwevi
Zsa Zsa

Sing It Like It Is:
Vocollision
Nanu
Resonance
TAS
Tone

Hot Stuff!:
EDNIA
Jamtet
Mosaic Jam:
Jazz by Mario Serio, Christy Smith,
Eddie Layman & Friends

Uber Rockers:
The Leaven Trait
Sevenfals
Oslo Castaways
Nuance
Randolf Arriola
Embryo

Acoustic Indie:
Typewriter
Reza Salleh
Syawla Evol
My Writes

At The Concourse
GOTI:
Sound Salvation
Sleeve
The Simple Joys of Lerner and Loewe
Industrial Guide
**Huayi - Chinese Festival of Arts**

Secret Love in Peach Blossom Land  
by Performance Workshop and Ming Hua Yuan Taiwanese Opera Company (Taiwan)

Game Play by The ETCeteras

Wa Wa - Jin Zhi Juan in Concert  
by Wa Wa (Taiwan)

Moscovia Take Five Jazz  
by Gao Long Yin (China)

Secret Love in Peach Blossom Land  
by Performance Workshop and Ming Hua Yuan Taiwanese Opera Company (Taiwan)

Travelling Dreams  
by Wang Yong Group (China)

**Secret Love in Peach Blossom Land**

*by Performance Workshop and Ming Hua Yuan Taiwanese Opera Company (Taiwan)*

**MARCH 2007**

Coffee Morning & Afternoon Tea:  
Hokkien Favourites by Amy Lim

**On The Waterfront**

It's Only Rock & Roll:

Leftover

**Visual Arts**

They Say It's Time To Play  
By Eric Chan (Singapore/Malaysia)

Imitative Polyphony: I Am Only Music  
By Jason Moss (Philippines)

Great Masters of Indian Classical Music  
By Raghu Rai, courtesy of Bodhi Art (India)

**Huayi - Chinese Festival of Arts**

An Evening of Huangmei Opera Delights  
by Singapore Chinese Orchestra (Singapore/China)

Testing The Wife!  
by The Honan Opera Troupe of The National GuoGuang Opera Company (Taiwan)

A Touch of Zen  
by U Theatre and The Shaolin Temple Wushu Training Centre (Taiwan/China)

Sa Chen Piano Recital by Sa Chen (China)

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

Family Puppetry - Tales by the Bay  
by Puppet2

Sa Chen Masterclass by Sa Chen (China)

**Chinese Rock Music Showcase:**

Jam & Jive in J3 Jukebox  
Extraordinary Unplugged Concert  
by Music Forest Performing Troupe

Voices of Spring  
by Soka Chorus  
Metrophilharmonic Youth Choir  
Rhythm of Peace Choir  
White Sands Primary School Choir  
Tulip Chorus  
SPH Chinese Choir  
Kang Fu Choir  
East View Primary School Choir

**Explorations**

Huayi:  
U Theatre Drumming and Movement Workshop by U Theatre (Taiwan)

Post-show Talk by Secret Love in Peach Blossom Land

Post-show Talk & Autograph Signing by Wa Wa

Post-show Talk by B.O.B.* - The Final Cut

Post-show Talk by Dating My Ex-Wife

**At The Concourse**

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

NAFA Chinese Ensemble  
Because of Love  
by Genie & The Magic Lamp

Cedar Girls’ Guzheng Ensemble  
by Cedar Girls’ Secondary School

Ruan Solo Performance by The Singapore Ruan Chamber Ensemble

Love Serenade  
by SMU Music Interactive Club  
Keat Hong Quartet  
Xing Yi Quartet

**Footwork**

Ladies Styling by LA Dance Connection

Street Jazz by LA Dance Connection

Salsa Hip Hop by LA Dance Connection

Beginners Hip Hop  
by LA Dance Connection

Intermediate Hip Hop  
by LA Dance Connection

Lyrical Jazz by LA Dance Connection

Broadway Jazz by LA Dance Connection

Funk Basics by LA Dance Connection

**Composing Yourself**

Asher Law

Iris Judottter

Louis Illias

Amanda Tee

Jasmine Chua

**At The Concourse**

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

**Outdoor Film Screening:**

New Police Story  
2 Become 1  
Initial D  
A World Without Thieves

Family Puppetry - Tales by the Bay  
by Puppet2

Sa Chen Masterclass by Sa Chen (China)

**Coffee Morning & Afternoon Tea:**

Hokkien Favourites by Amy Lim

**After Hours:**

Ling

Krsna Das & Govind Das

Zallia Lee

Charlie Lim

A Team

Olivia Ong

**B.O.B.* - The Final Cut**

by Dick Wong, Yuri Ng, Ricky Sim, Paul Rae (Hong Kong/Singapore)

**Dancing My Ex-Wife**

by Shanghai Dramatic Arts Centre (China)

Chinese Rock Music Showcase:

Dropouts (Malaysia)

Citizens of Ice Cream (Malaysia)

Subs (China)

The Pancakes (Hong Kong)

B.O.B.* - The Final Cut

by Dick Wong, Yuri Ng, Ricky Sim, Paul Rae (Hong Kong/Singapore)

**Dating My Ex-Wife**

by Shanghai Dramatic Arts Centre (China)

Chinese Rock Music Showcase:

Dropouts (Malaysia)

Citizens of Ice Cream (Malaysia)

Subs (China)

The Pancakes (Hong Kong)

B.O.B.* - The Final Cut

by Dick Wong, Yuri Ng, Ricky Sim, Paul Rae (Hong Kong/Singapore)
Saxophone
Ming Bridges
Five Foot Broadway Unplugged
by Musical Theatre Ltd

Collaborations:
Chinese Opera Delights:
Of Legends and Myths
by Chinese Theatre Circle

Dance Appreciation Series:
A Coppelia Special
by Singapore Dance Theatre

Theatre Idols 2007 by Action Theatre

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

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

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

Mosaic Music Festival - Recital Studio
Jazz123 - Rani Sings for Kids
by Rani Singam, Tony Makarome, Tamagoh and Andrew Lim

 Stellar Regions: Tribute to John Coltrane by Tim O’Dwyer Trio (Singapore/Australia)
Soul Poetry by Ursula Rucker (USA)
Double Bill: Bridges by Tetsu Saitoh, Omar Puente & Robert Mitchell (Japan/Cuba/UK)
Youn Sun Nah 5 (Korea/France)
Nerina Pallot (UK)
twenty three by Tristan Prettyman (USA)
Montreux Jazz Archive Screening: Legends - Live at Montreux 1997
Suzanne Vega - Live at Montreux 2004

Mosaic Music Festival - Others
Nokia Music Station
Urban Union:
Dina (Malaysia)
Tofu (Indonesia)
Twist & Shout: Rock Tigers (Korea)
Smackit
Motown Magic:
Cat Ong, Sheila De Niro & Anne Hussein
P.H.D
Marina Xavier
A Swing Thing: Broken Orange Fence
The Goodfellas Quartet
Jam Session by Mario Serio, Chyisty Smith, Eddie Layman & Friends
Waxing Lyrical:
Christine Sham
Ernie Haller (USA)
Eunice Sim
Lab: Rocksteady:
Barbie Almalbis (Philippines)
Jivekustik
John Molina & Krueger

Roots Revival:
Beat Lab
Gan Ainm
Hybrid
Nokia PowerHouse: Urban Method/Sierra/Dina/Imran (Malaysia/Singapore)
Beat Farm
Rock Tigers (Korea)
Goose (Thailand)
Sasha Bach Band (Denmark)
The Living Room
Strike up The Swing Band:
Broken Orange Fence
babyland (Australia/Japan)
Bright Young Things/Equi-Vocal:
Nathan Hartono
Bright Young Things/Jazz Finger Busters: Zefanya Hartaniputra (Indonesia)
Jazz Finger Busters by Shawn Letts (USA)
Equi-Vocal:
Transformasi (Singapore/Indonesia/USA)
Raindogs

Indie Industry:
March'Twelve
Jon Chan of Plain Sunset
Top of the Pops:
53A
Tony Alderman (UK)

Bring in da noise, Bring in da funk:
Now Playing
Raindogs

Impro: Jazz:
XoR
Inter-Spaceways-Incorporated (Australia)
Top of the Pops:
A Team

Singer-Songwriter:
Richard Philip
Eunice Sim
Tony Alderman (UK)

World Music Express:
Jean-Francois Maljean (Belgium)
Gan Ainm
Saigenji (Japan)

Relax One Corner with Najip Ali
DXO:
Oneself with DJ Vadim

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

Explorations
Huayi:
Post-show Talk by Testing the Wife!
Post-show Talk by A Touch of Zen
Pre-show Talk, Of Legends and Myths by Chinese Theatre Circle

Masterclass & Autograph Signing by Sa Chen

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

Out of the Box:
Object Puppet Making Workshop by Puppet

Unless otherwise stated, all performances are from Singapore.
CONCERT HALL

APRIL 2006
Singapore Symphony Orchestra:
- Piano Classics: Mari Kodama Plays Beethoven
- Casual Concert
- New World Symphony
- Familiar Favourites: Haydn’s Trumpet Concerto
- Beethoven’s Missa Solemnis
Yong Siew Toh Conservatory of Music:
Of Brahms and Saint-Saëns
Training and Performing Arts Centre:
Bollywood Melodies (India)

MAY 2006
Singapore Symphony Orchestra:
- James Judd with the SSO
- Piano Classics: Artur Pizarro Plays Schumann
- Nordic Tales: Kullervo Symphony
- Gala Concert: Pinchas Zukerman Live!
Raffles Junior College: Yi by Raffles Junior College Chinese Orchestra
Young Musicians’ Society: University of Santo Tomas (UST) Singers In Concert (Philippines)
Schema International Pte Ltd:
Billy Cobham’s Culturemix (USA)

JUNE 2006
National Arts Council:
Singapore Arts Festival 2006:
- The Philharmonic Winds
- John Williams & Richard Harvey’s World Tour (UK)
- J.S. Bach’s Mass in B Minor by Collegium Vocale Gent (Belgium)
- Camerata Salzburg (Austria)

JULY 2006
Singapore Symphony Orchestra:
- President’s Young Performers Concert
- Johann Strauss Gala
- Daimler Chrysler Great Classics: Heartbeats of America
The Sound LLP: Allan Holdsworth LIVE!
with Jimmy Johnson & Chad Wackerman (UK)
Singapore Chinese Chamber of Commerce and Industry:
SCC CI Centennial Concert
Hallelujah Oratorio Society:
Music of My Heart - Choral Concert

AUGUST 2006
Singapore Symphony Orchestra:
- The Spirit of the Romantics - Wu Di Plays Saint-Saëns
- The Fire, The Romance, The Passion
Singapore Youth Choir:
SYC Ensemble Singers in Concert

SEPTEMBER 2006
Biz Trends Media Pte Ltd:
Lobo Classics (USA)
JANUARY 2007
Singapore Symphony Orchestra:
- SSO 28th Anniversary Concert
- Bruckner's Seventh
- Inner Landscapes
- Rach I: Jean-Philippe Collard
The A Cappella Society:
The Real Group (Sweden)
MIDAS Promotions Pte Ltd:
John Legend - Once Again Tour (USA)
The Philharmonic Winds:
The Philharmonic Winds In Concert:
An Evening with John Boyd (Singapore/USA)
SWCDC - The Vocal Consort:
A Musical Journey

FEBRUARY 2007
Singapore Symphony Orchestra
- Rach II: Nikolai Demidenko
- Rach III: Vladimir Feltsman
- Elgar Anniversary: Perchance to Dream
Singapore Indian Fine Arts Society:
Singapore Indian Fine Arts Society Festival 07
- SAMPRADAYA - Tradition
- MADHURADHWANI - Enchanting Melody

MARCH 2006
Singapore Symphonia Company Limited:
- SINGAPORE. A Symphony by Vladimir Martynov
- Elgar's Anniversary: Monumental Magnificence
Global Music and Publishing Pte Ltd:
The Platters Concert (USA)
The Singapore Lyric Opera:
Marriage Of Figaro
Toy Factory Theatre Ensemble:
Cabaret (Singapore/USA)

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

AUGUST 2006
Singapore Lyric Opera:
Whose Voice Cries Out?
(Singapore/Japan)

SEPTEMBER 2006
Singapore Dance Theatre Ltd:
Whose Voice Cries Out?
(Singapore/Japan)
Singapore Repertory Theatre Ltd:
Forbidden City

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

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

DECEMBER 2006
Singapore Press Holdings Limited:
Immortality, The Musical (China)
Singapore Dance Theatre Ltd:
La Sylphide
Tang Renaissance Communicators Pte Ltd:
Shanghai Yue Opera - Dream of The Red Mansions/Meilong Inn (China)
Singapore Hainan Society:
The Savage Land (Singapore/China)

JANUARY 2006
Quebec Leisure International Pte Ltd:
My Fair Lady (UK)

FEBRUARY 2007
Arts Management Associates:
Stuttgart Ballet: Romeo and Juliet (Germany)
Singapore Indian Fine Arts Society:
Singapore Indian Fine Arts Society Festival 07
- SUR-LAYA SAMVAAD - A Musical Conversation (India)
- SWARAPRAVAHA - A Cascade of Notes (India)
- NRITYA SAMARPANA - An Offering (India)

MARCH 2007
Lunchbox Theatrical Productions Pte Ltd:
The PHANTOM of the OPERA (USA)

APRIL 2006
Darin Dimitrov Varbanov: Darin Varbanov Violin Solo Recital (Bulgaria)
Chamber Players: Chamber Concert
- Essentially English
Yang Siew Toh Conservatory of Music:
Cellissimo

MAY 2006
Marietta Ku: Spitze - Permutations and Combinations
Teamwork Productions Event Management:
- Out of the Box! - Billy Goat's Gruff by Your Man's Puppets (Ireland)
- Out of the Box! - Il Fil'armonico by Teatro Tages Co (Italy)

JUNE 2006
Synwin Enterprises:
The Beauty of Harpsichords by Maestro Michele Benuzzi (Italy)

JULY 2006
Ministry of Education:
Singapore Youth Festival 2006 - Instrumental Ensemble Presentation (Primary School)
FEBRUARY 2007
The Necessary Stage:
M1 Singapore Fringe Festival 2007:
- How Did The Cat Get So Fat? by Theatre Ekamatra
- Unwound by Ang Song Ming & Yeoh Yin Pin (SG/MY)/Panic Membranes by Charles Atlas (USA)

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

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

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

MARCH 2007
The ARTS FISSION Company:
Ghost Exchange by The ARTS FISSION Company (Singapore) & TranDanz (Hungary)

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

*Unless otherwise stated, all performances are from Singapore.*
Our heartfelt thanks to all individuals, organisations and corporations who have contributed their valuable time and effort to Esplanade in one way or another.